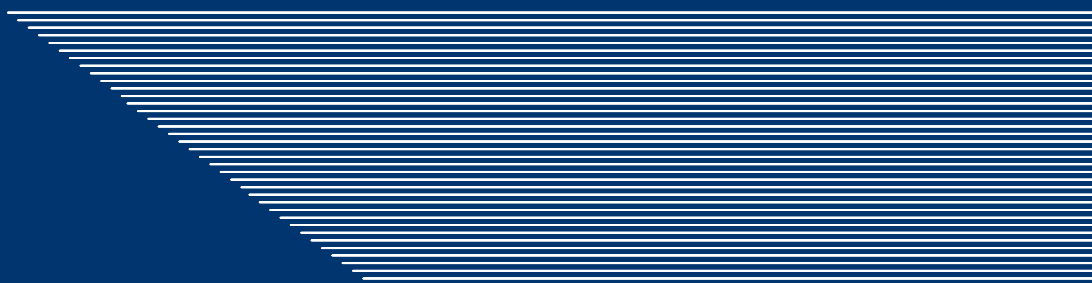RUCU

RUAHA JOURNAL OF ARTS AND SOCIAL SCIENCES (RUJASS)

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Editorial Note

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The aim of RUJASS is to publish research articles, original research reports, reviews, short communications and scientific commentaries in the fields of arts and social sciences such as, anthropology, education, linguistics, political science, sociology, geography, history, psychology, development studies, information and library science.

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EDITORS IN CHIEF

Swahili Urban Literature: Discovering New Literary Territories

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Abstract

An analysis of Swahili popular literature cannot avoid recognising that the study of popular fiction is the serious examination of material widely dismissed as trivial. The very problem of defining the field of study is central and demands the attention of anyone who thinks seriously about non-canonical text. It is not easy to study popular fiction: much resistance persists as do the old prejudices of the mass-culture debate. It is important to re-emphasise the intrusiveness of these prejudices: what is certain is that the Swahili popular writers' voices have broken the silence about many social problems. When treating as a research topic the literature in a language which also embodies the value of a national literature one spontaneously considers the concept of literary territory. The word "territory", used by geographers to designate a variable extension of space occupied by humans organized collectively and governed by laws, when applied to narrative is tied to notions of stability and settlement and, beyond any geographical meaning, embodies abstract values (traditions and beliefs) upon

which the feeling of belonging to a space is founded. Through focusing on some selected Swahili popular novels and short stories, I will investigate how it is possible to draw a picture of the space in terms of social, political cultural and symbolic contexts.

Key words: Fasihi pendwa, Urban space, Identity, Symbolism, Tanzania

Introduction
Scholars distinguish two literary currents in Tanzania: popular literature or *fasihi pendwa* and academic literature or *fasihi- dhati* (Mlacha&Madumulla, 1991; Gromov, 2008:5; Lindfors, 1991; Palmer, 1978). On one side are the intellectuals like E. Kezilahabi, E. Hussein, M. Mulokozi who are socially and politically committed and concerned to the quality of their works; on the other side are the popular writers like K. Mukajanga, B. Mtobwa, N. Mbajo, whose books are sold in bookshops or in the streets (Bertoncini Zúbková et al., 2009:2-4).

According to Cancel (1993: 301) the audience for popular writing grew so quickly that we can consider it a causal element in the rapid growth of literacy in Tanzania: the reader preferences have shifted from tale and romance to the realistic novel and short stories. Already at the start of the Eighties, the Swahili popular writer did not tell the readers the events but the way in which the characters

lived those events.

In my study of Swahili popular literature published in the Eighties and in the Nineties of the last century, I concentrated on four fundamental points:

- The way in which Tanzanian literary production took into consideration territory as physical space: the majority of the stories take place in an urban context;
- The aesthetics of representations;
- The symbolic context;
- Identifying and ideological functions.

Methodologically, my first step is to consider the text as a place where the reader encounters models, figures, collective immaginary myths created, transformed and confirmed by the literary work: the aesthetics of the graphic representation and the communicative functions coincide. As far as the symbolic context is concerned, it is important to realise that even though it is not easy to say what the symbol is, nowadays we encounter a progressive rediscovery of the centrality of "the symbolic" understood as ermeneutical value and force. For its thematics, the Swahili urban novel represents a symbol of change and precariousness. These last elements have accompanied the growth and formation of the new generations of readers, the new city dwellers.

Urban Literature: Features and Challenges

If it is true that emotional language has proved to be a powerful instrument to access one's own and other's knowledge, to express complex experiences like those connected to pain and anguish, or rather of suffering and to differentiate between the diverse psychological conditions, it became necessary to reflect on the mechanism of embodiment, a notion from which it is possible to recognise different and, at the same time, coexistent bodies in the literary work: the individual body and related to the Self; the social and the political body (Scheper-Hughes &Lock, 1987).

In fact, the passage from a pre-colonial communal traditional lifestyle that allowed the individual to live safely within his own group, to a modern urban lifestyle has entailed a transformation of ways of life and being. Such a situation has given rise to strong tensions between behaviour and ideology and created a weight of anguish that characterises the nature of an evermore interioraly isolated individual. Society becomes a figure external to the individual, the emotional esclusion from which to evade through the invention of stories and so find his own identity as happens, for example, in *Sokoni Kariakoo* ('Kariakoo Market Place') by B. Katama published by Heko publishing house in 1996 in a series called Tamtamu Club and printed in an economical pocket-sized format (Acquaviva, 2005: 7-10). Katama points out the foreign status of Zakayo, a young boy from a rural village of Iringa region

when he arrives in Kariakoo - the main commercial area of Dar es-Salaam, known as a place of informal commercial activities - looking for a brother of his who had migrated in search of work. Zakayo himself feels like a stranger in his own country. He feels dazed in all that chaos of people and damaged goods that are peculiar to the Kariakoo market place.

The stories of urban literary production are set in a real space minutely described by the narrators and topographically recognisable. Each description, introduced into the story through dialogues, the points of view or the action of the characters, realise a series of situations that go from indicating the formal and structural aspects of the object to those aspects that define the situation of the object in space through the assimilation of other elements such as comparisons and metaphors. The urban setting is the place where the social changes come true.

 The city has long represented freedom in contrast to the rigid codes and customs of rural communities. The public spaces of the city are potentially sites of difference where diverse "embodied subjectivities" encounter one another, but the city can just as easily be a site of segregation and exclusion, where difference and freedom are controller or curtailed on the basis of gender, sexuality, race, class, disability, and so on (Davies&Gannon, 2006). If it is true that popular culture plays an important role in constituting and

representing the public to itself, some publications are an example of public awareness related to those social problems linked to urban features of povety, crime and drugs.

Symbols of urban perdition like sex and drugs are intertwined with the representation of Woman as in *Marehemu Susana* by J.R.R. Mkabarah published in 1985;a mystery story that sees the detective Seki involved in the investigation of the murder of Susana, a young woman with a loose life.

[...] Baadaye kidogo kicheko cha ghafula kikasikika kutoka kwa Seki.
'Alikuwa na maisha ya hatari sana marehemu Susana'
'Vipi?', Beneza aliuliza shingo yake ikichuchumia kutazama ndani ya mkoba ulioshikiliwa na Seki. Seki hakujibu, badala yake akamsogeza kwa Beneza mkoba huo gharadi ya kumwonyesha kilichokuwamo ndani (...)
'Ni nini?'
'Bangi!'
(...) Mungu wangu! Kwa nini msichana huyu alikuwa na maisha mabaya jinsi hii! Ni nani aliyemfundisha kuvuta bangi?
'Mtu kama Susana si mtu wa kufunzwa kitu na mtu'
[...]
'Na wala si yeye tu mvuta bangi na mnywa gongo na vidonge vya kulevya (...)
Wasichana kama Monika Tuni, Thecla na Diana, husemwa kwamba ni mvuta bangi na walevi wa pombe mbaya[...](Mkabarah, 1985:73-74).

[…] After a while they heard the sudden laugh of Seki.
'Poor Susana led a loose life'
'What've you got?', asked Beneza loosening his shirt collar and peeping into the bag that Seki was holding. Instead of replying Seki

held out the bag to Beneza as if to show him the contents…
'What is it?'
'Marijuana!'…
(…) My God why would she lead such a life? Who could've started her on joints…?
'Someone like Susana doesn't need anybody to teach her…'
'She's not the only drug addict and alcoholic (…) Girls like Monika, Tuni, Thecla and Diana, were called joint smokers and spirit drinkers [...].

The city has a self-referential urban language: *lugha ya mitaani* ('street language') or *Kibongo* ('language of Bongo') (Reuster-Jahn&Kieβling, 2006: 3-4). Dar es-Salaam is known as 'Bongo' in Swahili slang expression which translates to 'brains', meaning the place where one needs 'bongo' to survive. According to Kurtz (1998: 85), the chaos that constitutes Dar es-Salaam is a source of fear and danger and the city becomes a symbol of the threats to society.

In fact, drug trafficking, the social problem displayed in *Marehemu Susana*, was a very new phenomenon in the lives of Tanzanians in the 1990's. To most people in Tanzania, drugs ('madawa ya kulevya') were a problem of developed countries. The busyness itself was beyond the comprehension of an ordinary Tanzanian. The city of Dar es-Salaam, like many other African commercial centres was being used as a transit point by large drug cartels on transit routes for drugs that were destined to European and American towns (Acquaviva, 1997: 42-43). In Tanzania, the slang name used for drug dealers is "wazungu wa unga" ('white people with flour').

The informal routes for illegal trafficking arecalled 'panya' ('mouse'), the countries involved in drug trafficking have metaphorical name 'shamba' in Kiswahili, meaning 'farm'.

The slang terms used for drugs are: *ice* ('crack-cocaine'), *unga* ('heroine'), *msokoto*, *ganji*, *sigara kubwa*, for the ones smoked like cigars, *bangi* ('bhang'). The latter is grown in some places in Tanzania, such as Mbeya and Iringa where it is consumed as a vegetable. In Shinyanga and Tabora regions, cannabis is grown and used as a stimulant to enable a person to work longer hours in the farm (Possi, 1996: 115-116).

Female Dimension in Urban and Literary Context

Throughout the twenty years following independence (1961), literature written in Swahili and published in Tanzania sustained the national politics of the new government, but from the 1980's onward there is change in literary expresson. From being just a political instrument, literature begins to take its first steps towards new fields: the text becomes a place of experience. Criticisim, especially western criticism, is not indifferent to such a change in tendency. Marxist and sociological approaches, or those based on the classic aesthetics of the text, are accompanied by a new interpretative perspective, namely, the psychoanalytical approach which - in my opinion – is still nowadays a precious hermeneutical instrument allowing us to study the interior processes that are at the basis of every artistic expression.

Travelling through literary works I have come to the hypothesis of symbolic figures, interpretable in relation to social processes: I have considered the symbolic dimension of Woman in the light of the historical past and more recent social events. The reproductive role of Woman has always been seen as the basis for all social practices and rural economy, so much so that a Marxist anthropologist like Meillassoux (1975) defined Woman as the reproducer of the producers; and it is in the female figure that the greatest part of the contradictions in African society are reflected.

The microcosm inserted in the text reflects the stratified and fluctuating macrocosm of reality of which it becomes the reading. The description of space assumes a great importance, becoming a narrative instrument through which the authors bring to the surface perceptions of collective tensions converging and often joining those that the sociologists define social problems.

The representation of the city, conceived as an economic space is a male dominion, as is also the city conceived as a real space, to which the female dimension has access only in an episodic and accidental way (Little, 1973: 12). In fact, the relationship between Women and the City has always existed even though the most visible contacts were those between the figure of the prostitute and the street where she offered herself.

In the 1990's popular novels describe urban realities that up to then had never been explicitly touched upon, like for example infant prostitution: as in the novel *Dar-es-salaam Usiku* ('Dar es Salaam by Night') by Ben. R. Mtobwa, published in 1990 and where we find the character of Rukia, a child prostitute.

[…] Tatizo kubwa lilikuwa umri. Ndiyo kila mwanamume anapenda sana kuwa na msichana kinda. Lakini si kinda kama kile (…)Wateja wa mama yake walipokuja kumtafuta na kumkuta yeye walimtazama kwa tamaa (…) Wakaondoka zao huku wakimeza mate (…) Hawakuwa na habari kuwa mtoto huyu alikuwa tayari kwa lo lote na cho chote […] (Mtobwa, 1990: 2-3).

[…] The serious problem was age. Of course every man loves to be with young girls, but not as young as her…When her mother's clients came looking for her and found the girl instead, they looked at her with longing…they went away swallowing…they didn't in the least imagine that the child had already been trained to satisfy each and every one of their desires […].

For Woman the city becomes a labyrinth, i.e., an intricate path towards a centre and a place where trials are faced. The labyrinth is a net, a game, a dance, a backwards and forwards, blind alleys and forks, an iniziatic path of death and rebirth. This is the place tied to Woman by images of moral corruption and physical danger, as we can read once more in *Dar es Salaam Usiku*:

[...] Halafu ikaja ile siku ambayo alichelewa kurudi nyumbani. Njiani alikutana na vijana wawili walevi. Walimtia mweseleka na kumfanya "kama mama". Kwa zamu [...] (Mtobwa, 1990: 3)

[...] and there came the day when she was late coming home. On the road she met two drunken young men. They made her go down on all fours and treated her 'as her mother was". They took turns [...].

And as Yakisola tells in the novel *Mariana,* published in 1987:

[...] Kama nilivyotaraja, nikaambiwa nitoe nguo zote. Sikuweza kubisha, nikazitoa, nitabaki uchi! Amri iliyofuata ilinitaka niiname (...) Nilipoanza kupatwa na fahamu, ilikuwa ni asubuhi watu wakiwa wamenizunguka. Nilipotaka kunyanyuka nilijisikia maumivu makali ajabu, hasa huko kulikokuwa kumekatwa nyama ikining'inia. Nilijiona sina thamani kamwe, hata inzi walinizomea [...] (Yakisola, 1987: 25).

