

Mwongozo Wa Kigogo Notes Teacher

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from its modest beginnings in the 1860s dar es salaam has grown to become one of africa's most important urban centres a major political economic and cultural hub the city has also acted as a crucible of local social and cultural innovation exerting a powerful influence on wider tanzanian society reflecting important contemporary socio economic trends of urban africa it has recently attracted the attention of a diverse range of scholars from several disciplines this collection draws on the best of this scholarship book jacket

international music studies

this work available for the first time in english is the noted tanzanian author and poet mathias mnyampala's

reconstruction of the history and customs of his people first published in swahili by the east africa literature bureau in 1954 it was one of a number of histories informally sponsored by the british colonial government that were designed to promote tribal cohesion in the face of growing african nationalism in the long run it helped inspire the nationalist movement locally it became part of a discourse among nationalist modernizers traditional intellectuals and colonizers that shaped the end of colonial hegemony and the coming of independence to tanzania

zanzibar was a country traces the history of a swahili speaking arab diaspora from east africa to oman in oman today whole communities in muscat speak swahili have recent east african roots and practice forms of sociality associated with the urban culture of the swahili coast these omani zanzibaris offer the most significant contemporary example in the gulf as well as in the wider indian ocean region of an afro arab community that maintains a living connection to africa in a diasporic setting while they come from all over east africa a large number are postrevolution exiles and emigrés from zanzibar their stories provide a framework for the broader transregional entanglements of decolonization in africa and the arabian gulf using both vernacular historiography and life histories of men and women from the community nathaniel mathews argues that the traumatic memories of the zanzibar revolution of 1964 are important to nation building on both sides of the indian ocean

this volume corresponds to the section on metric analysis of classical swahili poetry a formal analysis tool is defined based on available data aiming to address the extraordinary heterogeneity of data analyses some authors primarily writing in swahili perceive a quantitative syllabic foundation for swahili metrics called vina na mizani while others view it as accentual similar to english still others associate it with syllable length similar to

arabic classical poetry allowing for the possibility of mixed metrical systems accentual quantitative syllabic the goal is to bring order and identify the actual poetic creation principles used by swahili authors exploring how they manipulate these principles parameters to create new genres we examined the theories and their data ultimately we observe that swahili poetry aligns with bantu linguistics relying on quantitative syllabic metrics rhymes and syllable count as asserted by swahili poets themselves accents play a role at a low level within the syllable quantified line of a verse but the theories about rhythmical feet do not align well with the raw data i.e. the poems chanted sung or read in swahili when cross checked and fact checked using sound analysis software however a critical question arises why have these swahili speaking poets been marginalized or silenced when describing the rules of their art mathias eugen mnyampala 1917 1969 was a tanzanian writer lawyer and poet who wrote in kiswahili with cigogo as a mother tongue he learned to read and to write in kiswahili at the age of fifteen in a local roman catholic bible school since independence of tanganyika in 1961 he put his poetic art at the service of the development of kiswahili the language of the new nation the issue of the tanzanian nation building is reflected in this particular destiny of a young pastor from ugogo in the center of tanzania becoming a master of kiswahili poetry recognized by his peers as well as a national artist his ex materia creative processes neither classical nor modern are a third way of verse composition that the formal approach describe parallel to the nationalization of the meters of classical kiswahili poetry in the 1960 s it comes to the africanization of the national culture that this work analyzes the two volumes of this doctoral thesis offer some extracts of mathias e mnyampala s digital archives mda including unpublished manuscripts like azimio la arusha na maandiko matakatifu the arusha declaration and the holy scriptures or mashairi ya vidato mashairi in notchs and other unpublished documents fre mathias eugen mnyampala 1917 1969 est un écrivain juriste et poète d expression swahilie tanzanien de langue

maternelle cigogo il apprend le kiswahili et l'écriture par les textes de la bible à l'âge de quinze ans a partir de l'indépendance du tanganyika en 1961 il engage son art poétique au service du développement du kiswahili la langue de la nouvelle nation dans cette destinée particulière d'un jeune pasteur de l'ugogo du centre de la tanzanie qui devient un maître reconnu par ses pairs de la poésie d'expression swahilie et un artiste national se reflète la problématique de la construction d'une nation tanzanienne les processus créatifs ex materia de mathias e mnyampala ni classiques ni modernes sont une troisième voie de la composition poétique qui est décrite par une approche métrique formelle en parallèle d'une nationalisation des mètres classiques de la poésie d'expression swahilie dans les années 1960 il est question d'une africanisation de la culture nationale que ce travail analyse les deux volumes de cette thèse de doctorat offrent des extraits des archives numériques de mathias e mnyampala anm dont des manuscrits inédits comme celui d'azimio la arusha na maandiko matakatifu la déclaration d'arusha et les saintes écritures ou encore mashairi ya vidato mashairi en entailles ainsi que d'autres documents inédits

karen blixen sans doute meilleure fermière que linguiste écrivait le swahili idiome des tribus côtières est un langage primitif et non grammatical ombres sur la prairie traduit du danois paris 1962 p 6 ces idées n'ont certainement pas disparu d'une certaine vision touristique de l'Afrique de l'est le terme swahili voire kiswahili le ki indique qu'il s'agit d'une langue est apparu dans les écrits des premiers voyageurs et missionnaires européens en Afrique orientale et australe au milieu du XIX^e siècle le kiswahili était la langue de zanzibar et zanzibar était pour beaucoup une île des mille et une nuits au milieu du XX^e siècle le kiswahili est devenu la langue d'un grand pays la tanzanie née de l'union entre le tanganyika et zanzibar cette langue qui était perçue comme une langue de marins ou de commerçants côtiers musulmans est aujourd'hui la langue d'un immense pays et demain peut être de toute une région l'Afrique de l'est depuis que le Kenya développe son enseignement le kiswahili a partie liée avec le panafricanisme et son

avenir ne peut laisser indifférents les amis de l'Afrique en faire une langue moderne a demandé un travail de près d'un siècle dont ce livre rend compte dire le monde d'aujourd'hui du rap à la science fiction dans une grande langue bantoue demeure un projet digne d'intérêt tel fut le rêve de Julius Nyerere

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