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BAYREUTH

# 27. SWAHILI COLLOQUIUM

Bayreuth, 8<sup>th</sup> and 9<sup>th</sup> June 2014



**Including a programme of the symposium “New Dynamics in Swahili Studies” organized in cooperation with the University of Leipzig**



Organiser:

Prof. Dr. Clarissa Vierke

Literaturen in afrikanischen Sprachen

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[http://www.afrikanistik.uni-bayreuth.de/de/colloq/swahili\\_colloq/index.html](http://www.afrikanistik.uni-bayreuth.de/de/colloq/swahili_colloq/index.html)

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**27<sup>th</sup> Swahili Colloquium**  
**Bayreuth University, 08<sup>th</sup> – 09<sup>th</sup> June 2014**

**Sunday, 8<sup>th</sup> June 2014** (Venue: SWO “Tagungszentrum”, Bayreuth University Campus)

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10.30-11.00	Christian Pohl: The Protestant Mission in Tanga and Digoland (Tanzania). The Indigenous Church Workers’ Contribution to the Beginning of the Church, 1890 - 1940
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11.30-12.00	Teresa Poeta: Tracking referents in Swahili stories
12.00-12.30	Marcel Kalunga & Maud Devos: The suffix <i>ko</i> in Katanga Swahili
12.30-01.00	Kasombo Tshibanda Michaël: Lexical dynamics and prosodic patterns in the Swahili of Lubumbashi
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<b>Chair:</b> Said Khamis	
02.00-02.30	David Coughlin: Mabadiliko ya Hadithi Fupi za Kiswahili.
02.30-03.00	Farouk Topan: A Poet on Poets: <i>Kale ya Washairi wa Pemba</i>
03.00-03.30	Ahmed Hussein Ahmed Parkar: <i>Qasida Hamziyya</i> : Mtazamo wake katika Muktaadha wa Kidini
03.30-04.00	<i>Tea Break</i>
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04.00-04.30	Hans Mussa: Usanifishaji wa Kiswahili Afrika Mashariki, Changamoto zake na namna ya Kukabiliana na Changamoto hizo
04.30-05.00	Dunlop Otieno Ochieng: English-induced phraseological ambiguities in Kiswahili
05.00-05.30	Daines Sanga. Globalization and Challenges of Youth Participation in Traditional Dances: A Case Study of Tanzanian Youth in Ngoma Groups

**Monday, 09<sup>th</sup> June 2014** (Venue: SWO “Tagungszentrum”, Bayreuth University Campus)

<b>Chair:</b> Maud Devos		<b>Chair:</b> Daines Sanga
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10.30-11.00	Machira Stephen: Kiswahili Kama Lugha Rasmi Nchini Kenya: Changamoto zake	Serena Talento: Translating literary texts into Swahili under British rule: a recipe to construct the colony
<i>Tea Break</i>		
<b>Chair:</b> Farouk Topan		<b>Chair:</b> Serena Talento
11.00-11.30	Daniel Brown: Swahili As a Pan-African Language: Making the Vision a Reality	Leonard Flavian: Fasihi na Jamii: Usawiri wa Harakati za Kitabaka katika Nchi Changa, Udhhibiti wa Dola na Ubabe wa Mfumo wa Kibeberu katika Tamthilia za Kaptula la Marx na Safari ya Chinga
11.30-12.00	Natascha Bing: Swahili, Social Media and Political Participation in Kenya's 2013 General Elections	Mikhail Gromov: On the concept of space in 'new' Swahili novel: the works of Tom Olali
12.00-12.30	Hezekiel Gikambi: Mgeni Njoo Mwenyeji Atambe'-Athari Za Facebook, Twitter Na Youtube Katika Vyombo Vya Habari Vitumiavyo Kiswahili.	Duncan Ian Tarrant: To what extent can E. Kezilahabi's <i>Nagona</i> be considered a magical realist novel?
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02.00-02.30	Ramadhani Thomas Kadallah: Shujaa wa Kiutendi na Utamaduni katika Fasihi ya Kiswahili: Mifano kutoka katika Nyimbo za Liyongo na Utendi wa Liyongo	Alena Rettová: A solitary war? Expression of philosophy in Swahili-speaking cultures
02.30-03.00	Charlotte Elvidge. Representation of Women in <i>Bongo Flava</i> Music in Tanzania	Owino Anthoney Oloo: Mchango wa Tehama katika Tafsiri: Masuala Ibuka na Changamoto.
03.00-03.30	Lorenz Herrmann. Kizazi Kipya cha Utandarhymes - Affirming and subverting neoliberalism in Swahili Hip Hop Songs	Angelus Mnenuka: Kiswahili na Mitandao ya Kijamii ya Kielektroniki na Teknolojia. Je, Mitandao ya Kijamii ya Kielektroniki ni Uwanja wa kutendea Fasihi?
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<b>Chair:</b> Daniel Brown		<b>Chair:</b> Hezekiel Gikambi

04.00- 04.30	Zawadi Limbe Daniel: Ujinsia katika Fasihi Simulizi Pendwa ya Kiswahili Tanzania: Uchambuzi wa muziki wa 'Bongo fleva'	F.E.M.K. Senkoro: Misingi ya Kijamii na ya Kidhania ya Mitindo ya Fasihi ya Kiswahili
07.00- 09.00	Screening: "Creating Comoria" – Film by Birgit Englert and Andres Carvajal (Venue: AI, H33)	

# Abstracts

Flavia **Aiello** Traoré

University of Naples

**“Mau Mau” memories and the new media: J. Muthee’s  
Kizuizini as networking auto-representation**

After independence, it was vital for Kenyan writers to preserve in their creations the memory of colonial experience, and particularly the trauma of the Emergency years, so providing “Kenyan literature with a myth or symbol upon which much of its idea of nationhood is constructed.” (Ogude 2003: 268). This imperative has never ceased to inspire, up to present day, autobiographical and creative fictions in English, Kikuyu and Swahili. It cannot be ignored that the new media are currently having an effect on the diffusion of African fictional works: by focusing on the digital life of a Swahili-language example, i.e. the colonial memories portrayed in J. Muthee’s *Kizuizini* (2006), my communication will try to show how these networking technologies are not only increasing the visibility of the books, but also transforming their reception and the articulation of meanings around them.