[...] As I feared , they told me to undress. I couldn't rebel, I took off my clothes and stood naked. I was ordered to bend over (...) When I came to, it was dawn and there were people around me. I tried to move and felt terrible pain, especially there, where the flesh had been torn during penetration. I felt annulled, even the flies buzzed around me [...]

When women start to think of the city as a place in which to create relationships through cognitive and affective means, the urban reality arises as a place of action. Historically, women in Tanzania played an active role in the fight for freedom: in 1959 they achieved the right to vote, and thanks to their support the TANU (Tanganyika African National Union) led by J. K Nyerere rose to power and won independence for the country in 1961. In one of the first

independent governments, a woman, Bi Titi Mohammed, was nominated minister and created the women's association UWT (Umoja wa Wanawake wa Tanganyika) which by that time was an integral part of the national scene (Lal. 2015: 102). In 1962, women from every area of Tanganyika met in Dar es Salaam on the occasion of the Congress of the All Women's Conference. The *Amendment to the Affiliation Act* belongs to this period, the first law that allowed women to claim recognition by fathers for children born out of wedlock. In 1971, the *Law of Marriage Act* gave them greater security through the legal registration of marriage and divorce, regulating both the minimum age for marriage (15 years old for women and 18 years old for men) and giving them the right to declare their intentions at wedding, and both for monogamous and polygamous marriages. In 1975, the *Maternity Law Amendment Act* made another step forward in women's lives, giving maternity benefits to all regardless of marital status (Swantz, 1985:20). Still, after a few years from the independence, the 1980's saw Tanzania forced to give up to the offers of the World Bank and the International Monetary Fund. That meant once again accepting the presence of the West on the territory, so that the new generation of city dwellers had to meet and confront new cultural models. The urban context is the place where meetings between men and women occur most often and it is here that the latter have developed the tendency to prefer a sentimental relationship rather than marriage.

A study conducted by Obbo (1987) at the end of the 1980's showed that for some women relationships with rich men represented a way to be granted economic security. The city is, on one side, a place where sexual liberality prevails and men obtain access to attractive women through cash; on the other side, it becomes a place that offers the possibility of aggregation, independence, and of opportunities outside the limits of the home (Lewinson, 2006: 99).

A woman who has given herself the choice to show her masculine side as can be understood by the words of Maua, the protagonist of the novel *Pesa ZakoZinanuka* ('Your Money Stinks') by Ben R. Mtobwa and published in 1986.

[…] Sisi huwaweka wanaume wote katika mafungu matatu. Fungo la kwanza ni la wale wanaume ambao tunawapenda kwa dhati. Wanaume ambao uko tayari kuishi kwa kheri au shari. Kundi la pili ni la wanaume wazuri wa sura na umbo. Kundi hilo tunalipenda sana kwa ajili ya kujionyesha tu mbele ya wenzetu (…) kundi la tatu ni la akina Bon. Watu wabaya au wazee, Tunawafuata kwa ajili ya uzito wa mifuko yao […](Mtobwa, 1986: 26-27).

[…] We put all men into three categories. The first is for the men we love. Men with whom you are prepared to live with in harmony. In the second, we put the handsome men you like to show to your friends….. The third is the one of Bon Magnaccia or old men that we follow for the weight of their wallets […].

The city-dwelling woman appears transfigured: neither mother nor wife, a hybrid that in the imagination of an author such as Mtobwa symbolically assumes the aspect of a trans in *Dar es Salaam Usiku*.

[…] Na kwa wavulana ni "Lover Boy" ambaye alionekana kuyateka macho ya watazamaji. Kama asingekuwa mwanamume (…) Alikuwa mmoja kati ya wale vijana wachache waliobahatika kupewasura nzuri za kike. Hata umbile lake pia halikutofautiana sana na mwanamke. Mwili wake ulikuwa laini, matako makubwa na macho yaliyolegea. Ndevu change ambazo zilianza kujitokeza hapo kidevuni ndiyo kasoro pekee. Iliyotia doa katika sura yake pana yenye haya (…) Lover Boy (…)Angependa sana kuwa mwanamke […] (Mtobwa, 1990: 15-16).

[…] For the boys it's the Lover Boy that seems to attract the looks of the spectators (...) He was one of the few young men lucky to appear feminine. The forms of his body were comparable to those of a woman. Soft curves and ample buttocks that could not pass unnoticed. An imperceptible down barely covered his chin. It was the only masculine sign in his appearance (…) Lover Boy (…) he wished he was a woman […].

Androgeny is not new to African culture and has its roots in cosmogony (the representations of Dogon and Sudanese deities are an example), but homosexuality in literature becomes a symbol of social degradation used as a prototype for a transgression capable of inverting the categories of order and disorder and deeply attacking the principles of identity and the limits of conscience (Gatto-Trocchi, 1995). From the novels an urban and permissive sexuality emerges: one emphasises the commercial and instrumental character of the ample sexual exchanges, the other points to the past and the impact of reminiscence on values and on current behaviour.

The Images' Language

The emergence of the social, as a figure in the text, is brought to us once again by the analytical structure that takes the literary imagery as a structure of social metaphores and if, as it seems, the thoughts of an isolated individual arise from the structure of a society that forces one to give up the realisation of one's instincts, then individuals would be accustomed to transform a great deal of desires and instinctual manifestations into private and secret fantasies, hidden from the external world or confined to the recesses of the unconscious. A form of this return to these kinds of instincts is the path followed through dream forms. The interpretation of dreams is the bridge between day and night, creating a new viewpoint that is halfway between light and dark and includes both internal and external life. Concerning this topic, I have extrapolated from parts of the novel *Mpenzi I-II* ('Darling') by K. D. Mukajanga, published between 1984-1985, some narrative sequences based on dreams as a form of reversion by similarity, which allow me to bring the described phenomenum to their imaginary background:

[…] aliota ndoto. Aliota yuko nyumbani (…) Walikuwa wamekaa kwenye sebule ndogo ya nyumbani kwao, nae Shangwe alikuwa kakalishwa katikati, kazungukwa na kaka zake, mama yake na baba yake. Baba yake kavalia kabuti lake nzito, ambalo, kila jioni ya siku aliyokuwa kazini alivaa (…) "Shangwe, elewa leo nakuchinja" alihema baba mtu. " Hiyo mimba leo itakutokea puani. Utajuta kuzaliwa (…) Shangwe alishtuka toka usingizini alipopiga ukulele wa hofu […](Mukajanga, 1985: 50-51).

[…] she dreamt. She dreamt he was home (…) they were seated in the small living room of their home and Shangwe had been made to sit in the centre, surrounded by his brothers, and by his parents. His father was wearing his heavy coat that he wore every evening to go to work, 'Shangwe, see this evening I'll cut your throat' yelled his father (…) 'This foetus will come out of your nose today. You'll be sorry you were born (…)' Shangwe woke suddenly screaming with fright […].

According to Hillman (1995), reversion is a method that connects the psychic process to its myth, and this method forces us to observe that which has really been dreamt, has really been felt. In the dream Shangwe relives the fear that she has been suffering from for a long time: the refusal of the child she is carrying. The fear of the future and insecurity are symbolized by the figure of her father, Mzee Potee, who, armed with a knife, has no doubts about how to solve the problem. The sense of anguish and suffocation is amplified by the surroundings where the actions will take place: a closed room.

Idyllic projections are the images that emerge from Tatu's dream:

[…] Akaanza kumwota usiku! Huota yuko nae, wakitembea barabarani, wameshikana mikono, wakicheka kwa furaha (…) Huota wako wote bustanini, wamekaa wakibarizi, mara wakibembea (…) Tena watuliapo, yule kijana kashika kinanda, anapiga ule wimbo usiombanduka, "Kifo cha Mahaba" […] (Mukajanga, 1985: 98).

[…] She started to dream about him at night! She always dreamt she was with him, walking in the streets, holding hands and smiling happily. (…) She dreamt they were in a garden, sitting next to

eachother (…) Then they were looking into eachother's eyes and he taking up the guitar plays that unforgettable song called ' death of love'[…].

The open space and the joy of being with the man she desires disappear on the notes of 'Death of Love' which will be the premonitory sign of the death the girl will really suffer when she tries to save Angel, the man she loves. Shangwe and Tatu are both daughters of the independence. What pushes the young people is the strength of youth, the enthusiasm perceived as an increase in energy levels. But while in Tatu this is represented by the power of love, by the sublimination of the feeling until death, in Shangwe it is symbolised by hate towards men. Tatu and Shangwe are the incarnation of the new Tanzanian generation with the confusion of young people in whose souls the fatigue and delusions of their fathers are projected following the idealistic crisis caused by the decline of the Ujamaa politics.

Sensations and emotions have appeared several times during this journey between symbols and reality, but what is most interesting now is the handling of emotions in the expressive language of collective imagery. A strong emotion like fear, if woven into a metroplitan context, becomes a resource for the emotional involvement of the reader. The form of the novel tends to offer external and internal landscapes passing through the stream of consciousness and telling the change of the image of self.

In *Mizimu ya Bongo* ('Bongo's devils') by A. K. Kizua, published in 1992, the writer lays the structural and semantic characteristics of his narrative in a paraxial position. At the beginning of his tale his means of establishing reality are mimetic:

[...] Ilikuwa ni AIR BUS ya Shirika la Ndege za KLM ambayo ilitubeba pale Amsterdam[...] (Kizua, 1992: 5)

[…] It was a KLM Airbus that took us to Amsterdam […]

But then they move towards a different genre that represents apparent impossibilities:

[...] Hata kabla sijafika nusu ya safari hiyo mambo kadhaa yalitokea (...) Nilikuwa nimemwacha aendelee kunitazama wakati wake. Kwanzia pale kwenye miguu yangu mipana ambayo vidole vyake vimekaa bila ya mpangilio maalum. Liledole gumba lilikuwa fupi sana, tena lilikuwa nene kuliko ambavyo wewe unaweza kufikiria (...) Ukipenda waweza tu, kuniita mimi Bwana mwenye mikono minne au simba [...](Kizua, 1992: 45, 53-54).

[...] I wasn't even half way through the journey when things started to happen (…) I let him look at me as long as he wanted. At first the feet started to change and the toes to become so large that there was no space between one and the other. The big toe became enormous and shorter than you could imagine (...) If you wish you can also call me the lord of the four paws or lion […].

The 'Bwana simba' element, in the Swahili cultural context assumes an uncanny significance connected to the animistic gender of perception that challenges the principle of reality is common to other Swahili works published in the 1970's, like *Mbojo: Simba Mtu* (' Mbojo: The Lion-Man') by N. J. Kuboja, where the author tells how the Nyaturu witch doctors transformed their victims, making them similar to lions both in their appearance and behaviour and again, in the poem "Hadithi ya Kitoto" ('A children's tale') from the collection *Kichomi* by Euphrase Kezilahabi (1974), which represents the remorse befalling Kanana for having killed his adulterous son through the figure of the orch, a typical element of the oral tradition that in some African populations belongs to different entities that populate the spiritual world (Parrinder, 1974).

In *Mizimu ya Bongo* the physical description of the protagonist-narrator leads to meanings of supernatural powers: the physical resemblance to the lion, symbol of power, tied to his human nature makes the man a figure alien to his world. The otherness is written into the social values of the text in a hidden way, because it is intimate, but also revealed by words:

[...] kwa kitambo kirefu sasa, tokea pale nilipopata hisia ya kurudi nyumbani (...) hususan, miaka kumi si kitu cha mchezo! (...) Mambo mengi yamenikuta. Nimeelewa na kujifunza mengi kuhusu ubinadamu wenyewe […] (Kizua, 1992: 5-6).

[…] a long time has passed since then, since i felt the urge to return

home…let's say that ten years are something…many things have happened to me. I've understood and learnt many things about humanity itself [...].

Those that I reported are just a few examples through which it is possible to note how literary figures and models become symbolic structures of social imaginary in a process that induces the readers to spend their emotional creativity in producing new relationships with time and space and new images.

Conclusions

After the economic crisis of the 1980's the city has attracted more and more young people looking for jobs within a submersed economic market that provides them an apparent, immediate well-being. I have shown that writing has followed the process of the city's growth: the more it becomes a metropolis, the more the writing requires images and themes regarding all types of antisocial acts arising from the relationship between the individual and power, from the conditions of people whose lives struggle in a social-territorial context, autochtonouns and at the same time alien.

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Household Migration Decisions as Survival Strategy in Tanzania: The Case of Ileje District

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Abstract

The paper presents the study which explores the household migration decisions as survival strategy in Ileje district. The study employed both qualitative and quantitative research approach. The sample of the study constituted 496 heads of households in the district. Probability and non probability sampling specifically simple random and snow bow technique was used to select the sample. Methods of data collection involved interviews, focus group discussion, observations, questionnaires and documentary reviews. The findings shows that poverty in less developed districts such as Ileje makes the people adjust their means of livelihoods in several ways. These include, out-migration, production of non-traditional cash crops such as maize, rice, millet and bananas. Moreover, those in better-watered areas resorted to growing more traditional cash crops such as coffee and pyrethrum but failed to compete effectively with districts with better transport (roads) throughout the year such as Mbozi and Rungwe districts. They were also affected by the drastic fall of coffee prices and the ban of pyrethrum products in the world market. Others relapsed to

casual labour in small-scale plantations in districts such as Mbozi and Mbarali. Furthermore, others resorted to trade especially in minor settlements close to Malawi such as Isongole, Bupigu, Msiya and Itumba. Intra-district trade also led to the emergence of several weekly markets in centres such as Malangali, Ilondo, Ndembo, Ibaba and Isongole. This group, also, resorted to trade that utilised their most immediate resources such as bamboos in the production of winnowing baskets and ornaments for marketing within the country and abroad in countries such as Malawi, Zambia, Botswana and South Africa. However, despite its widespread network most of the traders remain as small- scale traders because even when they trade in major cities such as Dar es Salaam they have adopted the hawking approach or *machinga* type of trade of tirelessly moving with their commodities from one place to another. It is concluded that Out-migration, therefore, is best understood as one of the strategy adopted by individuals, households or communities to enhance their survival.