L. H. Bakize

University of Dar es Salaam

**Fasihi ya Kiswahili kwa Watoto kama Chombo cha Mapambano  
Dhidi ya Imani Potofu Ndani ya Jamii za Kiafrika**

Katika jamii nyingi za Kiafrika, imani potofu kama zile zinazotumainisha kuhusu uchawi/ushirikina, viungo vya walemavu wa ngozi (albino) kuwa chambo cha kupata utajiri, pia wanawake kuwa ni binadamu wenye uwezo mdogo, na kadhalika si ngeni masikioni mwetu. Imani potofu kama hizo zimekuwa zikileta madhara makubwa katika jamii ikiwa ni pamoja na mauaji ya walemavu wa ngozi, mauaji ya vikongwe wanaotuhumiwa kuwa ni wachawi, unyanyapaa, na mengine kama hayo. Kwa kuwa watoto ni taifa la leo na kesho, wasanii katika kazi zao za fasihi wanajaribu kurekebisha imani hizo potofu za jamii ili watoto wazisomapo wawe na mitazamo sahihi na hatimaye kuwa na jamii zenye mustakabali mzuri. Makala haya yanabainisha mapambano hayo ya imani potofu kupitia kazi za fasihi kwa watoto. Kwa kuwa kazi za fasihi ya Kiswahili kwa watoto ni nyingi, makala haya yatatumia riwaya fupi ya *Wema na Albino* (Mkufya, 2008) na *Tanzua* (Mwandoloma, 1993) kama sampuli ya kazi nyingine.

## English

### **Children Literature and the Interface between African traditional Ways of Life and Modernism**

Children upbringing with pure African traditional ways of life is not so simple in the modern world of globalization. The world is converging into a small village where people share culture and other ways of life. Some societies especially those which still embrace traditional lives like the Maasai face some conflicts of their culture against the modern ones. Due to the speedy move of globalization there is no way of any society to marginalize itself from interacting with other foreign cultures. The only way of coping with the current situation is to hybridize the cultural diversities. This situation is now being reflected in children literature as a way of giving our generation a new move and making life possible in this world of cultural diversities. This paper will use the short children novel *Lessillie the City Maasai* (Esmail, 2011) to show how literary authors try to harmonize cultural diversities in order to help the children of this modern world of 21<sup>st</sup> Century.

Natascha **Bing**

University of Leipzig

**Swahili, Social Media and Political Participation in Kenya's 2013  
General Elections**

As the 2013 general elections have witnessed, ICT and New Media have played a crucial role in shaping political landscapes in Kenya. Social Media are increasingly occupying the political arena being a cheap, widely accessible and far-reaching device to successfully articulate and implement political aims. The political debates on Twitter and Facebook, being platforms for sharing information and important forums for Kenyans engaging in politics, testify heated debates in quite innovative and creative forms of expression. The followers and friends of popular politicians' profiles count up to 913,256 "likes" and 11,793 "talking about", illustrating the great benefit politicians engaging in online political dialogues can gain. In contrast to most recent studies focusing on how ICT and New Media were catalysts for the 2007/08 post-election violence, this presentation will shed light on the role of Kiswahili and Social Media in the process of fostering (democratic) participation in the 2013 general election (campaigns). The presentation takes a closer look on how the use of Kiswahili and mobile phones have shaped citizen engagement by offering new forms and spaces of expression and the possibilities of influencing political decision making processes. It will give an insight into evolving digital practices of

political communication during the 2013 general elections in Kenya  
focusing on the use of Kiswahili.

Soi-Daniel W. **Brown**

Tufts University Medford

**“Swahili As a Pan-African Language: Making the Vision a Reality”**

Swahili, the national language of Tanzania, the official indigenous African language of the East African Community including Rwanda and Burundi, one of the 7 working languages of the African Union, broadly spoken in Democratic Republic of Congo and to some degree in, Malawi, Zambia, Mozambique, Somalia and Sudan, is the only indigenous African language considered to have the potential of becoming a Pan African language. Its progress toward that goal has been slow and still faces many formidable obstacles that require deliberate strategic planning on local, regional and continental levels. This paper denotes and evaluates the obstacles and proposes various strategic solutions.

**Key words** : ACALAN; AU; colonial linguistics; EAC; cultural, historical, political and practical obstacles; governmental and institutional roles; neo-colonial linguistics; proposed solutions and strategies.

David Coughlin  
SOAS, London

### Mabadiliko ya hadithi fupi za Kiswahili

In this paper I discuss the development of the Swahili short story. To gain an understanding of change and continuity in this genre, I analyse three short stories; *Pavumapo Palilie* (1972) by F. H. Nasoor, *Si Shetani Si Wazimu* (1985) by Said Ahmed Mohamed and *Mwendawazimu* (2000) by Rose Shake. Despite the proliferation of short stories since the first collection published in 1972 this form has not received as much attention from scholars as have, for example novels or poetry. I therefore believe that this paper may comprise a valuable contribution to Swahili literary studies. The Short stories are analysed following the criteria set out by Mbatiah in the guidelines for analysing short stories, which accompany the *Mwendawazimu* collection.

I then go on to discuss the history of the short story in Swahili. This history includes the argument that Swahili short stories have their basis strongly rooted in the stories of Swahili oral literature and that they were also heavily influenced by the fantastical style of Shaaban Robert's prose work. Comparisons are drawn between Swahili short stories and general characteristics of stories of oral literature and in turn Robert's works. These common characteristics include: very few characters, moralistic tone and only one occurrence or single plot. The short story then gained strength in Zanzibar as many of the fantastical elements

were lost and a realism based on social and religious commentary became the order of the day. I then present a short discussion on the classification of the short story with regards to length, form and characters.

Following this introduction I embark on the analyses of the short stories themselves. For the purposes of this summary I will give highly abridged versions of these analyses. *Pavumapo palilie* is an allegorical short story discussing the history of Zanzibar from the time of the Arab rule until after independence. It has a strong moralistic feel and is formed around a traditional Swahili proverb giving it the feel of a didactic story from oral literature. *Si Shetani Si Wazimu* narrates the trials of a young man accused of being either possessed or mentally unwell. Mohamed obscures the message of this story in ambiguous actions and skillfully crafted description and dialogue in the dialect of Pemba. *Si Shetani Si Wazimu* also uses allegory but rather than the whole story acting allegorically, an isolated allegory is told to illustrate the narrator's viewpoint. Both of these stories are formed from two halves, beginning and end. *Mwendawazimu* is the only story from Nairobi and is the longest of the three. It narrates a story illustrating the harsh reality of living in Nairobi and warns us of the perils of arrogance. Shake skillfully writes suspense into everyday activities and the story ends abruptly with an ambiguous twist.