Key Words: Migration, Survival Strategy, Ileje District, Tanzania.

Introduction

As observed by Hall (1945), Ileje district has been an out-migration area for several decades. Mbonile (2008) reveals that as major out migration district in the country, it attracted only teachers in primary schools and rural health workers. As far as migration as a survival strategy is concerned with the district is

still experiencing heavy out migration despite the increase in bamboo trade. The main area of destination for migrants is Mbeya region. There is also long distance out migration to Dar es Salaam city. Other destination of long distance migrants from Ileje district include regions such as Morogoro, Mwanza, Iringa, Ruvuma, Rukwa, Katavi, Dodoma, Kigoma, Tanga, Mara, Tabora, Arusha and Zanzibar. It was observed that there was an increase in out migration between 1970 and 2003 despite the increase of bamboo goods trade, because this kind of trade has not penetrated to the grassroots in Ileje district, that is, not many households were engaged in bamboo goods trade (Mbonile, 2008). Secondly, the trade is still conducted in a hawking way or "*machinga*" type of trade that shows that it is not yet fully developed or used as a survival strategy and supplementary activity to agriculture. Bamboo goods trade (*nyungo*) which is traditional commercial item of Ileje people, therefore, has not managed to stop out-migration in Ileje district. Generally, migration is a mechanism for individuals and group to make adjustments to development gaps created by the dynamic and inviting industrial sector in urban and peri-urban areas on the one hand and often more inert and less attractive agricultural sector in rural areas on the other (Roca, 1993).There are also some regions where the speed of migration is greater than others. Migration, therefore, is driven generally by perceived differences in the utility of living or working in two geographical locations.

The pattern of survival of individuals or households is reflected in the assets and activities undertaken to earn a living. In fact, resilience of a given social unit tends to depend on the success of these activities. In this regard, survival strategies are composed of various activities undertaken by households to earn a living. As an intrinsic part of the assets-activities-outcomes cycle, survival strategies are generally adaptive over time, responding to both opportunities and changing constraints. These survival strategies have been classified according to different criteria. Scoones (1998) divide rural survival strategies into three broad types according to the nature of activities undertaken. These activities are agricultural intensification, livelihoods diversification and out-migration. They are not necessarily mutually exclusive. In fact, there are trade-offs between option types as well as the possibility of combining elements of different options.

People also migrate increasingly in search of better livelihoods away from areas of domicile. Migration is a critical strategy to securing non-farm employment opportunities. This may rely on and/or stimulate economic and social links between areas of origin and destination. Kinship structures, social and cultural norms may strongly influence who migrates and migration will have implications for the asset status of those left behind, for the role of women and for on-farm investments in productivity. Malthus (1987) noted that population growth in an agrarian society tends to cause pauperisation as food productivity becomes insufficient to

increasing numbers. Also, people migrate increasingly in search of livelihoods away from areas of domicile. Ileje has traditionally been a district of out-migration and has a little experience of in-migration. Therefore the objective of this paper is to examine if household Migration decisions as survival strategy in Tanzania:a case of Ileje district.

Literature Review

Migration as a phenomenon of the colonial labour process dates back to the colonial period. Most studies have focused on the causes of labour migration from the 1940s to the 1950s. However, migration in the colonial period dates further back. Colonial penetration accelerated the growth of modern town centres surrounded by traditional subsistence economies or the rural sector. Hence creating a recipe for rural-rural drift on the whole, penetration of the colonial capitalist economy into the various parts of the country was initiated first by the Germans in 1884 and continued after the defeat of the Germans by the British in the First World War 1919 (Gulliver, 1955).

The Germans established the plantation system and introduced some metropolitan-oriented cash crops among the peasantry. They also introduced financial and other infrastructure, services to serve the production structures they had introduced. Furthermore, the Germans established the basic institutions of foreign trade with Europe. Under this framework, Europe was the centre of

manufacturing as well as distribution of finished products as well as the source, not only of capital but also skilled personnel and "other ancillary services, needed for production" (Rweyemamu, 1976).

The colonial plantation system and the settler agriculture in general had a destabilising effect on peasant production even without transforming the peasants into full working class (Rweyemamu, 1976). The low wages and lack of security in the plantations prompted many Africans to look for migratory and temporary jobs while maintaining the security afforded by their kinship groups in the rural areas. On the whole, cheap labour policy pursued by the planters perpetuated in colonial Tanzania dominated by unskilled labour. Such a system failed to improve the quality of local production factors. Indeed, this system of migrant labour failed to encourage the growth of innovations in the traditional sector, hence the wide spread poverty that triggered off out-migration.

Other long-term effects of the plantation system include the production of a narrow range of primary commodities, such as sisal, coffee and tea, for export to Europe. Furthermore, the missing productive factors-capital, entrepreneurship and management-were all foreign. As a result, intersectoral links within Tanzania have remained weak, and established colonial industries were all geared towards meeting the needs of Europe.

Furthermore, the importation of almost all the capital goods requirements limited the development of technical skills and organisation upon which technical progress depends.

The introduction of cash crops in Tanzania divided the country into two major areas. The first type was made up of fairly prosperous peasantry, located in areas of abundant rainfall where perennial crops were grown. These areas had relatively developed transport facilities and a relatively dense population such as Kilimanjaro. The second type consists of less prosperous peasantry, located in areas with moderate and unreliable rainfall. Peasants were engaged in subsistence farming. These areas also lacked a reliable modern transport system and hence less access to urban markets such as Ileje district (Mbonile 2008).

Consequently, in areas where capitalist production became entrenched through cash crop production, the societies depended on one single cash crop. Such a tendency, led to the emergence of non-communal forms of land tenure. In fact, land was rented or leased out and the traditional collective rights over land gave way to individual rights (e.g. among the Nyakyusa and the Chagga) as confirmed by Gulliver (1955).This trend gradually eroded the fundamental features of communal land tenure and created landless peasants. As a result of such development, some areas exported labour such as Kasulu and Kibondo (Kigoma), Makete (Njombe) and Ileje (Mbeya). Other cash crop and some of

produced food crop surplus for sale to the labour reserves. Other areas such as Shinyanga and Mwanza were known for selling livestock and animal products.

In the labour reserve areas, the near absence of labour productive opportunity induced a desire to move elsewhere. These areas producing cash crops for exports became more able than others in accumulating capital and making productive investments. Furthermore, these areas also invested in education, empowering the children of peasants in such areas with the education they needed to compete more effectively for places in the growing service and bureaucratic sectors.

According to Woods (1982) in certain instances, one ethnic area, for example, Unyakyusa in Rungwe, had several different involvement patterns in which various environmental constraints, coupled with demographic pressure, were the main causes of out-migration. The movement of people had implication on the growth of areas. The growth of Gairo, for example, is a result of people from other neighbouring villages moving into it, mainly for economic reasons.

From the early 1950s until the mid 1960s, the village had become relatively important within the area, especially for the production of food and other crops (Mwegallawa, 1980). Prices for castor-oil seeds grown in the area, for instance, were fairly high compared to other crops, and the soils around the village were still rich. Thus

many people had moved in to share the wealth from the crop and the lucrative trade that began to develop.

From 1952 onwards Gairo was growing faster than even the older villages in the area due to immigration. As Asians opened shops in the area. The colonial government built a market house, a primary school and court of law (1952), a powered water well (in 1954) and a dispensary (in 1958) (Mwegallawa, 1980). After independence and particularly during the late 1960s and early 1970s, castor-oil seeds, the only and main cash crop, began losing its importance hence the market, due to a fall in prices. With the loss of market for the only cash crop, coupled with a sudden drop in maize production, an economic pressure became apparent on not only among the villagers but also in neighbouring villages.

Moreover, Gulliver (1955) in a report on the Nyakyusa migrating to South Africa from the Southern Highlands, observed that the returning migrants learned new ideas and ways of living abroad, which served as a stimulus to themselves and others at home to produce more and raise their home standards. Indeed, migration may have a positive impact on poverty alleviation if the migrants return to the area of origin and remit capital and other resources (Chilivumbo, 1985). In fact, migrants maintain links with their households in the area of origin or destination through visitations at least once or twice per year. In addition, through remittances to their area of origin create a link with the area of destination in

addition to alleviating poverty. The majority of migrants remit home consumer goods such as sugar, clothes, soap and salt that in one way or another partially alleviate poverty in their households.

Despite the fact that the people in Ileje district have been maintaining their livelihoods by harvesting their natural resources such as produce from land, including bamboo, for subsistence, they did not manage to effectively alleviate their poverty due to poor infrastructure and markets to sustain this business. As a result, most of them were forced to out-migrate to other places in the country, seeking waged employment and looking for new areas of settlement so as to survive (Mbonile, 1993). During this period, migrants from Ileje mainly moved in search of land for settlement. And Mbozi district was able to provide them such land. Long distance migrants on the other hand sought waged employment in the sisal, coffee and sugar plantations in the regions such as Morogoro, Tanga, Kilimanjaro and Arusha. There was also long distance migration among Ileje residents to the mines in Central and Southern Africa.

Mbonile (2008) observes that rural societies such as those in Ileje with a view to adopt several strategies alleviating poverty utilise natural resources such as bamboos to manufacture goods that are marketed to other areas to raise their income and improve their livelihoods. They also resort to out-migration to areas with better economic conditions as a survival strategy. Their remittances to

their area of origin help to enhance livelihood of members of the household left at the place of origin. Furthermore, the introduction of intra-district trade changes rural population into non-agrarian societies, hence improve their capital and social investments. Another survival strategy for rural societies in Tanzania is the introduction of new crops and improvement of cash crops. However, the impact of this strategy tends to be undermined by the often poor and unstable prices in the world market.

They attributed this trend to limited urban employment opportunities for those 'with lower educational levels during that period. Indeed, the possibility of those with secondary education of securing a steady job in town was greater than those with elementary education during that period, hence the rise in the number of migrants in the more educated category for survival purposes. However, it has since been established that primary school leavers still migrate in large number to try their link in the informal sector since the urban areas appear to offer them a better livelihood than their villages especially in the informal sector.

Study Area and Methodology

Ileje district is located in the South Western part of Songwe region. It lies between latitudes 9° 14' and 9° 37' South and longitude 32° 80' and 33° 45'. It is bordered by Kyela district in the East, Rungwe district in the North East, Mbozi and Momba districts in the North West and Mbeya district in the North. Also,

River Songwe in the South marks the boundary with Malawi (Map.1). As mentioned earlier, the research for this study was conducted in Ileje district. Ileje is one of the least developed districts in Songwe region (URT, 2010). Also, it is one of the leading districts in out-migration in the region and the country as a whole (Mbonile, 2008). Ileje people are spread out in almost all districts in Songwe region, with Mbozi being the leading one. Eight wards leading of out-migration were purposively selected for the study: Ikinga, Luswisi, Kafule and Malangali in Bundali division; while, Chitete, Itumba and Isongole were from Bulambya division

Map.1: The Location of Study Areas in Ileje District

MAP: LOCATION OF ILEJE
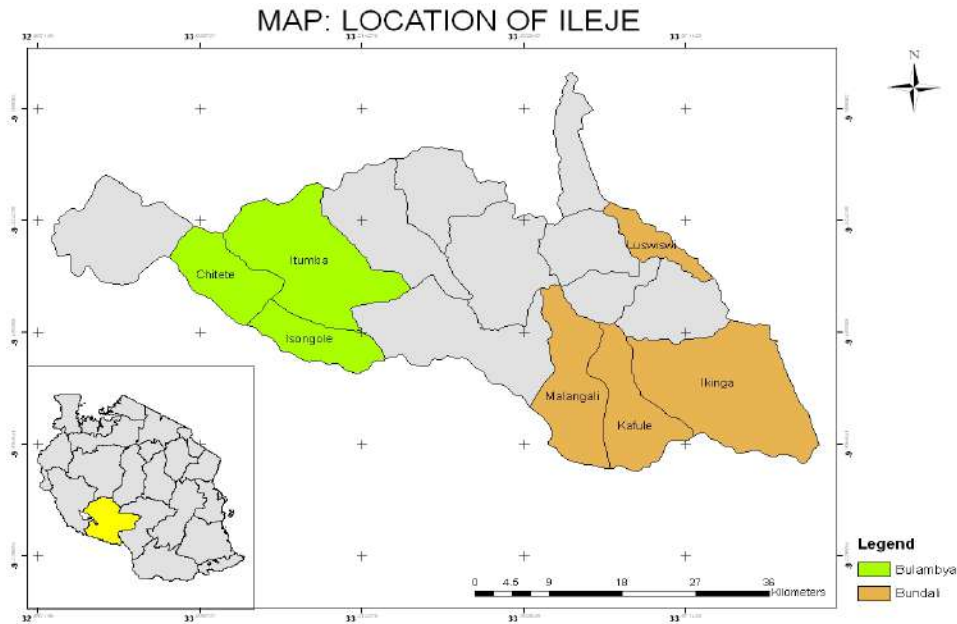
Source: Cartographic Unit, University of Dar es Salaam, 2010

This is an exploratory study and was not guided by any pre-assumptions such as hypotheses but rather used research question. On the whole, this design was employed to examine survival strategies of Ileje people in Ileje district. Qualitative information was collected through the use of interviews and observation, as well as six FGDs. These FGM were formulated basing on sex, gender, age and marital status. Quantitative data was collected through questionnaires and documentary reviews. General information on the number of divisions, wards, villages, accessibility and population of each district was obtained from

respective district offices. Several stages of sampling were employed in this study. The first stage involved the selection of the area of study. Ileje district was purposefully selected. Next was the sampling of divisions, wards and villages where the research was conducted which was heavily influenced by the rate of migration. To achieve the overall objective in obtaining the target population based on the discussion with Ileje district officials and key informants, it was established that most of wards in Ileje are facing the problem of out-migration. The heads of household were sampled from the chosen division wards and villages. Since there was no list of all heads of households in Ileje district, a random and snowball sampling procedure was used to select the heads of households for interview. General information on the number of divisions, wards, villages, accessibility and population of each district was obtained from district offices. Secondary data on the other hand were obtained from libraries, the internet and various relevant information sources.