Without wanting to suggest hard and fast rules for the development of Swahili short stories this essay attempts to indentify a general inclination of this genre and possible ways to characterise the changes it has experienced. It seems the aims of the authors became more and

more obscured over time. The amount of characters, length and overall complexity of structure increased as the short story moved away from its antecedent genre, the story of oral literature. Whilst we see similarities in the stories' abilities to communicate social values we also see considerable contrast in style. These simultaneous similarities and differences attest to the strength of a genre as it has spread across a region as diverse as East Africa.



Zawadi Limbe **Daniel**  
University of Dar es Salaam

**Ujinsia katika Fasihi Simulizi Pendwa ya Kiswahili Tanzania:  
Uchambuzi wa mziki wa 'Bongo fleva'**

Chuo Kikuu cha Dar es Salaam-Taasisi ya Taaluma za Kiswahili  
(TATAKI)

Kwa kutumia mkabala wa ulinganishi, makala hii inajadili uhusia no wa kijinsia unaobainishwa katika mazingira ambayo mwanamke ndiye mmiliki wa mali na ambaye anafursa katika vyombo vya kufanya maamuzi. Tafiti nyingi zinazungumzia suala la ujinsia zikijikita katika kumwangalia mwanamke kama chombo kinachotumiwa na wanaume katika kutimiza matakwa yao. Pia zinasawiri namna mwanamke anavyozingirwa na mfumo usio mpa fursa za uhuru binafsi pamoja na maendeleo. Makala hii inalenga kuleta ukengeushi wa suala hili, kwa kumtazama mwanamke ambaye anauwezo wa kimaendeleo, mathalani uwezo wa kielimu, kiuchumi, kisiasa, na hata kushiriki katika vyombo vya maamuzi, jinsi ambavyo uhusiano wake ndani ya jamii unavyosawiriwa. Kwa kutumia nyimbo za mziki wa bongo fleva, kama fasihi simulizi pendwa nchini Tanzania, makala hii itajadili mahusiano yake na jinsia nyingine na hata na jamii kwa ujumla. Katika makala hii, ulinganishi wa nyimbo za mziki wa bongo fleva zilizoimbwa na jinsia tofauti utafanyika. Vilevile, kupitia matini mbalimbali za ki fasihi na zisizo za kifasihi, makala hii inajaribu kuona jamii ya Kitanzania inamtazamo gani juu ya wanawake waliowezeshwa. Je, wamekidhi matarajio ya jamii ama la?

Charlotte Elvidge

SOAS, London

### **Representation of Women in *Bongo Flava* Music in Tanzania**

The representation of women is an increasingly important topic of discussion in a world which strives to bring about gender equality. In the past twenty years, *Bongo Flava* music in Tanzania has become more and more popular and is a key platform for music artists to express political or social issues and realities present in society. This paper examines the representation of women in *Bongo Flava* music in Tanzania through the analysis of a variety of songs. It particularly looks at the use of metaphor through which women are described by considering how they are portrayed in light of gender norms they are ascribed to in Tanzanian culture and also the notion objectification, central to feminist theory. Key consideration is given to the way in which gender is played out, constructed and de-constructed in Tanzanian society and the resulting culturally assigned roles and organisation of social roles, as well as values and codes of conduct laid down by society that women are expected to observe and conform to. The way women have challenged these normative expectations of gender is also given thought. It additionally looks at media as an instrument in this context, as a potential means of influence, portrayal and reinforcement of gender roles. Through personal research, a selection of artists' views and

analysis of the chosen songs are given, demonstrating clearly the way in which women have been represented and portrayed in these songs.

Leonard **Flavian**

University of Dar es Salaam

**Fasihi na Jamii: Usawiri wa Harakati za Kitabaka katika Nchi Changa, Udhhibiti wa Dola na Ubabe wa Mfumo wa Kibeberu katika Tamthilia za Kaptula la Marx na Safari ya Chinga**

Fasihi ni kazi ya kisanaa ambayo husawiri masuala mbalimbali yanayoendelea katika jamii. Hii ina maana kuwa zaidi ya kutupeleka katika ulimwengu wa burudani, pia hutusaidia kutambua masuala, matatizo na hisia zinazoendelea katika jamii. Miongoni mwa masuala yanayosawiriwa na fasihi ni harakati mbalimbali za kitabaka zinazoendelea katika ulimwengu, harakati zinazosababishwa na kuwapo kwa matabaka ambayo ni matokeo ya kubadilika kwa mifumo ya jamii-uchumi. Kutokana na kuwapo kwa harakati hizi, tabaka lenye nguvu hutumia kila njia

ikiwamo matumizi ya nguvu za dola na nguvu za kiuchumi ili kudhibiti harakati hizi. Hivyo, makala haya yatajikita katika kufafanua na kuhakiki jinsi harakati hizo kuelekea maendeleo ya kweli zinavyodhibitiwa na nguvu za dola katika nchi changa na ubabe wa mfumo wa kibeberu katika ulimwengu wa leo. Katika kufafanua harakati hizo na udhibiti wake, makala haya yatatumia tamthilia ya Kaptula la Marx ya Euphrase Kezilahabi na tamthilia ya Safari ya Chinga ya Shani Omari.

## English

Literature is an artistic work that reflects various ongoing issues in the society. This means, the Literature which entertains us does not keep us for long in the world of entertainment but it brings us back into the realities of society's issues, problems and feelings. Among other issues that are reflected by Literature are various class struggles in the world, struggles that are caused by the presence of classes in our societies which are a result of changes in social-economic set up. Because of these struggles, the powerful class always tries to use everything in its disposal including state apparatus to suppress these struggles. This article, therefore, tries to explain how these struggles are suppressed by state apparatus in developing countries and how they are suppressed by imperialistic system in today's world. In explaining those class struggles and their suppression, this article will draw examples from Euphrase Kezilahabi's *Kaptula la Marx* and Shani Omari's *Safari ya Chinga*.

Hezekiel Gikambi

Nation Media, Nairobi

**Mada: ‘Mgeni Njoo Mwenyeji Atambe’-Athari Za Facebook, Twitter  
Na Youtube Katika Vyombo Vya Habari Vitumiavyo Kiswahili.**

Makala hii linalenga kuangalia athari za matumizi ya majukwaa ya Facebook, Twitter na Youtube katika vyombo vya habari vya Shirika la Nation Media Group vinavyotumia Lugha ya Kiswahili. Itafanya hivi kwa kujikita katika uchunguzi wa jinsi ‘vyombo asilia’ (legacy media) yaani huduma za redio, magazeti, televishioni na hata vya kisasa kama tovuti zinazotumia Kiswahili katika shirika la usambazaji habari la Nation Media, zinavyohuishwa na kuenezwa kwa kuwekewa majukwaa ya mawasiliano jamii. Makala yenyewe yatachota mifano yake kutoka kwa kurasa za Facebook, Twitter na YouTube ya Swahilihub, Qtv, na za magazeti ya Taifa Leo na Mwananchi.