Results and Discussion

Socio-economic and Demographic Characteristics of Surveyed Heads of Households

The findings which are being presented in this study are from 496 heads of households. In the study area, 4.6 percent of the heads of households were aged less than 25 years. The majority of heads of households were aged 41-50 years. Few heads of households were

aged 21-30 due to high youth seasonal out-migration in Ileje district. In terms of sex, 83 percent were males and 17 percent were female.Generally, males dominated as a heads of households in the largely patriarchal settings. Out of 496 heads of households in Ileje district, 40 percent were female headed households and 60 percent were male-headed households. These female-headed households were largely composed of divorced, widowed, separated or left behind women due to heavy seasonal out-migration. This is slightly higher than what observed by FAO (1997) which reported 30 percent of female headed households for Ileje district in Mbeya. It also observed that in Tanzania mainland 15.5 percent of the heads of households are female headed due to the fact that migration is age-sex selective.

Survival Strategies of People in Ileje District

Chambers and Conway (1991) and Barret *et al*., (2001) observe that rural households have usually been able to make a living from diverse survival strategies. Generally, the extent and nature of diversification of a household's income sources vary. In this regard, Ellis and Allison (2004) contend that better-off households tend to diversify in form of non-farm business activities such as trade, transport, shop-keeping and brick-making. On the other hand, the poor tend to diversify in form of casual wage work, especially on farms. This diversification by the poor tends to leave them still highly reliant on agriculture relative to the better-off

whose dependence is reduced. Minot et al., (2006) observed that a household's diversification of survival strategies could be determined in four major ways: engagement in farm and non-farm activities; diversification into high-value activities; commercialisation of its production; and engagement in multiple sources of income. A higher proportion of men in Ileje district prefer out-migration, casual labour and trade whereas women generally prefer trade. Ellis (1998) and Toulmin *et al.,* (2000) observed that women's choice of survival options can be influenced by what a community consider to be permissible activities for women and men. Smith *et al.,* (*2001*) report from Uganda that men had a greater degree of occupational livelihood diversification than women mainly involved in agricultural-related activities, alcohol brewing, hand-craft making and farm labouring. Men on the other hand were involved in carpentry, brick-making and construction, in addition to traditional agriculture- based activities. Female-headed households were more likely to be engaged in informal activities such as producing and selling local brew or food staff or fetching forest products than male- headed households. Empirical evidence shows that rural households in Sub-Saharan Africa rely on diversified income portfolios (Ellis, 1999). Diversification of livelihood strategy also serves a as a shock absorber for households against environmental and economic eventualities (Ellis and Allison, 2004) (Table 1).

Table.1: Distribution of Survival Strategies by Heads of Households by Sex in Ileje

Activity	Male	Female
Crop production	296	200
Out-migration	234	15
Off-farm casual labour	41	14
Trade	100	77
Livestock keeping	50	8
Sales of local brew	14	46
Renting out rooms	4	-
Grains milling shop	2	-
Carpentry/masonry	9	-
Brick making	6	-
Fishing	2	-
Salaried employment	35	20

Source: *Field Survey*, **2010**

Table 1 above shows that in Ileje district, male heads of households reported a higher proportion of families adopting crop production, out-migration and non-farm activities as their survival strategies. Relatively a higher proportion of female headed households cited petty trade, brewing and selling of local brew as well as salaried employment. Relatively, higher proportions of

male-headed households reported fishing, livestock keeping and trades such as carpentry, masonry and welding as their survival strategies. Nevertheless, the observation that female heads of households adopted more survival strategies is contrary to some other studies which indicate the opposite (Ellis, 1999; Lay *et al*., 2007). Kaija (2007) also made a similar observation in Uganda where women were involved in more survival strategies than men. Their type of livelihood activities included brewing and selling local brew and petty trade (sale of vegetables, fruits, food and fish mongering) mostly done by women. Also, Lugalla (1990) observed that women in Tanzania tend to dominate low paying and low status jobs similar to the ones already mentioned.

Out-Migration from Ileje

Since the post colonial period, Ileje district has been one of the major out-migration areas and source of migrant labour in Tanzania. It shares characteristics with other less developed districts in the country such as Makete and Ludewa (in Njombe region), Kasulu and Kibondo (in Kigoma region), and larger zones such as the Southern Corridor (Lindi, Mtwara and Ruvuma regions), which were also labour reserves during the colonial period (Gulliver, 1955, 1957; Mbilinyi and Omari, 1996; Liviga and Mekacha, 1998).

The population increase in Ileje district during the 1930s, especially around Undali Hills, puts many questions regarding the

effect of rapid population growth on ensuring secure livelihoods and sustainable resource utilisation. Generally, empirical findings show that population growth often leads to environmental damage thus imposing diminishing returns upon the rural economy, over-utilisation of resources and entrenched poverty. In consequence, the district was unable to accommodate and support the burgeoning population. Hence; out-migration was an alternative solution to environmental stress (Hall, 1945).

In fact, people of Ileje district have often used migration as a survival strategy. Hall (1945) observed that the district had been an out-migration area for several decades. Mbonile (2008) observed that, as a major out-migration district in the country, in 2008 Ileje attracted only 13 migrants and most of them were primary schools teachers and rural health workers. Out-migration and survival strategy, the district still experiences heavy out-migration despite its participation in bamboo goods trade (winnowing and basket crafts).

Between 1970 and 2003, there was an increase in out-migration despite an increase in bamboo goods trade. This is because bamboo trade has not penetrated to the grassroots of the people in Ileje district, for not all households are engaged in bamboo trade (Mbonile, 2008). Since the knowledge of making bamboo goods is present only to Malangali, Kafule and Ikinga wards and not to the whole district. Secondly, the trade has exposed the person of Ileje

beyond Tanzania borders that induces some of them to migrate to other areas (inside and outside Tanzania) with better social services and infrastructure. After almost three decades, the trade is still petty business because it is managed by hawkers, hence not fully developed or it is used just a survival strategy, or as a supplement activity to agriculture hence, fail to minimise or curtail out-migration.

During the post-independence period, the government discouraged labour migration to the plantations and mines because there was a strong belief that such migration retarded rural development in the periphery areas. Besides, out-migration to the mines, especially to South Africa was stopped due to the apartheid policy, which was not compatible with post-independence politics of independent African countries such as Tanzania. As a result, Ileje residents embraced to rural-urban and rural-rural migration, especially to district trading centres such as Vwawa, Tunduma and Mlowo in Mbozi district and Mbeya town, respectively (Lwoga, 1989; Mbonile, 1995, 2008).

Intra-district Migration

Some of the Ileje people have embraced intra-district migration as one of a survival strategy. As observed before, all wards in Bundali and Bulambya divisions are involved in intra-district migration, mainly from Bundali to Bulambya due to the availability of space for settlement in Bulambya. The movement

sees people from periphery wards to more relatively better developed wards, from Malangali, Kafule, Ikinga, and Luswisi in Bundali division, Ndola, Itale and Chitete to Isongole for business and agriculture and at the district headquarters of Itumba for wage employment. These two wards in Bulambya have witnessed more in-migration than out-migration. Mushi (2003) observed that out-migration is one of the most important methods of diversifying rural livelihoods. Similarly, Mbonile (2008) noted that poverty in the periphery districts made the people adjust their means of livelihood in several ways. First, they embarked on out-migration to urban areas in intensive manner. Since, most of these out-migrants had low education. They were largely employed in the informal sector. In fact, as Table 2 below illustrates, 70 percent of the intra-district migrants were engaged in agriculture in trading centres of Isongole and Itumba in addition to business ventures. Since business and wage employment cannot provide sufficient survival of the households, farming helps to sustain these intra-district migrants. It is observed that in trading centres, non-agricultural activities employ 30 percent of economically active intra-district migrants. Business, wage employment and other informal sectors are important in trading centres because they are more established than public and private enterprises such as banks, posts, bars/guest houses and telecommunications, hospitals and administrative facilities which provide employment to the migrants.

Table 2: Activities Undertaken by Intra-district Migration in Itumba and Isongole Wards

Activity	Area of Destinations (Percentage)	
	Isongole (74)	Itumba (26)
Agriculture	70.3	30.8
Business	17.6	26.9
Salaried/Wage employment	8.1	11.5
Domestic Workers	4.0	30.8
Total	**100**	**100**

Source: Field Survey, 2010

4.2.1.2 Inter-district/Inter-regional Migration

Inter-district/regional migration is the movement of people in or out of the region or district. It is a form of geographical mobility involving a change of usual residence between clearly defined geographical units. It can be a very significant factor in bringing about change in the size and structure of population of an area. Migration can be categorised into two main categories namely seasonal and permanent. Seasonal migration involves people to move temporarily from their original residence to another place for some economic reasons. A permanent migration involves people to migrate in search of new farming land, better pastures for livestock and better life through employment opportunities. This type of

migration is common among agriculturalists and livestock keepers especially the Ndali, Lambya and Malila in Ileje district.

- **Seasonal Out-migration of Ileje People**

The study established that relatively higher proportion of households headed by younger heads (aged 15-40) adopted seasonal out-migration and were engaged in non-farm activities in addition to crop cultivation than households headed by older middle aged 41-60 people or those aged 51 years and above as depicted in Table 3. The need for money was a primary cause of seasonal migration coupled by lack of property and economic difficulties among the youth in the absence of cash crop to generate income locally and pay for school fees; the youth were motivated to move out of the district, hence making age a key factor in out-migration.

Table 3: Age of Seasonal Migration in Ileje District

Migration Age	Percentage (496)
< 15	_
15-20	17.7
21-30	32.1
31-40	36.9
41-50	8.0
> 51	14
Total	**100**

Source: *Field Survey*, 2010

Furthermore, participants in the FGDs explained that seasonal migration has been the other option taken by young people from all poor groups to move out of the district in search of wage labour in urban areas. The following is quotation from the one of the FGD about this.

> *Out-migration phenomenon especially among the youth exists in the district. The main factors behind this problem is that most of the youths after completing their primary education in their village, find themselves under-employed in their parents economic activities, they do not have their own production assets such as land and farming tools. As such, they economically and socially depend on their parents. For those who endure this situation, when they get married, through land inheritance system, parents are forced to give them a portion of land. Because of their small land sizes, they cannot socially and economically sustain them. These factors are causing most of young and energetic people decide to migrate to Mbozi, Morogoro and other areas in search of alternative economic activities''.*

Extra sources of income are found through seasonal migration by men to the Usangu Plains to cultivate rice, to Morogoro to work as migrant labour on sugar estates, and by girls moving to Mbeya and other urban areas to work as house girls or waitresses. Moreover, seasonal male out-migration is viewed by some of the women as useful solution to the problems of deteriorating agricultural economy. Apparently, remittances that have eventually reached the families left at home have been minimal. As observed by Hance (1970), age-selective process of migration makes young people

have much greater mobility than older ones. This is because their future income stream is longer and discounted back to the present. Young people are flexible in skills and are in better position with few family responsibilities to take risks and face uncertainties. Gulliver (1955) observed that about two thirds of the migrants from Songea rural to urban areas were under the age of 30. Moreover, youth migration in Africa was associated with the colonial legacy that opened up plantations, mines and developed urban centres in a few areas of the country that drained man power, especially the young from other. In fact, many labourers were recruited annually chiefly to serve the interests of the colonial masters.

In general, urban areas are also a source of income. Thus the opportunity cost of migration tends to be higher for older than young people. Usually, older rural people were likely to have income from cash crops. In fact, older men were more likely to have migrated in the past and brought back money to invest at home, or because the traditional land tenure system limits a son's right to own land until he reached a certain age. Moreover, older men with families and social and political status were more likely to be influenced by the position of influence and authority in the rural social system as well as the responsibilities they shoulder (Mitchell, 1989). This implies that they got psychic satisfaction from return migration not out-migration.

There were various destinations of seasonal out-migration by men from Ileje district. These include Rungwe, Mbalizi, Mbeya City, Kyela, Kalulushi (Zambia), Kalonga, Chilumba, Misuku and Mzuzu (Malawi), Mbarali (Usangu Plains), Sumbawanga (rural), Chunya, Mufindi and Mbozi. Ileje district was also still a source of casual labour for Kilombero Sugar Company, Mbarali rice farms and Kalonga tobacco farms in Malawi. Seasonal out-migration was influenced by returning migrants, lack of property and economic difficulties, and attempts to get rid of communal obligations. These were also short-term targets such as getting money for school fees or for buying domestic utensils.

Table 4: Seasonal Destinations for Migrants from Ileje District

Areas of destinations	Percentage (n=249)
Rungwe	3.2
Mbozi	17.7
Mbalizi	4.0
Mbeya(urban)	6.0
Kyela	3.6
Usangu Plains	6.0
Chunya	4.0
Mbeya (rural)	5.6
Sumbawanga (rural)	3.6
Kilombero	24.1
Dar-es Salaam	13.7
Zambia	4.4
Malawi	4.0
Total	**100**

Source: Field Survey, 2010

Collier (1986) observed that in Tanzania people obtained money in many ways including growing cash crops or food crops and selling them. In some parts of the country such as Kilimanjaro, Bukoba, Shinyanga and Rungwe people grew cash crops and sold them to generate income. Pastoralists sold their cattle while others became traders and fishermen. In the absence of these alternatives, people obtained money by working for others or opted for out-migration.