Aidha nitasaili kama baadhi ya majukwaa haya hufifisha mauzo au uenezaji na usambazaji wa baadhi ya ‘vyombo asilia’ kama vile magazeti na kadhalika. Makala itaangazia kipengele cha kipekee cha simu za mkononi na jinsi zinavyochangia katika matumizi ya Kiswahili kwenye majukwaa ya vyombo vya habari hasa majukwa ya Facebook na Twitter. Tutajiuliza jinsi mkurupuko wa simu hizi unavyobadilisha dhana nzima ya usambazaji habari hasa kupitia kwa majukwaa haya.

Makala itatathmini athari za majukwaa haya ya mawasiliano jamii katika kuimarika kwa vyombo asilia na suala zima la mabadiliko ya kasi ya usambazaji habari kwa jumla.

Hatimaye itahitimisha kwa kudadisi mustakabali wa Kiswahili katika majukwaa haya na hasa iwapo utangamano huu unakuza lugha ya Kiswahili au kuididimiza. Mtazamo huu utadokezea iwapo vijana, ambao ndio rika la watumiaji walio wengi wa majukwaa haya na teknolojia hii ya simu na intaneti, linamakinikia ufasaha wa lugha ya Kiswahili au wanalenga mawasiliano tu.

Ramadhani Thomas **Kadallah**

University of Dar es Salaam

**Shujaa wa Kitendi na Utamaduni katika Fasihi ya Kiswahili. Mifano kutoka katika Nyimbo za Liyongo na Utendi wa Liyongo.**

Mambo mengi yameshajadiliwa katika utamaduni na fasihi ya Kiswahili. Katika fasihi, maeneo yaliyojadiliwa japo kwa uchache huku yakihusishwa na utamaduni ni riwaya, tamthilia na ngano. Katika mijadala hiyo michache, namna ambavyo tendi na hususan shujaa wa kiutendi anavyoweza kusawiri utamaduni wa Kiafrika bado halijajadiliwa na kutafitiwa vya kutosha. Wataalamu wengi waliojadili tendi wamejikia zaidi katika sifa za utendi wa Kiafrika, utendaji wa tendi simulizi, utokeaji wa shujaa katika tendi za Kiafrika na ala ya muziki katika tendi za Kiafrika. Katika makala haya, tunajadili na kudadisi vipengele mbalimbali vya kiutamaduni vinavyosawiriwa katika *Nyimbo za Liyongo na Utendi wa Liyongo*. Tumeziteua tungo hizi kwa sababu kuu mbili. Mosi, kwa sababu tungo zote mbili zinasawiri ushujaa wa Liyongo kwa namna moja ama nyingine. Pili, tumeziteua kutokana na ukongwe wake katika historia ya fasihi ya Kiswahili. Kwa kuwa utungo wa *Nyimbo za Liyongo na Utendi wa Liyongo* ni miongoni mwa tungo za kale zaidi katika fasihi ya Kiswahili inafikiriwa kuwa tungo hizi zimeshenei masuala mengi ya kiutamaduni. Kuna uwezekano kuwa kazi hizi zitakuwa zimeathiriwa kwa kiwango kidono sana na fasihi na utamaduni wa mabara mengine kama vile fasihi na utamaduni wa Kiislamu kutoka Arabuni.



## English

### **Epic Hero and Culture in Swahili Literature. Examples From Songs of Liyongo and Epic of Liyongo.**

Many topics have already been discussed concerning Swahili culture and literature. In literature, for example, areas which have received at least little attention while intergrating literature and culture are novels, drama and folktales. In such little discussions, the way epic and especially epic heroes can reflect African cultural values is not yet to be discussed. Several scholars who researched on African epic have strongly dealt with conventions of African epic, the performance of oral epic, the emergence of heroes in African epic as well as the role of musical instruments in African epic. In this article, the discussion is raised up on various cultural elements being portrayed in **Songs of Liyongo** and the **epic of Liyongo** works. The two works have been selected for two main reasons. Firstly, in one way or another both works portrays and reflects the characters of Liyongo. Secondly, the two works have been selected because they represent the bulk of classical Swahili literature. Since they are among the oldest works of arts ever existed in Swahili literature it's hoped that they possess cultural potential elements concerning African world view. There is a possibility that **Songs of Liyongo** and **epic of Liyongo** are less influenced by external forces such as Arabic and Islamic literatures.

**Stephen Machira**

University of Nairobi

### **Kiswahili Kama Lugha Rasmi Nchini Kenya: Changamoto zake**

Mnamo Agost, 2010, lugha ya Kiswahili ilishuhudia ufanisi mkubwa baada ya katiba mpya kuidhinishwa. Uidhinishwaji huu ulikiinua Kiswahili kihadhi kwani kilifanywa lugha rasmi. Hii ilimaanisha kuwa, lugha hii ingetumika kama lugha rasmi ya kwanza sawia na Kiingereza. Hatua hii ilikaribishwa na maashiki na wakereketwa wa lugha hii kwa msisimko na mbwembwe za aina yake. Hii ilionekana kama njia ya kipekee ya kukifanya Kiswahili kutambulikana na kuinuka kihadhi na kuwa katika viwango sawa na Kiingereza na lugha zingine za kimataifa. Aidha, Kiswahili kilitarajiwa kutumika katika miktadha yote rasmi nchini ikiwa ni pamoja na ofisi zote za serikali, katika sekta na taasisi mbalimbali za serikali zikiwemo zile za sheria, bunge, vyuo na vitengo vingine ambavyo vina majukumu ya kutoa huduma kwa Wakenya. Lugha hii aidha, ilitazamiwa kuchukua majukumu mawili sasa ikitiliwa maanani kuwa tayari Kiswahili kilikuwa lugha ya taifa ambayo kwa kila hali ilionekana kukumbatiwa na Wakenya wengi.