In a study on out-migration in Makete district, Mbonile (1996) revealed that out migration occurred in the area because of the dominance of subsistence economy hence there was out-migration to areas with a cash crop economy. In the area under study, there were more temporary inter-district migration to neighbouring districts in Mbeya region such as Kyela, Rungwe, Chunya, Mbarali, Mbozi, Mbeya rural and Makete in Njombe region. This seasonal migration particularly attracted the youth looking for casual employment during the peak cultivation period in the area of destination. In Mbarali and Kyela, the youth are employed in commercial rice farms. In Rungwe they work in tea and coffee farms while in Mbeya Rural and Makete, they work in Irish potato farms, in Chunya they work in tobacco farms and mines; and in Mbozi district they work in maize and coffee farms. As Mbonile (1994; 2004) argues, poverty in periphery districts such as Ileje makes people adjust their means of livelihoods from subsistence farming to casual labour in small-scale plantations in the districts such as Mbozi and Mbarali.

Indeed, in Banji Village female-headed households dominated as the heavy seasonal migration for casual labour and had out passed men. Due to poor geographical condition of the village coupled with no any other alternative to earn a living seasonal outmigration becomes the only option. Male temporary out-migration has been viewed by some of the women in the study area as useful solution to the problem of deteriorating agricultural economy as they remit

money to the families left at home. The direction of seasonal out-migration is determined by factors such as the location of wards relative to the outlets of Ileje district and the type of employment activity available at the area of destination. Wards in the eastern part of the district (e.g. Ikinga), have a high proportion of inter-district migrants in Kyela as their areas of wards lying in the North East of the district such as Luswisi, Sange, Lubanda and Ngulugulu send most of the inter-district migrants to Rungwe and Mbeya rural districts. The wards in the North West witness out-migration to Mbozi and Mbeya rural districts. Whereas people in wards located in the South such as Malangali, Bupigu, Isongole and Chitete migrate mainly to Malawi and Zambia to work as casual labourers in Kalonga rice and tobacco farms and charcoal burning, respectively. During the FGDs, it emerged that only a few youths aged 15-40 remained in wards such as Malangali and Kafule during the peak of the harvesting period of sugar in Kilombero from June to February. Others also migrate to work as casual labourers in Mlimba rice farms, Mtibwa sugar estates and to Sumbawanga in maize and rice farms. They see these areas as offering them better economic prospects and eventually use remittances to improve livelihoods of members of their households left at the place of origin.

As sugar production at Mtibwa sugar estates goes on throughout the year, labour there consists mostly of permanent labourers resident on estates and the nearby settlement of Turiani. During

peak periods (the harvesting seasons) they get a boost from seasonal and causal labourers. Sometimes, the Mtibwa estates get more seasonal job seekers from Mbeya region including Ileje. At Kilombero Sugar Company, sugar production is carried out seasonally from June to December. The company has a permanent labour force, but it requires each year a larger force of migrant labour to harvest the sugarcane (Lwoga, 1985). Ileje people also work as casual labourers in small-scale plantations in districts such as Mbozi and Mbarali (Mbonile, 1994; 2004). In terms of statistics, Morogoro account for 24.2 percent of seasonal out-migration and Dar es Salaam City account for 13.9 percent particularly for bamboo traders. But the dominant pull area remains Mbozi district.

- **Permanent Out-migration of Ileje People**

Table 5 below shows that the majority of Ileje people were permanently migrating to Mbozi district (51.6 percent). Participants in the FGDs explained that they migrate to Mbozi district in search of land for settlement and agriculture as the neighbouring districts of Rungwe, Kyela and Mbeya rural were saturated with people. Therefore, they were migrating as a survival strategy due to land shortage in Ileje district. Families with sufficient land were more likely to remain in the district than those with insufficient land. Ileje business people are migrating to

Lilongwe, Blantyre, Mzuzu and Zomba, Malawi's four major cities.

Table 5: Permanent Migration Destinations of Ileje People

Areas of destinations	Percentage (n=496)
Mbozi	51.6
Chunya	4.0
Mbalizi	6.5
Kyela	1.2
Usangu Plains	5.0
Malawi	4.0
Sumbawanga (rural)	5.8
Morogoro	14.9
Mbeya (urban)	3.2
Dar es Salaam	1.6
Total	**100**

Source: *Field Survey*, 2010

The study also found that bamboo goods traders from Ileje are leading in out-migration because of the poor infrastructure to and from Ileje hence, making their business expensive. Secondly, the trade has exposed the people of Ileje to the outside world. Before reaching the market, bamboo goods traders utilise several transport systems (Mbonile, 2008). Bamboo traders in Ileje are forced to walk long distances or use bicycles/motorcycles to collection

centres such as Ndembo and Itumba. These commodities are then transported to other areas by motor-vehicles and trains. Despite the income that bamboo trade offers, only a limited number of households have benefited from bamboo goods trade. In other words, bamboo trade in Ikinga and Kafule wards have not helped to stem out-migration in these wards and Ileje district in general. In fact, it emerged during the FGDs with heads of households in Ikinga ward that the most successful households in bamboo trade were less likely to remain in Ileje district as they migrated to other areas with better trade and infrastructure. They move to major trading centres such as Tunduma, Vwawa, Mlowo and Mbalizi.

As out-migration of Ileje people is used as a survival strategy to environmental stress caused by population pressure that increased land degradation one can conclude that economic difficulties were driving out these people from Ileje in search of other opportunities for survival. Another conclusion is that there is a dialectical relationship between migration and survival. The out-migrants from Ileje respond to economic difficulties due to absence of cash crop to generate income and unfavourable land situation. On the whole, Ileje people are the victims of both environmental and socio-economic factors. As such out-migration has to be seen as an involuntary choice since Ileje people are being forced by both internal and external factors for survival. Out-migration, therefore, is best understood as one of the strategies adopted by individuals, households or communities to enhance their livelihoods. Other

survival strategies for Ileje people were businesses, especially in the small settlements such as Ikinga, Ilondo, Katengelebalindu, Ibaba, Isongole, Mbebe, Msiya and Itumba. Apart from business, other activities were agriculture, livestock keeping, small scale fishing, bee keeping, lumbering, and wage employment.

Conclusion

This paper has examined migration as a survival strategy in Ileje district. In Ileje district, people adopt intra, inter-district/regional and international seasonal and permanent out-migration to areas with better economic conditions such as Morogoro, Mbozi, Momba, Chunya, Mbarali, Mpanda and Sumbawanga in Tanzania, as well as neighbouring countries; Zambia and Malawi. Generally, poverty in the district is characterised by insufficient social services and lack of non-farm opportunities for development hence out-migration in search of better life. In Ileje, out-migration is also treated as a way of diversifying survival strategies by many households. Other survival strategies of Ileje people are the production of non-traditional cash crops such as maize, rice, millet and bananas for sale. Moreover, those wards with reliable rainfall such as Luswisi, Sange, Kafule and Ngulugulu resorted to growing more traditional cash crops such as coffee but failed to compete effectively in terms of markets with districts that had a better transportation network such as Mbozi and Rungwe districts. Ileje people resorted to selling their services as casual labourers in

small-scale farms in the districts such as Mbozi, Momba, Mbarali, Chunya, Kyela, Rungwe and Mbeya. The young heads of households were found to adopt more survival strategies than older heads of households. Out-migration, therefore, is best understood as one of the strategy adopted by individuals, households or communities to enhance their survival.

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Reciprocal Reconstructions in Bantu Language: A Re-statement in Kisukuma Language

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Abstract

The purpose of this paper is to describe and resolve misleading conception pertaining to syntactic reciprocal phenomena in Kisukuma language. Reciprocal in Bantu Language is a valence decreasing argument, thus reduces one external argument of the predicate structure (Osore et al 2015:55; Cocch, 2008:80). This article aims at examining the syntax of reciprocal in Kemunasukuma dialect of Kisukuma language under cognitive grammar theory (Langacker, 1982). Kisukuma is an agglutinative language which is not much researched in its syntax. The paper aims to show how Kisukuma Language has been misreseached and presented in pertinent to reciprocal morphs and to provide better understanding on it. That is why it is argued that incomplete knowledge in literatures is one among the sources of problem (cf Williams, 2003:59 and Strauss &Corbin, 2008:21). Scholars like (Batibo, 1976, 1985; Lothi, 2002 and (Maganga & Schadeberg, 1992) have researched and presented on Kisukuma reciprocal and they found the suffix [an] as reciprocal in this language something which is questionable. Two respondents were sampled purposively as are the speakers of the language. Two instruments of data collection were used namely: documentary review and focus group discussion. As the matter of facts a prefix front high vowel {-i-} and {-iy-} are reciprocal morphs in Kisukuma contrary to other scholars. Therefore, it can be said that let linguists investigate language clearly from the native speakers rather than generalizing data even if are incorrect.

Key words: Kisukuma, reciprocal, argumentive structure, Semantics and LFG.

Introduction

This paper presents the new approachof reciprocal representation in Kisukuma language. In this Language, reciprocal is the element which sometimes is known as associative, its function is to express concerted action, interaction and inter-dependence or disassociation (Lothi, 2002:18). It is argued that its Proto Bantu is *-an- and it indicates that the action takes place between two parts as it implies to any verb which is compatible with such semantic interpretation, in Tshiluba language,   a reinforced form of -angan- suffix expresses reciprocal (Cocch, 2008:80). Within the same line of thinking; (Maganga &Schadeberg, 1992:164) argue that the extension [-an-] expresses either that some action is carried out together (comitative) or against each other (reciprocal). They add that the associative -an- is not used productively to express reciprocal with just any verb.The term covers both shades of meaning.   This means that two participants act as agents together or one another in the action. See the schematized sketch in E_1 below[1]:

E_1 X_1 ➡️ ⬅️ X_2 X2

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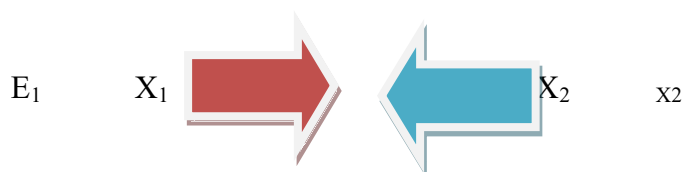
[1] E_1=example one

E_1 we observe that X_1 represents the first agent and X_2 represents the second agent. That is to say the two agents are doing the same thing, which means acting to each other or one another.

Previous Studies in Bantu Reciprocal

Reciprocal in Bantu is a valence decreasing with which it subtracts one internal argument of the predicate structure (Khumalo, 2014:147). However most of Bantu language express reciprocal morpheme using suffix {-an-}and few of them use an suffix {-angan-} for instance Tshiluba, (Cocch, 2008 and Runyambo, Rugemalira, 1993). This is contrary to Kisukuma language which uses none of the two forms despite being Bantu language as in T_1 below

T₁: Reciprocal realization in Bantu Language

Language	Area spoken	reciprocal	The researcher
Kiswahili	Tanzania	-an-	Khamis 1985
Tonga	Malawi	-an-	Manda *et al* 2016
Kimashami	Tanzania	-an-	Lema 2011
Giha	Tanzania	-an-	Protas 2007
Ndebele	Zimbabwe	-an-	Khumalo 2014
Luganda	Uganda	-agan-	Laura &Paster 2007
Runyambo	Tanzania	-angan-	Rugemalira 1993
Tshiluba	Congo	-angan-	Cocch 2008
Abo	West Africa	-na	Sandy n.d
Shambaa	Tanzania	-an-	Kaoneka 2009
Runyankole	Uganda	-an	Karoline 2011
Nambya	Zimbabwe	-an-	Chabata 2007
Cigogo	Tanzania	-an-	Chipalo 2013
Kagulu	Tanzania	-any-	Petzell 2008
Citumuka	?	-an-	Chavula 2016
Kikuyu	Kenya	-an-	Waweru 2007

Source: University of Dar es salaam library, July, (2016)

T₁ we observe that most of Bantu Language use a suffix -an- and few of the
-agan/angan-which is our interesting challenges in this paper. In contrast
Kisukuma, a Bantu language being classified under zone F unit 21
(Guthrie, 1967-71) has displayed different form of reciprocal
manifestations in verbs.

Statement to the Problem

Previous studies in Kisukuma reciprocal morph as in (Batibo, 1985:167;
Lothi, 2002:19; Maganga & Schadeberg, 1992:164); have observed that
Kisukuma language despite different dialects it posses, has post radical -*an*-
suffix whose function is to indicate reciprocity. However, to the best of my

knowledge and the native speakers in general Kisukuma has no such a thing e.g. -an- as reciprocal morph. In other words, such scholars have incomplete knowledge on Kisukuma reciprocal. Thus as, (Williams *et al.,* 2003:59 argued that:

> *A research problem is not only by palpable unhappiness, but incomplete knowledge or flawed understanding. You solve it not by changing the world but by understanding it better.*

This implies that incomplete knowledge on a certain academic matter which needs clear and adequate explanations is a problem. This is reciprocal to (Corbin & Strauss, 2008:21) who are of the opinion those problems may result from weakness in technical literature. Therefore, from this base it is clear that we feel to make research for and to see what is clear in pertinent to Kisukuma reciprocal apart from the general incomplete claim by the mentioned scholars.

Research Methodology

The study employed a case study design. As the matter of facts the case study design is not simple to define (Punch, 2005) because almost anything can serve as a case: but typical examples include: individuals, a role or occupation, organization, a policy, a community, or even a country. Therefore, from this account the researcher used Sukuma as 'a case' study. As it is argued that a case study is strongly associated with qualitative

research, (Gray, 2014:163) and (Enon, 1998:90). Furthermore, a case study design allows for generating of multiple perspectives either through multiple data collection or through the creation of multiple accounts from a single method (Gray, 2014:163). The selection of this kind of design is due to the fact that: it is strong in reality and the data or information being collected speaks for themselves as they come from the natural setting, it aimed at studying sukuma as 'a case', that is to say it organizes Kisukuma data as a wholly in which a great deal can be learned from few examples of a phenomena (Tromp & Kombo, 2006:72). Additionally, the researcher is a constructivist; therefore, he believed that reality comes from conversation and interaction (Crotty, 1998:67). Therefore the researcher attended in Kwimba district specifically at Mantale and Manda village found in Mantale ward. The area was selected because it has pure monolingual Sukuma native speakers. More often, the area was commonly for Sukuma speakers of Kemunasukuma dialect.

Sample and Pampling Procedure

A sample is a small group obtained from accessible population (Mugenda & Mugenda, 2003:10). The process of selecting is called sampling (Gray, 2014) and the process of sampling is done through sampling procedures in

which the researcher used to gather people, places or things to study (Tromp & Kombo, 2006:77). Sampling procedures are of two types: probability and non probability.Probability sampling provides or involves selecting of random samples of subjects from a given population (Gray, 2014:209). On the other side, non probability refers to a selection of informants purposively. The study applied non probability sampling design in which the researcher had interested in the representativeness of a small group or representative for purposes of illustration or explanation (Ibid Tromp & Kombo, 2006:81). This is sometimes known as purposive sampling.Purposive sampling means the researcher selects purposively individuals or objects that fit in his or her study (Bryman, 2008:415) and (Gray 20142:17).

Methods of Data Collection

Research methods refer to "techniques and procedures used in the process of data gathering" (Cohen *et al.,* 2000:44). In this studythree techniques were used in data collection viz.Native intuition knowledge, documentary reviews and focus group discussion. The researcher used more than one technique of data collection because as (Patton, 1990) observes —a combination of different methods provide cross-data validity checks and

therefore reduce errors that can be experienced when one particular method is used.

Documentary review, the researcher used Kisukuma documents such as two Sukuma Bibles which are (Goodman, 1960) and "Mhola nsoga" (Mihayo, 1966) and the document known as 'Sukuma lesson grammar (n.d)' by Mary Knoll Language. In these documents the researcher reviewed by considering verbs which have been attached with reciprocal morph. This method was very important in the sense that it provided an insight data of reciprocal morphs in Kisukuma Language.Focus group discussion, here the researcher used (2) Sukuma informants who were given verbs to derive under the control of the researcher to translate the Kiswahili verb *kupelekana* "to send each other" in Kisukuma. This helped much for later stage of data analysis. Therefore this method helped the researcher to get real data on how the language is used.

UncoverNative Intuition knowledge, this is the grammatical knowledge in which the researcher posses on a certain phenomenon pertaining to Language. The researcher is a native speaker of Kisukuma. As (Evans & Green, 2006:16) put "Native speakers of any given human Language will have strong intuitions about what combinations of sounds or words are

possible in their language, and which interpretations can be paired with which combinations. Thus the researcher used his native intuition knowledge to prepare some Kisukuma derived and underived verbs which was the base for discussion. The derived verbs aim to be proved by other native if are right or wrong and underived verb will be the bases for discussion on how reciprocal morph can be attached. It is argued that morphology does not only deal with the analysis of existing words into their constituent pieces, the Language user is able to make new words or forms of words, and it is this form of creativity that is the focus of morphology (Booij, 2007:34).

Discussion of the Findings

Kisukuma have its own system of reciprocal manifestation unlike other Bantu language, though other previous sukuma researchers such as (Batibo, 1985; Batibo, 2006) have failed to argue in consonant to such new system. The discussion which involved two Sukuma native speakers in different days, harvested other than what previous scholars have argued in pertinent to reciprocal manifestation in this language. The current paper identified that Kisukuma uses prefix for reciprocal representation. It was identified that the high front vowel {-i-} and {-iy-} satisfy what is known as reciprocal or association in linguistics terminology. All these were

identified demonstrating with informant as it is shown in picture one abbreviated as P$_1$ below:

P$_1$: **Focus group discussion on Kisukuma reciprocal**

Source: Field Study, 26 Sept (2016)

P$_1$ Tito (72) and Gerald (45) are pure sukuma native speakers; they argued that, Kisukuma has only two prefixes that represent reciprocal as she says: for conveniences, they provided the following discourse through which we are able to pick out reciprocal morphs in Kisukuma Language:

Ubhise abhasukuma tulina mbika imo duhu ya kayombele ukumakigo gashitwa sha bhanhu   bhabili...gisi alinuyomba.....bhaliitula.......bhing'we bhiitula!...ali ... bhalilwa....'Hanuuma hangi galiho ganki mamihayo aho gakuyomba   hamo   bhanigin   bhalilija   bigobaga   shikolo, wahayomba..Bhing'we   muliyitaki?   Nulu   migobaga..iyinhagishi...bhuli mulilila iyinhagi abhose...'

Translation:

> *We Sukuma, have only one way of saying in the context that the action is done by two people, For instance, when I say '...they are fighting...... hey... they have fought each other... this means all the two are fighting. There are words you find that children are crying because of something then you can tell them that...why you are crying, please! Give each other... why are our crying? Break it, so that to divide each other...'*

From this talk, we can take verbs that we think imply the action of reciprocity and analyze them in order to identify morphs which are linguistically known as reciprocal. It is very interesting to note that this discourse represents the way people interact in their daily activities, thus we as linguists, our task is to analyze as there are, this is consonant to Evans & Green (2006:6) argued:-

> *"As linguists, we rely upon what Language tells us about itself. In other words, it is ordinary Language, spoken every day by ordinary people, that makes up the 'raw data' that linguists use to build their theories. Linguists describe Language, and on the basis of its properties, formulate hypotheses about how Language is represented in the mind. These hypotheses can be tested in a number of ways".*

This means that, the raw data like above, should be interpreted as how natives of the language mean when they speak. The following are examples drawn from the above text as presented in E_2 below:

E_2(a) bhali-**i**-tul-a 'They are fighting each other'
(b) bhi-**i**-tul-a 'They have fought each other'
(c) i-i**y**-nhagi 'They have fought each other'
(d) muli-i**y**-taki? 'What are you doing each other?'

E$_2$ shows that the bolded prefixes are reciprocal in Kisukuma language. They show that, the action being done by two people or more reciprocally. This means that the action is operated against each other on either the same time or different time.

However therefore, under the level of analysis the ordering of these prefixes depends on three environments for canonical phonotactic in this Language namely: transitivity for reciprocal {-i-} and vowel system for reciprocal {-iy-}.

Reciprocal in Intransitive Verbs

The verb is said to be transitive when is able to take an object (Spencer, (1991). This means that when the verb is transitive, the reciprocal prefix is ordered in free semantics, that is to say, it is ordered directly soon before the verbal root. Consider the following data in T$_2$ below:

T₂: Reciprocal in transitive verbs

Verbs	Gloss	Reciprocal forms	Gloss
[lim-a]	cultivate	i-lim-i	cultivate each other
[lamb-a]	lick	i-lamb-i	lick each other
[sang-a]	meet	i-sang-i	meet each other
[luuk -a]	jump	i-luk-i	jump each other
[lemb-a]	cheat	i-lemb-i	cheat each other
[duk-a]	abuse	i-duk-i	abuse each other
[tul -a]	beat	i-tul-i	beat each other
[lum-a]	hurt	ilum- e	hurt yourself
[pond-a]	throw	i-pond-i	throw each other
[sund-a]	remove	i-sund-i	squeeze apart each other

T₂ we observe that when the verb is transitive, the prefix reciprocal {-i- is ordered with free semantics before the stem with no any proceeding extension. As the matter of facts, the final vowels being indicated within blackest are syntactically known as clitics in linguistics inflectional morphology. This means that when it is realized as [i] show plural and when realized as [e] represents singular, thus the former shows two or more

individuals acting on each other while the latter shows the action is done to oneself. This can be shown in structures as in E₃ below:

E₃   (a) -lum-a   'bite'
                 (b) ɪ-lum-i   'bite each other'
                 (b) ɪ-lum-é   'bite oneself'

E₃ (a), we see that the verb *luma* 'bite' has been prefixed by a front high front vowel [-i-] in E₃ (b) which forms *ilumi* 'each other'. It is also revealed that the final high vowel [i] represents plurality while [é] represents singulars.

Moreover, with reference to E₃ above, the verb *luma* 'bite' is a transitive verb with which it is capable of carrying an object. This means that the action of biting is operationalized when there is something to be bite with which such a thing refers as object in linguistics terminology.

Reciprocal in Intransitive Verbs

Verbs are said to be intransitive when are incapable of taking an object (Waweru, 2007). Therefore, when the verb is intransitive the reciprocal requires another morph specifically causative to be ordered with.Under this context the meaning of reciprocal will be like a causativized reciprocal. Thus, reciprocal {-i-} is attached to intransitive verb with which its semantics is causativized. In other words, in intransitive verbs, reciprocal cannot be ordered unless proceeds causative morph in Kisukuma language as in T₃ below:

T₃: Reciprocal in intransitive verbs

Verbs	Gloss	Reciprocal forms	Gloss
[ku-zw-a]	To grow	Ku-i-zw-ish-a	To make to grow each other
[ku-gw-a]	To fall	Ku-i-gw- ish-a	To cause to fall each other
[ku-j-a]	To go	Ku-i-j-il -a	To follow each other
[ku-lilim-a]	To close eyes	Ku-i-lilim-y-a	To make to close eyes each
[ku-bhit-a]	To pass	Ku-ibhit-y -a	
[ku-zugum-a]	To tremble	Ku-i-zugum-y- a	To make to pass each other
[ku-pilim-a]	To roll	Ku-i-pilim-y- a	To make to tremble each other
[ku-hombokel-a]	To fall into	Ku-i-homboke-j-a	To make to roll each other

Source: Field Study, Sept 2016

T₃ we observe that intransitive verbs cannot directly be reflected with the clitic [i/e] after the verb which indicates plurality and singularity or generally inflection in linguistics morphology. However, it is also seen that in intransitive stems, the prefix reciprocal is ordered together with causative extension in this language. This is done in order to create well phonotactic structure as the way native speakers use the language for effective communication.

Moreover, the observations we see in table two (T$_2$) and table three (T$_3$) indicate two scenarios, one in table two which has noted that when the verb does not start with infinitive, it ends with the final vowel either [i] or [e] for plurality and singularity respectively. While this is true, when the verb starts with infinitive -*ku*-, its final vowel be [a] as in E$_4$ below:

E$_4$　(a) ku-i-lim-y-a　　　"help to cultivate each other is good"
　　　(b) -i-lim-y-I　　　　"help to cultivate each other"

E$_4$ (a) shows that the presence of infinitive -*ku*- attracts the structure to have the final vowel [a] and in E$_4$ (b) shows that the absence of the infinitive -*ku*- attract the verb ending to have the final vowel [i] which is syntactically attracted. There is no wonder that the gloss given in E$_4$ above, does not neatly reflect the composite of the derived verbs e.g the word help, this is due to the fact that, sometimes both lexical and grammatical structure may vary in their interpretation provided the shape they have. This is done in order to satisfy what is known as communicative contextual facts. This is similar to data found in Kisukuma bible as inE$_5$ below:

　　　E$_5$Kwigeniha (ku-i-genih-a) 'to visit one another'　　(Goodman, 1960:7)

E$_5$ shows that the -ku- (infinitive), -i- (reciprocal), genih- (verb) and -a (final vowel). The gloss given above implies that two people visit one by one in space. Moreover, all documents in which the researcher has read do

not indicate any form of Kisukuma reciprocal rather than morph {-i-/-iy-}.

It must be noted that the morphological demarcation above is mine.

In the table above, we observe that, when such reciprocal is ordered with causative morph, such ordering changes intransitive verb to transitive verbs as in E_6 below:

E_6 (a) gw-a   'fall'
           (b) i-gw-ish i   'make to fall each other'

E_6 (a) it is seen that, the verb *gwa* which means 'fall' is an intransitive verb with which cannot take an object, as the matter of facts, it allows to be structured by another extension being it a causative suffix unless otherwise the structure could be ungrammatical. Thus as we observe the causative suffix {-ish-} proceeds reciprocal (-i-) for canonical structure of the Language. In other words, causative has created environment or change from intransitive to transitive. But it must noted that the concept of causative in this context is hard to process simply because it does not work as a cusative parcel in its semantic scope, which means no an argument that has been increased.

Moreover, in E_6 data can be encountered in cognitive grammar, hence forth (CG,) in the sense that the verb [gwa] can house more than one semantic interpretation through which Rosch called core and peripheral meaning in the field of semantics (Rosch, 1978). Thus the core meaning is what is

indicated in E_3 above, but the peripheral meaning can be as shown in E_7 below:

E_7 i-gw-ish i 'demoralize each one or weaken each one'

E_7 we see that the meaning being provided differs with that in E_4 above, this means that, the meaning provided in E_7 is the basic or prototype category while the meaning being provided in E_7 represents peripheral category, see more in (Chabata, 2007:199). This is the concern of CG theory that attempts to cover both mental interpretations of semantic scope of human phenomena as far as Language is concerned.

The Ordering of *-iy-*Reciprocal
The ordering of a glide *-iy-* has been triggered by the nature of sounds in which only verbal roots that start with vowel sounds as in T_4 below:

T4: Reciprocal (-iy-) realization

Verbs	Gloss	reciprocal forms	Gloss
[igw-a]	hear	i- iy-gw-I	hear one another
[ibh-a]	lobe	iy -ibh-i	robe one another
[it-a]	do	iy-it-i	be done oneself
[ol-a]	draw	iy-ol- i	draw one another
[imb-a]	sing	i -yi-mb -i	sing each other
[inh-a]	give	iy-inh-i	give each other
[olot-a]	point	i y-olot-i	point each other (fingers)
[onh-a]	suck	iy-onh-i	suck one another

Source: Field Study, 26, Sept (2017)

T4 we observe that most of the verbs that start with vowels allows reciprocal *-iy-* to be ordered in Kisukuma language. This means that when such reciprocal is ordered it precedes the prefix *-i-* of the pre-verbal stems.

It can be suggested that this process is known as *pre-prosthesis* as a type of epenthesis in linguistic terminology. It must be known that this term has been adapted from the term prosthesis which means insertion of sound or morpheme at the initial part of the word and it is unconditioned sound change (Campbell, 2006:35). Therefore because Kisukuma reciprocal formation has tended to insert a morpheme at one sound before initial of the word, it is from such base we call pre-prosthesis process.