Kama lugha ya taifa, Kiswahili kilikuwa kimethibitisha kuwa kilikuwa na uwezo mkubwa wa kuleta uwiano na muumano wa kitaifa. Vilevile, Kiswahili kilikuwa kimefanikiwa pakubwa katika kuibua, kuipalilia na kuikomaza mbegu ya utangamano na maridhiano miongoni mwa makabila zaidi ya arobaini nchini Kenya. Kiswahili kutwikwa jukumu la

kuwa lugha rasmi nchini ilikuwa ishara tosha kuwa Wakenya walikuwa wamefanya uamuzi wa busara kwa kuzingatia msembo kuwa titi la mama li tamu hata kama ni la mbwa. Aidha, Wakenya waliudhihirishia ulimwengu kuwa, walikuwa wamepiga hatua kabambe katika kujithamini, kuthamini amali zao za kijamii na kuthamini lugha yao asilia kama sehemu ya utamaduni wao.

Ijapokuwa hali ni hivyo, miaka ipatayo minne sasa imepita tangu lugha hii kufanywa kuwa rasmi kwa msingi wa katiba ya taifa lakini athari zake hazijasikika wala kushuhudiwa kwa namna yoyote. Hii ina maana kuwa Kiswahili kiimebaki kuwa lugha rasmi kwa msingi wa maandishi pekee pasi na kuwa na utendaji kazi. Kiswahili hakithaminiwi wala kutambulika na Wakenya kama lugha rasmi, waama, wengi wa Wakenya hawana habari kuwa Kiswahili ni lugha rasmi, Kwa nini? Hili ndilo swali tata na lenye uchangamano mwingi kwetu sisi kulijibu. Kwa nini ichukue muda mrefu hivyo kuzihisi athari za Kiswahili kama lugha rasmi? Kwa nini ichukue muda huo wote kwa Wakenya kungámua kuwa Kiswahili ni lugha rasmi? Je, ni mapuuza, utepetevu wa serikali, uzohali wa Wakenya au kwamba hali hii haiwezekani?

Msururu huu wa maswali ndio umekuwa ukiisumbua nafsi yangu kwa muda mrefu kiasi cha kunifanya niingiwe na kariha ya kuzamia suala hili kwa kina. Kwa matiki hii hivyo basi, makala hii inalenga kulitalii na kulimulika suala la changamoto au ndaro zinazoikabili shughuli nzima ya kukirasmisha Kiswahili nchini Kenya licha ya taifa hili kuwa na wakereketwa, wataalamu na wasomi ambao wana uwezo wa kufanikisha hili. Aidha, nitajikita katika kuangazia mikakati mbali mbali

ambayo inaweza ikawekwa ili kukabaliana na tatizo hili. Malengo yangu yanasukumwa na kauli kuwa palipo na nia pana njia.

Angelus Mnenuka  
University of Leipzig

**Kiswahili na Mitandao ya Kijamii ya Kielektroniki na Teknolojia  
Je, Mitandao ya Kijamii ya Kielektroniki ni Uwanja wa kutendea  
Fasihi?**

Kadiri siku zinavyokwenda na hasa zaidi kadiri matumizi ya teknolojia mpya ya mawasiliano yanavyoongezeka katika jamii mbalimbali, ndivyo matumizi ya mbinu mbalimbali za kisanaa (fasihi) au sanaa yenyewe (fasihi) katika Mitandao ya Kijamii ya Kielektroniki (MKK) yanavyozidi kupanuka. Makala hii inalenga kuchunguza nafasi ya mitandao hii katika utendaji wa Fasihi Simulizi ya Kiswahili. Mitandao ya Kijamii ya Kielektroniki inawaunganisha mtendaji na hadhira yake ana kwa ana au kila mmoja kwa wakati wake kusikiliza, kusoma, au kuangalia kazi ya kifasihi inayotendwa au kuchangia kazi fulani ya kifasihi. Makala hii itachunguza kama MKK inaweza kuwa uwanja mpya wa utendaji wa fasihi.

Dunlop Otieno Ochieng  
Chemnitz University of Technology

### **Induced phraseological ambiguities in Kiswahili**

English is now the leading source of loanwords and, of course, the most preferred source of loanwords among the Kiswahili terminological developers. The present study however finds that phraseological loan translation—one of the modes of borrowing from English into Kiswahili—renders a good number of Kiswahili expressions ambiguous. That is, the process normally extends the semantic range of the existing Kiswahili expressions by adding a borrowed sense(s) to an existing sense(s) of the expressions: and thus making them the multi-meaning expressions. For instance, the study found out that the Kiswahili versions of the English models, *at the end of the day*, *common man*, *shadow minister*, *special seat*, and *dirty money*—were all ambiguous to high proportions of Kiswahili speakers interviewed by the study.

Owino Anthony **Oloo**

University of Masinde Muliro

### **Mchango wa Tehama katika Tafsiri: Masuala Ibuka na Changamoto**

Teknolojia ya Habari Na Mawasiliano (TEKNOHAMA) ni nyenzo muhimu, ambayo mchango wake ni mkubwa katika kuharakisha kufikiwa kwa Malengo ya Milenia ifikapo mwaka 2025. Ingawa TEKNOHAMA ina mchango muhimu katika takriban nyanja zote, taaluma ya tafsiri bado haijachangamkia manufaa yake. Bado mwamko wa kuhusisha TEKNOHAMA katika tafsiri hauridhishi, hivyo kutishia suala zima la maendeleo endelevu. Hali hiyo inatokana na ufinyu wa bajeti za nchi mbalimbali hususan nchi za kiafrika, taasisi, asasi na idara mbalimbali zinazohusika na tafsiri. Hata hivyo, upo mwitikio wa wastani wa wananchi kufaidika na teknolojia hiyo. Taaluma ya tafsiri ni uti wa mgongo wa maendeleo katika enzi hii ya utandawazi. Kila nchi inahitaji tafsiri katika viwango na asasi anuwai zikiwemo, utalii, uchumi na biashara, siasa, imani na itikadi, elimu, tamaduni na hata teknolojia yenyewe. Ama kwa kweli, TEKNOHAMA na tafsiri zina ‘uhusiano wa kiutegemezi’, yaani TEKNOHAMA inahitaji tafsiri ili kuendeleza mawasiliano “mashinani” huku tafsiri nayo ikihitaji TEKNOHAMA katika kuiboresha na kuiimarisha kitaaluma kwa kuifikia hadhira pana. Makala haya yanaangazia mchango wa TEKNOHAMA katika tafsiri kwa kudadisi changamoto na masuala ibuka yanayokabili usetaji wa TEKNOHAMA katika taaluma ya tafsiri. Mapendekezo

yatakayotolewa bila shaka yatasaidia kuimarisha na kuendeleza uhusishwaji wa TEKNOHAMA katika tafsiri kitaaluma.