The reciprocal maneuver in Kisukuma contrasts with other Bantu Language as in (Mchombo, 2004) observes that in Bantu language, the reciprocal appears to be involvedin morpho-lexical operation of verb derivation. However, this is not true with reference to Kisukuma reciprocal above unless stated somewhere in which there is no morpho-lexical derivation to the root or verbal stems. But just there is insertion of pre or pre-prefix at the base or stem. In other words, a verbal stem is not conjugated or broken into further more in its physical realization or representation.

Therefore, the entire two prefixes (reciprocal) were elicited through focus group discussion with pure Kemunasukuma native speakers, as the matter of facts, Kemunasukuma dialect of Kisukuma is said to be standard one (Matondo, 2013), and other dialects are: Kemunadakama, Kemunakiya and Kemunag'weli.

However, the findings in this paper e.g reciprocal morph {*-i-*} and {*-iy-*} in Kisukuma differ with other Sukuma findings from (Lothi, 2002; Batibo, 1985; Maganga & Schadeberg, 1992) who are of the opinion that Kisukuma language use suffix {*-an-*} to indicate reciprocal. With this tantamounting data, the discussion that was done with the native speakers

stipulate, there is no such a thing in Kisukuma Language with whatever dialects of Kisukuma as in E$_{8-9}$ below:

E$_8$. (a) duk-a   'abuse'
     (b) duk-án-a   'abuse frequently'
     (c) duk-an-án-a   'abuse frequently each other'
    Batibo (1976:217) Kemunasukuma dialect

E$_9$. (a) tul-a   'beat'
     (b) tul-an-a   'beat each other'
    Maganga & Schadeberg (1992:164), Kémunadakama dialect

E$_8$ (a) it is seen the verb *duka* 'abuse' is suffixed with {*-an-*} morph hence becomes [dukana] 'abuse frequently' as well as *dukanana* which means 'abuse frequently each other'. This shows that the suffix {-an- in this Language infers meaning other than grammatical one. E$_9$ (b) the derived verb is ungrammatical, to the extent that native speakers depute their existence[2]. It is argued that scholars who write on Kisukuma (whether native or not) tend to generalize the existence of {*-an-*} as reciprocal in Kisukuma language but are not used to represent reciprocal[3].

Pondering to such structure, and from the focus group discussion point of view, it is accepted that the particle suffix {*-an-*} exists in Kisukuma

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[2]I thank Mr. Tito Jackson (72) years and Teddy (93) for their assistance and competence in Kisukuma Language, they helped me much when discussing to depute forms and structure which are not found in Kisukuma. Structure like that of [-an-] reciprocal, they are of the opinion that argues that, writers who use {-an-} as reciprocal do not hear and conduct research to Sukuma natives.

language and its dialects in large but does not infer reciprocity function as in E_{10-11} below:

E_{10}   (a). shik-a   'reach/complete'
          (b). shik-a:n-a 'completely strong'

E_{11}.   (a). Juma wa   mala ku shika i haha   duhu
                Juma -SP -ready -to -reach -P -now   -just

                'Juma has already reached home'

          (b). U Juma   wa shik-an-a lulu   i   haha u mu
                milimo
                -SP-Juma -SP -ready-i-s -to adv -P -now   -P-P -work
                'Juma is now completely strong at working'

E_{10} (a) we can observe that the verb *shika* which means 'reach/complete' is derived in E _7 (b) as in [shikana] which means 'completely strong'. This shows that the suffix {*-an-*} in Kisukuma can be used other than showing association or reciprocal function. E_{10}   (a) we observe that the verb [shika] 'reach' implies the agent [Juma] has reached just at the moment. E_{10} (b) the verb [shika] 'reach' is derived with the suffix {*-an-*} which becomes [shikaana] which means 'completely strong'. It must be noted that the explanation give in E_{10} represents the examples in E_{11}.However, during the group discussion with Sukuma natives, some words did show the suffix -an- but their semantic scopes used to indicate frequency and not reciprocal as it has been claimed by other researchers as in E_{13} below:

E₁₃. (a). U Laisi   a   li   yomb-a
          SP -president -SP- tns   -say -Fv
          'The president is saying'

    (b). U Laisi   wá   yombag-a
          SP -president -SP/tns-say -Fv
          'The president has said'

    (c). U Laisi   wá   yombag-**an**-a
          SP -president -SP/- tns -say   -fr-fv
          'The president has roughly said frequently '

In E₁₃ (a) we observe the verb *yomba* which means 'say' is not derived with any suffix, in E₁₃ (b) the verb *yomba* 'say' has been suffixed with a clitics **-g-** which indicates the present tense but still the verb remain with the original meaning of saying. E₁₃ (c) the verb [yomba] has been suffixed with suffix {**-an-**} which becomes *yombagana* 'say roughly/frequently roughly'. Hence this indicates -an- suffix in this language has to do with other syntactic and thematic roles and not reciprocal.

These data are similar with the data from Swahili language spoken in East Africa particularly Tanzania (Khamis, 2008). The language seems to be similar with Sukuma language in which the reflexive morpheme is expressive syntactically and is positioned before the root or stem. In pertinent to Kiswahili language, (Ibiden, 2008) argues that the two thematic roles Viz. agent ₙₚ₁ and affected ₙₚ₂ are in the sentence structure of which the agent affects itself with the absence of affected theme or object e.g.

being eliminated. Consider the following Swahili sentence structures in E_{14} below:

E_{14} (a)   Paka   a   me   mu um a mbwa
        Paka   -SP -tns -SP -bite -fv-dog
        'The cat has bitten the dog'

    (b)   Paka   a   me -**ji**   um a
        Paka   -SP -tns -ref -bite -fv

(Khamis, 2008:67) 'The cat has bitten itself'

E_{14} (a) shows that the verb [uma] which means 'bite' has not been prefixed, in the same sentence structure, Khamis argues that there are two arguments which are in two groups Viz. one is $paka_{NP1}$ which means ' cat' and second is $mbwa_{NP2}$ which means 'dog'. Thus the cat is an agent of the event and the dog is the patient or affected from being bitten. However, in E_{14} (b), the verb uma which means 'bite' has been prefixed by reflexive *-ji-* prefix in Kiswahili language.   The addition of this prefix implies the action is operated by the agent itself, that is to say in E_{14} (b) the affected or objet which given noun phrase group two (NP_2) is eliminated, only the noun phrase group one (NP_1) has remained with which it has done the action not only alone but also the effect is in itself.

Kisukuma reciprocal in Cognitive Grammar Paradigm

The theory of cognitive grammar relies on cognitive semantics in the sense that speakers of language interpret both lexical and grammatical categories of words and verbs for the current purpose. Langacker (2002) developed a network model that represents the structure of categories. In this model, members of a category are viewed as nodes in a complex network. This means that the network model characterizes not only polysemous open-class elements as we have observed elsewhere in this paper, but also underlies other kinds of linguistic categories, including those relating to sound as well as meaning and grammar e.g morphs. To him morphemes, word classes and grammatical constructions are also envisaged as nodes in a network. See the figure below:
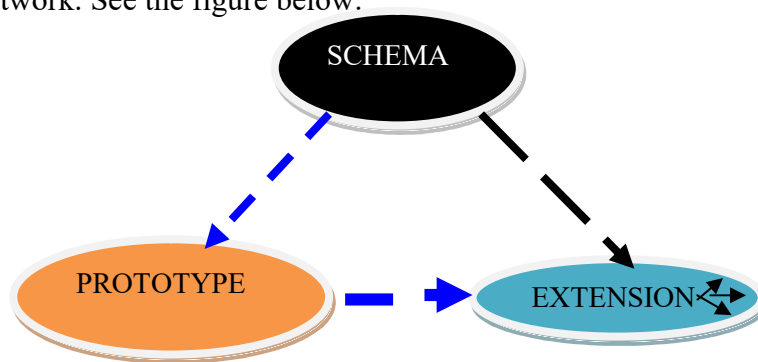
SCHEMA

PROTOTYPE

EXTENSION

Figure1: Network Model (adapted from Langacker 2002: 271)

This figure figures conception of more than one entity, that is to say the word has core concept (core) and extended concept (periphery). Therefore,

Kisukuma reciprocal can be well figured within the frame model as in E$_{15}$.

$_{16}$ below:

E$_{15}$ (a) timb-a   'grind/beat'   (singular) as in
           he/she grinding something
           (b) timb-i   'Ø-grind/beat'   (plural) as in Let
           you beat something
           (c) i-timb-i   'Ø-beat each other'   (plural) as in they
           are beating each other

           (d) i-timb-y-i   'Ø-grind/beat/support'   (plural) as in they
                                                          arebiting themselves

E$_{16}$ (a) Lum-a   'bite'   (singular) as in he/she
                                                          bites something

           (b) Lum-I   'Ø-bite'   (plural) as in Let
                                                          you bite something

           (c) ɪ-Lum-I   'Ø-bite each other'   (plural) as in they are
                                                          biting each other

           (d) ɪ-Lum-I   'Ø-bite each other'   (plural) as in they
                                                          are biting themselves

E$_{15}$ shows that the verb the lexical verb timba in Kisukuma can be associated with more than two senses as it is stipulated in the above model. The prototype (core) sense is grinding as in grinding cassava; the second sense (extension) is beating or supporting (accompanying) as in somebody beats or accompanies another person as in E$_{15}$ (d). This shows that, the extended meaning may vary in its scope of which can be extended in more than twice or thrice depending on how the language dictates, this is because

language consists of symbolic assemblies that are combined in various ways to perform the contextual functions. That is to say a symbolic assembly is a conventional linguistic unit, which means that it is a piece of language that speakers recognize and 'agree' about in terms of what it means and how it is used (Evans &Green, 2006:12).

E_{16} shows that the verb Luma 'bite' may change its grammatical conceptions when inflected by reciprocal morph. E_{16} (c-d) an individual may interpret into two senses, one sense is that individuals are biting each other as in E_{16} (c) two, the other sense is that individuals are biting themselves— meaning that each one bites him/herself. The figure above justifies how other grammatical morphs may polysemize grammatical senses. Moreover, other evidences refer to

Contribution of the Study

The paper has presented new system of reciprocal manifestations of which the previous scholars did not discover. This makes Kisukuma to be unique among Bantu language in pertinent to reciprocal implication e.g Prefixation as opposite to suffixation as known to other Bantu language (cf (T_1)). To the best of my knowledge our application of cognitive grammar hence forth (CG) theoretical framework on the Kisukuma reciprocal was the first time

that it has been used to account for reciprocity in Kisukuma in particular and the Bantu in general.

Moreover, the paper might have useful contribution to professional linguists, in the sense that Bantu Languages are being taught to university levels, thus ought to act as a reference material for quenching different theoretical and empirical phenomena that can be established with regard to the available data.

Recommendation for Further Studies

The paper focused only on syntax of reciprocal in Kisukuma as a valency decreasing argument in Bantu languages. Other study might be needed with regard to valency decreasing argument e.g stative and passive in Kisukuma, Bantu languages to see if there are peculiarities as what we have observed in reciprocal. The study has employed CGwith which it is seen workable**;** therefore, probably other studies when applied with different theory like Lexical Mapping Theory (LMT) might bring a different thing with regard to data available.Such researches would enable us to see whether the findings of this study can get more insights from other ways of looking.

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Usawiri wa Nyimbo za Magosi za Wanyakyusa katika Muktadha wa Tanzania

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Ikisiri

Madhumuni ya makala haya ni kueleza jinsi nyimbo za Magosi za jamii ya Wanyakyusa zinavyosawiriwa katika Muktadha wa Tanzania. Katika uchunguzi wa data tulirejelea historia na maendeleo ya Tanzania tangu miaka ya 1960 hadi 2000. Data za zilikusanywa maskanini kwa mbinu ya mahojiano na ushuhudiaji. Utafiti ulifanyika katika halmashauri ya Busokelo mkoani Mbeya. Nadharia ilizotumika ni ile ya Uhalisia. Kanuni ya msingi katika nadharia hii ni kuitalii fasihi na kuikita katika muktadha wa kijami, pamoja na kuichukulia kuwa ni kitengo pekee kilicho na uwezo wa kuakisi sayansi na utamaduni wa jamii unaodhibitiwa na miundo ya jamii inayohusika (Taine, 1863 na Rondon, 1968). Pia, inaashiria uwezo wa kusawiri hali kwa kuzingatia uyakinifu wa maisha, na hujikita katika matukio yanayochochewa waziwazi na hali halisi iliyopo katika jamii. Kwa jumla, makala haya yamezihakiki nyimbo za Magosi za jamii ya Wanyakyusa kimaudhui jinsi zinavyosawiriwa katika muktadha wa Tanzania.

Utangulizi

Jamii ya Wanyakyusa kama ilivyo katika jamii nyingine hapa nchini inao

utamaduni wake ambao umejikita katika fasihi simulizi, zikiwemo nyimbo

za ngoma tangu zama za maisha ya mwanadamu (Tew, 1950). Kwa mujibu

wa mapokeo ya watafitiwa, nyimbo za Magosi asili yake ni kutoka katika nchi ya Malawi. Kihistoria, nyimbo za Magosi zilianza kuingia nchini Tanzania katika wilaya ya Kyela mkoani Mbeya miaka mingi kabla ya uhuru (Hamilton, 1912). Kwa sasa, nyimbo za Magozi zimetamalaki katika wilaya za Kyela, Rungwe na katika halmashauri ya Busokelo, eneo ambalo utafiti huu umefanyika.

Upekee na upana wa mawanda ya dhamira zake kiwakati, pamoja na muktadha wake wa kimwingilianomatini, nyimbo za Magosi zinatazamwa kama muziki mbadala wa kizazi kipya unaofuata kaida za mkondo wa kijadi katika kuhakiki mifumo ya kijamii kwa jicho pevu. Katika ushindani, nyimbo za Magosizina utegemezi mkubwa wa nguvu za miungu na waganga wa jadi ili kuweza kupata ushindi, na kila kikundi kinakuwa na mganga wake maalum. Kwa hiyo, upokezi na ukuaji wake, kama ilivyo kwa upande wa muziki wa kizazi kipya ulioshika kasi kuanzia miaka 1990 na 2000 hapa nchini (Suriano, 2006 na Omary, 2009), ndivyo ilivyo kwa upande wa nyimbo za Magosi hasa katika vijiji vya Unyakyusa katika miaka hii 2000.