Ahmed Hussein Ahmed **Parkar**

University of Hamburg

### **Qasida Hamziyya: Mtazamo wake katika muktadha wa Kidini**

Hamziyya ni mojawapo ya qasida ya Kiswahili iliyoandikwa kwa herufi za Kiarabu karne nyingi zilizopita Uswahilini. Qasida hii, ambayo asili yake iliandikwa kwa Kiarabu na kufahamika kwa jina la “Umul Quraa” (Mama wa Miji), imepata pia bahati ya kufanyiwa tarjuma, tafsiri na uhakiki wa kitaalamu kwa Kiswahili. Hadi hivi sasa uchambuzi au uhakiki wa qasida hii unaendelea katika vyuo vikuu mbali mbali ulimwenguni. Wataalamu wengineo (wasiokua Waswahili) pia wanashughulikia qasida hii kwa lugha zao na kwa mtazamo wao. Baadhi ya wataalamu waliopata kushughulikia Hamziyya ya Kiswahili, kwa namna moja au nyengine ni pamoja na Hichens, Knappert, Mkele, Nabahany, AbdulAziz, Mutiso na Olali. Hata hivyo, wengi wa hawa niliowataja hapa wameitazama qasida hii zaidi kwa kuifanyia uhakiki wa lugha na kuifasiri. Uchambuzi wa qasida hii (hasa wa Kiswahili) ambao unaangazia mtazamo wake kwa muktadha wa kidini, ninavyoona mimi, ni adimu. Karatasi hii itajaribu kueleza asili ya qasida katika Uislamu na marudio ya maandishi yaliyopo ya Hamziyya (hasa ya Kiswahili). Hatimaye, mapendekezo ya kutathmini qasida hii yatatolewa ili kuongoza utafiti wa mbeleni kwa muktadha huu.

## English

Hamziyya is one of those qasidas in Swahili that has been written in Swahili-Arabic Script some centuries ago in Swahililand. The Hamziyya in Swahili, which was translated from the original Arabic version that was known as “Umul-Quraa” (Mother of Cities), has also been rendered into translations, commentaries and academic analysis in Swahili. To date, critical evaluation and analysis of the same is still conducted worldwide in many higher institutions of learning. Other academicians (who are non-Swahilis) have also worked on it from their own languages as well as from their own perspectives. Some of the renown people who have worked on the Hamziyya in Swahili, and in their own varied perspectives include Hichens, Knappert, Mkele, Nabahany, AbdulAziz, Mutiso and Olali. Notably, most of the above named persons’ works have dwelt much on translation and exegesis. Analysis of this qasida (especially in its Swahili form) in its religious context, is in my opinion, rare. This paper, therefore, briefly intends to examine the origin of qasida in Islam and to review literature on the Hamziyya in Swahili. Finally, suggestions on how to evaluate the Hamziyya will be given in order to guide future researches in the above context.

Teresa **Poeta**

SOAS, London

**'Tracking referents in Swahili stories'**

This paper investigates the different discourse strategies Swahili implements to refer back to participants in a narrative depending on how 'active' they are in the hearer's mind. This includes an examination of the use of personal and demonstrative pronouns/ subject and object markers and finally full NPs in referents tracking. This is done by examining audio and video recordings collected during fieldwork in London and East Africa. In addition, texts from Swahili blogs and forums are analysed to see how this aspect of language changes in the online world.

**Christian Pohl**

Friedrich-Alexander-Universität Nürnberg-Erlangen

**The Protestant Mission in Tanga and Digoland (Tanzania).**

**The Indigenous Church Workers' Contribution to the Beginning of  
the Church, 1890 – 1940**

This paper will focus on the role of local people in spreading Christianity, building up congregations and forming a church in this part of the East African Coast.

That way it is in line with a new approach in church history, which does not concentrate on the contribution of European missionaries as it was done in traditional mission-historiography – but wants to reveal the African roots of the church.

There are various examples of local people, who became Christians through their contact with the Gospel and then shared their new faith with others. In some cases they started small schools in the countryside, which developed into the beginning of a congregation – before a foreign missionary was stationed in that area. From the early beginning local co-workers were involved in different congregational areas building up the church: preaching, teaching, counseling etc. The European missionaries were part of the system, but without the contribution of the African people no Christian Church would have begun. So it was a joint venture bringing together people with different cultural backgrounds - a cross-cultural enterprise which resulted in a kind of hybridity. Using this term

the postcolonial debate is touched. Elements of these theories are taken as a stimulus, e.g. to look at the relationship between local people and foreign missionaries, discovering mutual influence and acknowledging the complexity of encounters like that.

Daines Nicodem **Sanga**  
Bayreuth University

**Globalization and Challenges of Youth Participation  
in Traditional Dances:  
A Case Study of Tanzanian youth in Ngoma Groups**

Youth participation in traditional dance groups in the era of globalization is crucial for social, political, economic and cultural development of the nation. Traditional dance groups are increasingly becoming a source of employment to the youth. Through participation in dance groups, youth gain access to exercise their political rights, without which they could not have been exercised. Participation of youth in dance groups proved to have an impact on development of Tanzania culture. This includes transmission of traditional dances from one cohort to the next. Notwithstanding youth participation in dance groups proved to have plethora of benefits to the youth and the nation, youth who participate in dance groups experiences myriad of challenges. This paper strives to unpack challenges which youth often come across as they participate in dance groups. The challenges which this paper intends to disclose range from gender, quality of traditional dances, donor, technological, language, religious, status of a dancer, theatrical infrastructures as well as the challenge related to the rise of bongo fleva prominently known as mziki wa kizazi kipya. The paper argues that the challenges which youth encounter in dance groups decrease their

participation in groups. The paper sums up the discussions by suggesting for holistic approach which involves youth, the government and members of the society in order to increase the participation of youth in dance groups.

F.E.M.K. Senkoro  
University of Dar es Salaam

## **Msingi ya Kijamii nay a Kidhahnia ya Mitindo ya Fasihi ya Kiswahili**

Mitindo mbalimbali ya wanafasihi na wanasanaa binafsi wa Kiswahili imekuwa ikiibuka kila uchao kiasi kwamba hata mwandishi mmoja aliweza kubadili mtindo wake kufuatana na hali mbalimbali ama za kijamii au mtazamo wake wa kilimwengu kuhusu anavyoyaona maisha katika jamii husika. Mara kwa mara wahakiki wa waandishi hawa wamekuwa wakiichunguza mitindo hiyo kwa kuchambua kazi za waandishi hao, mmoja mmoja. Makala hii inaichunguza mitindo hiyo kwa pamoja na kwa kipengele cha nguvu mbalimbali za kijamii katika wakati maalumu tangu miaka ya 1970 hadi 2000. Katika kuichunguza mitindo hiyo, makala inaonyesha kuwa miongo mahsusi imetawaliwa na mitindo mahsusi ambayo tunaweza kuiundia nadharia kufuatana na nguvu mbalimbali za kijamii na za kidhahnia. Makala inatoa mifano ya mitindo ya **Utumiaji Nguvu, Udhanaishi, Utashtiti** na **Uhalisiamazingaombwe** na kuonyesha kuwa kwa miongo zaidi ya mitatu mitindo hiyo imetawala katika uga wa fasihi ya Kiswahili. Ni mitindo ambayo imebadilishana nafasi toka mtindo mmoja hadi mwingine, na mingine ikitawala kwa miongo yote hiyo. Katika nadharia tutakayojaribu kuiunda kuhusu mitindo hiyo tutatoa sababu za kuzuka na kutumika kwa miundo hiyo zaidi ya mingine, na mustakabali wa mitindo hiyo.



**Serena Talento**

Bayreuth University

**Translating literary texts into Swahili under British rule: a recipe to  
construct the colony**

Since the 1990s, Postcolonial Translation Theories moved away from research on translation based on formal, functional and textual concerns, while calling attention to the power relations and ideological negotiations underneath the translation process and product. Indeed, in a colonised space not only violence but also the use of discourses of philosophy and literary interpretation were subsidiaries to practises of subjectification. By looking at translation as a discursive practice steeped in ideology and governed by power, this presentation investigates the discourse on translation during British rule with the aim to provide insights into the utilisation of translated texts for the construction of the ideological colonial apparatus. The data is collected by analysing the paratexts of a number of European classics translated into Swahili (e.g. *Mashimo ya mfalme Sulemani*, *King Solomon's Mines*; *Hadithi ya Hiawatha*, *The Song of Hiawatha*; *Tabibu asiyependa utatibu*, *Le Médecin malgré lui*). The examination of the paratexts, which gives access to an understanding of how the text has been conceptualised and presented to the audience, illustrates the links between translation and the construction, as well as perpetuation, of power hierarchies within the colonial context.

Michaël Kasombo Tshibanda

University of Lubumbashi

## **Lexical dynamics and prosodic patterns in the Swahili of Lubumbashi**

The Swahili of Lubumbashi (LS), known also as the Copperbelt Swahili (CS), has no longer been object of a complete description. In very few writings devoted to it, little is known on its phonetics, phonology, morphology, syntax, lexicon and semantics (Kalunga Mwela-Ubi, 1977 ; Haddad Adnan, 1983 ; Fabian Johanes, 1998 ; Bostoen Koen, 1999 ; Damone Etienne and Kambaja Emmanuel, 2010 ; Kasombo Tshibanda Michael, 2010, etc.). Nothing has been said on its prosodic features, unless a lack of information.

The objective of this paper is to try to show how the contact of Swahili with local languages has resulted in a mixture of stress and tone patterns in the lexicon of the Swahili of Lubumbashi. This phenomenon deserves to be pointed out as one among relevant particularities of this dialect in opposition to others, namely to Standard Swahili (SS).

As we know it, Swahili is a stress language. This is not the case of Bantu languages in general, Bantu languages spoken in the Copperbelt region in particular. They are tone languages.

The historical expansion of Swahili brought the language far in the heart of the African continent. Long and permanent contacts have been kept

between the lingua franca and local languages. Then reciprocal influences are observed in all languages involved in this contact.

At the prosodic level, it is worthy noting the interactions of stress and tones in the Lubumbashi Swahili lexicon.

A sequence of two identical final vowels in SS is uttered as one vowel in LS, the last vowel being deleted while the stress still remains on its initial location. As a result, such LS words, instead of being uttered with a stress on the penultimate syllable, are uttered rather with a stress on the final syllable as in :

(1) a) u'**nyaa** (SS) 'nausea, disgust' → bu'**nya** (LS) 'nausea, disgust' (instead of '**bunya** according to the SS stress pattern)

b) mushu'**maa** (SS) 'candle' → mushu'**ma** (LS) 'candle' (instead of mu'**shuma**)

This new stress pattern that makes the last syllable be stressed has echoed in so many words of different segmental structures that it has become one of the major characteristics of LS at the prosodic level.

Loan words from local languages (the more influential being Kiluba L33 and Ciluba L31a), sometimes identical to corresponding words in SS , keep their original tone patterns, the last syllable being stressed however as in :

(2) a) mpètà (L31a/L33) or '**mpeta** (SS) 'cloves fallen from a tree' → mpè'**tà** (LS) 'cloves fallen from a tree'

b) kàntà (L33) 'grasshopper' → kà'**ntà** (LS) 'grasshopper'

Ofen, loan words from local languages come into Lubumbashi Swahili with their original tonal patterns but are assigned two stresses, on the first and on the last syllable, as in :

(3) a) mákìkì ‘eyebrow’ (from Kiluba L33) → ,máki'kì in LS ‘eyebrow’ (vs nyusi in SS) ;

b) búlòmbò ‘begging’ (from kúlòmbà ‘to beg’ in Ciluba L31a) → ,búlò'mbò in LS ‘begging’ (vs uombaji in SS)

Sometimes, the identity of the source language is ambiguous as it may be a local Bantu language or the standard Swahili itself as in :

(4) a) mátètè ‘reeds’ (from Kiluba L33) or ma'tete ‘reeds’ (from SS) ? → ,mátè'tè in LS ‘reeds’

b) bùdìmbù ‘birdlime’ (from Ciluba L31a) or u'limbo ‘birdlime’ (from SS)? → ,bùrì'mbò in LS ‘birdlime’

Other loan words from local languages come into Lubumbashi Swahili with their original tone patterns unchanged and without any stress marking as in :

(5) a) LL pattern :

ntètà ‘sp. disease that causes wounds on the skin’ (from kútètà ‘to slice up’ in Kiluba L33) ;

b) LLL pattern :

kìsèlà ‘a habit’ (vs tabia, mwenendo in SS), from Kiluba L33 ;

c) HLL pattern :

kílòbò ‘a courageous, brave man’ (vs jasiri, -shujaa in SS), from Kiluba L33.

The paper intends to provide with more light on these phenomena, and perhaps more, in an interdisciplinary perspective bringing together structural linguistics, historical linguistics and sociolinguistics in order to ensure a best understanding of the prosodic evolution in Swahili.

**Ken Walibora**

Nation Media, Nairobi

**Changamoto za Matumizi ya Lugha za Asili katika Vyombo vya Habari Nchini Kenya<sup>1</sup>**

Makala hii inazungumzia changamoto ya matumizi ya lugha asili za Kiafrika katika vyombo vya habari nchini Kenya tangu na baada ya uhuru. Miongoni mwa mambo mengine makala inaangazia ushindani katika vyombo vya habari unaozikabili lugha asilia, kikiwemo Kiswahili kutoka kwa lugha za kigeni hususan Kiingereza. Makala inadhamiria kulinganisha na kulinganua viwango vya matumizi katika vyombo mbalimbali na kubainisha tofauti zilizoko. Mathalan hivi sasa Kenya lipo gazeti moja tu la Kiswahili la *Taifa* ilhali kuna magazeti chungu nzima ya Kiingereza. Hata hivyo, radio zinazotumia Kiswahili na lugha nyingine asilia ni nyingi sana na zina mashabiki wengi kweli kweli. Aidha makala hii inamulikia kurunzi athari ya uteuzi wa lugha ya mawasiliano kwenye vyombo bya habari katika suala zima la utambulisho wa kitaifa.



# Symposium: New Dynamics in Swahili Studies

(funded by the Fritz-Thyssen-Stiftung and BIGSAS) organised by Prof. Dr. Rose Marie Beck, Dr. Irene Brunotti (Universität Leipzig) and Dr. Clarissa Vierke (Universität Bayreuth)

Tuesday, 10<sup>th</sup> of June 2014 (Venue: AI, H33, Bayreuth University Campus)

09:00-10.00	See Keynote of the 21 <sup>st</sup> <i>Afrikanistentag</i>
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<b>Introduction</b>	
10:00-10:30	Rose Marie Beck: Conceptualizing the Epistemic Object of Swahili Studies
10.30-11.00	<i>Tea Break</i>

<b>PANEL I: Swahili Studies: reflections on its history</b>	
11.00-11.15	Aldin Mutembei: Forty Years of Kiswahili at <i>Milimani</i> : Challenges, Prospects and New Perspectives (discussant: M. Wafula)
11.15-11.30	Mark Kandagor: The Role of Missionaries in the Spread and Development of Kiswahili in Kenya: a Historical Perspective (discussant: M. Wafula)
11.30-11.45	Alena Rettová: Swahili Studies in/from Prague: a Study of the Lifework of Elena Bertoncini and Magdalena Hauner (discussant: D. Sanga)
11.45-12.25	Intervention by discussants + discussion
12.25-14.00	<i>Lunch Break</i>

<b>PANEL II: Swahili Studies as Area Studies</b>	
14.00-14.15	Daniela Waldburger: Swahili – Periphery, Variation and Diaspora (discussant: S. Nganga)
14:15-14:30	Birgit Englert: <i>Swahilité</i> and the Comorian Diaspora in France (discussant: S. Nganga)
14.30-14.45	Geert Castryck: Swahili as Localized Transregionalism: Histories of Meeting, Moving and Staying across East and Central Africa (discussant: J. Sarre)
14.45-15.00	Julia Verne: “Swahili Studies and the Translocalisation of ‘Areas’” (discussant: J. Sarre)

15.00-15.40	Intervention by discussants + discussion
15.40-16.10	<i>Tea Break</i>
16.10-16.25	Mark Horton – The Wider aspects of Swahili Origins and their Connectivity into a Globalising World (discussant: B. Otundo)
16.25-16.40	John Njenga Karugia: China-Africa: Sinokiswahili in Kariakoo Chinatown (discussant: B. Otundo)
16.40-16.55	Georges Mulumbwa: Deconstructing Swahili Identity in DRC (discussant: B. Otundo)
16.55-17.10	Athman Hussein: Poetic Spurring and Taarab Influence amongst the Swahili-speaking People of the Lamu Archipelago
16.55-17.25	Intervention by discussant + discussion
from 19.00	Reception in the Botanical Garden (together with the participants of the 21 <sup>st</sup> Afrikanistentag)

**Wednesday, 11<sup>th</sup> of June, 2014** (Venue: AI, H33, Bayreuth University Campus)

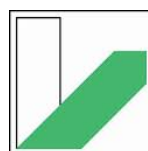
<b>PANEL III: Swahili Studies as the Study of Communities of Practice</b>	
09.00-09.15	Pat Caplan: Speaking Swahili, being Swahili? Some Reflections on and Observations of a Shifting Field over the Past Half Century (discussant: K. Greven)
09.15-09.30	Ulf Vierke: Cultural Layers/Swahili Layers. On Kenyan Contemporary Art Projects (discussant: K. Greven)
09.30-09.45	Kjersti Larsen: To what Extent are Historical and Social Processes Constitutive of Shared Values and Practices: Reflections on “Swahili Studies” from Anthropological Research in Zanzibar (discussant: K. Greven)
09.45-10.15	Intervention by discussant + discussion
10.15-10.45	<i>Tea Break</i>
10.45-11.00	Andrew J. Eisenberg: <i>Uswahili</i> Resounding: Space, Place, and Swahili Studies (discussant: S. Talento)
11.00-11.15	Kimani Njogu: Creative Non-Fiction in Kiswahili Writing: Reading “Mbali na Nyumbani” by Shafi Adam Shafi as ‘Memoir’ (discussant: S. Talento)



11.15-11.30	Alain Ricard: Towards a New Swahili 'Archive' (discussant: S. Talento)
11.30-11.45	Tom Odhiambo: Some Reflections on the 'Troubled State' of Kiswahili in Kenya Today
11.45-12.25	Intervention by discussant and discussion
12.25-13.30	<i>Lunch Break</i>

<b>PANEL IV: Conceptualising Swahili Studies</b>	
13.30-13.45	Clarissa Vierke: Some Remarks on Present, Historical and Future Challenges of Swahili Literary Studies
13.45-14.00	Colman Msoka: Teaching Swahili Studies as Development Studies: a Proposition
14.00-14.15	Kai Kresse: Swahili Studies: Interdisciplinary Research Perspectives on a Trans-regional Region (discussant: K. Zöller)
14.15-14.30	Farouk Topan: East Africa and Beyond: The Role of Swahili Studies as a Global Discipline/Field (discussant: K. Zöller)
14.30-15.10	Intervention by discussants + discussion
15.10-15.40	<i>Tea Break</i>
15.40-16.30	Plenary Discussion on the "New Dynamics in Swahili Studies" (with R. Kimani, R. Tchokothe, C. Vierke)
16.30-17.10	Irene Brunotti: Conclusion
20:00	VAD: Science Slam (Venue: Glashaus)

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