Muktadha wa Kijamii katika Kazi za Kifasihi

Muktadha ni mazingira ambamo matukio au jambo hutendeka. Katika kazi za kifasihi muktadha unaweza ukawa ni wa kijiografia, kisiasa, kiuchumi, kihistoria au wa kiutamaduni (Mkumbwa, 2012 na Mwambusye, 2013). Muktadha ni kitu muhimu katika fasihi kwa kuwa ndiyo huongoza uandaaji, uwasilishaji wa matini na utendaji wake (Muhando na Balisidya, 1976). Kwa kawaida, msanii yeyote huathiriwa kwa kiasi kikubwa na muktadha uliomzaa, uliomlea na kumkuza katika utunzi na uimbaji wa kazi za kisanaa. Msanii yeyote anapotunga kazi ya kisanaa huwa anakabiliana na miktadha asilia ambayo ndiyo iliyomlea na kumkuza na hawezi kujitenga nayo, na ndiyo huchochea na kumsaidia mtunzi kuyachota maudhui yake (Garfias, 2004). Muktadha ndiyo hazina kuu ya maudhui ya kazi ya kifasihi, na kwamba, tukiuelewa muktadha tunaweza kuelewa dhamira zinazofungamana na jamii kwa kuzingatia wakati wake (Abrams, 1999). Kwa hiyo, muktadha wa Tanzania, kwa kiasi kikubwa, una nafasi muhimu katika kumwongoza mtunzi na mwimbaji juu ya kile anachokikusudia.

Kwa upande wa nyimbo za kijamii, muktadha hutekeleza majukumu muhimu ya kijamii katika kuchochea ari na kuiimarisha jamii katika nyanja zake zote. Kwa kawaida, historia na maendeleo ya jamii yoyote yanaweza kubainishwa vema kwa kuchunguza muktadha na harakati zake kupitia kazi zake za kifasihi. Aidha, ili kubaini usawiri wa nyimbo za Magosi katika muktadha wa Tanzania yafaa ukaangaliwa muktadha wake kiutamaduni, kisiasa na kiuchumi kwa sababu ndiyo unaoweza kuwa chimbuko. Kipekee, kwa kuwa muktadha wa nyimbo za Magosi ni wa kiutamaduni, ni jambo la msingi, kitaaluma, kuchuguza kikamilifu nyimbo za Magosi zinavyosawiriwa katika muktadha wa Tanzania.

Mwega waNadharia na Nafasi Yake Katika Muktadha wa Tanzania

Utafiti huu ulitumia nadharia ya Uhalisia ambayo misingi yake ni kuyatazama mazingira ya asili ya jamii kuwa ndiyo huamua namna kazi ya kifasihi inavyotakiwa kuwa. Kipekee, nadharia hii inaichukulia fasihi kuwa ni kitengo pekee kilicho na uwezo wa kuakisi sayansi na utamaduni wa kijamii unaodhibitiwa na miundo ya kijamii (Snow, 1968). Kwa msingi huo, mtafiti aliichunguza jamii kuwa ni malighafi ya fasihi na kuwa fasihi ina athari kubwa katika jamii inayohusika. Kwa hiyo, waimbaji wa nyimbo za Magosi waliwekwa katika muktadha wao wa kawaida, uliowazi na halisi

ili kujua mwenendo na shughuli zao kwa kuwa nyimbo zake ni kiungo chake.

Kinadharia, nyimbo za kijamii zina nafasi ya pekee ya kusawiri masuala ya kijamii kwa kuwa fasihi hupata uhai wake kutokana na hali halisi iliyopo kwa kuzingatia miondoko yake ya kihistoria na kiwakati ambayo huipa fasihi umbo la kimaudhui linalotoa mwelekeo maalum (Shorter, 1969 na Senkoro, 1988). Aidha, wapo wanazuoni wanaoamini kwamba Uhalisia ni tapo maarufu katika ulimwengu wa fasihi na lenye thamani kubwa sana (Wamitila, 2006). Wao wanaamini kwamba dhana ya Uhalisia hutumiwa kwa maana ya kuelezea tapo la kipindi maalumu cha kihistoria katika fasihi za Kiafrika na ulimwengu kwa jumla. Pia, inaelezea aina ya mtazamo wa kifasihi ambako kazi za kifasihi zimechukuliwa kama zimehifadhiwa au kuakisi sifa za msingi zinazohusishwa na uhalisia. Uhalisia unavuka mipaka ya kihistoria ya jamii za Kiafrika, na kwa kiasi kikubwa unatarajiwa kuwa akisiko la hali halisi ya maisha katika jamii za Kiafrika.

Uchunguzi wa nyimbo za Magosi unaambatana na uhalisi kwa kiasi kikubwa hivi kwamba haiwezekani kuzungumzia nyimbo za Magosi bila ya kuyarejelea mawazo yanayohusishwa na Uhalisia. Kwa hiyo, nyimbo za

Magosi zinachunguzwa kwa kuzingatia muktadha wa Tanzania kwa kujifunga kwenye wahusika mbalimbali wanaopatikana katika jamii halisi, kuyachunguza maisha yao, na kusawiri na kuonesha mandhari na mazingira ya kawaida. Nadharia hii ilionekana kufaa katika uchambuzi wa data kwa kuwa uchunguzi wa uhalisia wa maisha katika jamii huelezwa jinsi ulivyo katika fasihi; na unaichukulia fasihi kama zao halisi la jamii. Kwa hiyo, nyimbo za Magosi zinatazamwa kwa kuzingatia masuala halisi moja kwa moja bila chuku ili kuweza kufanya uhakiki wa kina.

Jamii ya Wanyakyusa iliwekwa katika ulimwengu wao wa kawaida, kweli na halisi ili kufanya uchambuzi wa kina wa nyimbo za Magosi. Wahusika wa nyimbo za Magosi walitazamwa kwa undani jinsi walivyoyachunguza masuala ya kijamii na kuyaweka kama yalivyo, yanavyoaminika na kukubalika kupitia katika nyimbo za Magosi vyao. Kipekee, tulizisikiliza na kuzichambua nyimbo za Magosi zilizoteuliwa na kupata maana zake kwa kuzingatia historia na muktadha wa utendaji wake. Nadharia ya Uhalisia ilitumika kama nguzo imara katika uchunguzi wa mambo yanayowazunguka wahusika wa nyimbo za Magosi kwa kuzingatia muktadha na utendaji wao.

Nadharia hii ilitumika kuchunguza kwa undani namna msanii anavyoonesha wazi wazi uhalisia wa masuala au matukio ya kijamii kupitia nyimbo za Magosi; pamoja na uyakinifu unavyojipambanua katika harakati za kueleza hali halisi ya masuala ya kijamii katika wakati muhsusi. Wahusika wa nyimbo za Magosi wanatazamwa kama sehemu kamili ya jamii yao kwa kuzingatia muktadha wao. Uhusiano uliopo kati ya jamii na nyimbo za Magosi ndiyo unaoyachukua masuala yaliyomo katika jamii, na kuyaweka kama yalivyo katika nyimbo za Magosi vyao. Kwa hiyo, uhusiano wa moja kwa moja uliopo kati ya shughuli za kijamii, mazingira na fasihi, ndiyo msingi wa nadharia ya Uhalisia.

Usawiri wa Nyimbo za Magosi katika Muktadha wa Tanzania Tangu 1961 – 2016

Kabla ya kuanza kuchunguza jinsi nyimbo za Magosi za Wanyakyusa zinavyosawiriwa katika muktadha wa Tanzania, tulirejelea historia na maendeleo yake ya Tanzania tangu miaka ya 1960 hadi 2000. Kwa kufanya hivyo, tulibaini kwa urahisi uhusiano uliopo kati ya muktadha wa Tanzania na nyimbo za Magosi za jamii ya Wanyakyusa. Uchunguzi wa kipengele cha muktadha ulizingatia maisha na harakati za kijamii zilizoongozwa na siasa na uchumi katika kila hatua ya maendeleo iliyokuwa inafikiwa kutegemeana na sera za nchi na utekelezaji wake.

Kabla na baada ya miongo michache ya uhuru wa Tanzania, dunia ilipasuka katika pande kuu mbili za mvutano wa kisiasa na kiuchumi kati ya mataifa ya kibepari na yale ya kijamaa. Mpasuko huu uliongozwa na nchi za Ulaya Mashariki, yaani; China, Ujerumani - Mashariki na Urusi, dhidi ya nchi za Ulaya Magharibi zilizoongozwa na Uingereza, Ujerumani - Magharibi na Marekani. Kila upande ulifanya jitihada kubwa za kusaka nchi wanachama ili kuongeza nguvu za umoja wao (Nyerere, 1974). Baadhi ya mbinu zilizotumika zilikuwa ni pamoja na kutoa misaada ya ushawishi ikiwemo ya kiteknolojia na kiuchumi.

Kwa namna hali ilivyokuwa ikiendelea, hali ya uchumi na siasa za dunia haikuwa nzuri hasa kwa upande wa mataifa machanga kama Tanzania ilivyokuwa katika kipindi hicho. Mataifa ya kijamaa yaliendelea kwa kasi yakiwa chini ya Urusi na kufikia hatua ya juu kimaendeleo, hali ambayo ilitishia ustawi wa mataifa ya kibepari. Aidha, kukua na kukomaa kwa mfumo wa kijamaa kulikuwa kunadokeza anguko la harakati za uchumi na siasa za kibepari, ambapo, mataifa ya kibepari yalilazimika kufanya jitihada kubwa za kuuangusha Ujamaa, kama Shivji (2009) anavyoeleza:

Uhuru uliikuta Afrika katikati ya vita baridi na ulikabiliwa na kuibuka kwa taifa la kibeberu la Marekani ambalo liliona kuwa tamko lolote la taifa kujitawala lilikuwa ni Ukomunisti ambao ni lazima uwindwe na kuangamizwa kwa nguvu na jitihada kubwa. Kwa mfano, Patrice Lumumba, Waziri Mkuu wa kwanza wa Kongo (D. R. C) aliuawa na nafasi yake kuchukuliwa na kibaraka wa Wamarekani, Sese Seko Mabutu, na Kwame Nkrumah alipinduliwa. Hizo zilikuwa ni jitihada za mataifa ya kibeberu katika kupambana na kuutokomeza Ukomunisti duniani.

Hadi Tanganyika inapata uhuru mwaka 1961, ni wazi kuwa isingeweza kujenga uchumi na siasa imara mara moja kwa kuwa sehemu kubwa ya rasilimali zake zilikuwa zimeporwa na Wakoloni kwa miongo mingi. Katika kipindi hicho, Tanganyika haikufaulu kuondoa pengo la kiuchumi na kisiasa lililokuwa limejengeka tangu enzi za Ukoloni kwa kuwa utawala wao wa mabavu ulikuwa umeathiri na kumomonyoa misingi ya siasa na uchumi wa taifa (Mashengele, 1984). Kwa hiyo, uchumi ulizorota na jitihada za kuukwamua zilihitajika.

Aidha, uchumi ulianza kuimarika kuanzia miaka ya 1970, na ilipofika miaka ya 1980, ndipo ulipoanza kuyumba na kuporomoka kabisa kutokana na vita ambavyo viliigharimu Tanzania. Nguvu zote na hazina ya taifa vilielekezwa katika vita dhidi yake na Uganda, hali ambayo ilisababisha

kukithiri kwa hali ngumu ya maisha mara baada ya mapambano ya kijeshi. Hata hivyo, hadi kufikia miaka ya 2000, bado hali ya uchumi haikufikia kiwango cha kutengamaa (Mbaruka na Limota, 2007). Hali hii ilisababisha fasihi kuanza kupambanua vema harakati za nchi kwa kadri ilivyokuwa ikipiga hatua katika maendeleo yake. Kwa hiyo, makala haya yamejengwa kwa kuzingatia nyimbo za Magosi za jamii ya Wanyakyusa zinavyosawiriwa katika historia na maendeleo ya Tanzania.

Nyimbo za Magosi Zinavyosawiri Hali ya Uzalendo wa Kitaifa, Misingi na Maendeleo ya Kisiasa na Kiuchumi, 1961 – 1967

Mara baada ya uhuru mwaka 1961, kazi kubwa ilikuwa ni kujenga misingi na kuandaa jinsi ambavyo taifa changa katika kila fani ya maendeleo yake litakavyoweza kuimarishwa na kuiunganisha nchi kwa kuzingatia upana wa eneo lake kijiografia. Katika kipindi hicho, Tanzania ilikuwa haijaamua rasmi namna misingi yake ya maendeleo ya kisiasa na kiuchumi itakavyotekelezwa. Mwamko wa wananchi katika harakati za ujenzi wa nchi yao changa katika kila fani ya kimaendeleo, ulitazamwa katika misingi ya uzalendo wa kitaifa, kiasi kwamba, hata nyimbo za Magosi zilichukua hadhi na sura ya kitaifa. Kwa mfano, wimbo wa *Tanganyika* ni miongoni mwa zile zilizojengwa katika mkondo huo, kama wasanii waimbavyo:

Kinyakyusa	**Tafsiri kwa Kiswahili**
Tanganyika gwe kyisu kyangu,	Tanganyika nchi yangu,
Gwe kyisu kya bhanyagho abhatasi,	Nchi ya mababu zetu,
Gwe kyisu gwe kilingo kyitu,	Nchi ya urithi wetu,
Tubhakaghile abhasungu,	Wakoloni tumewaondoa,
Kikakyisu kyabho iki,	Hii si nchi yao,
Tukulindililaga kundumbula inyelu,	Nitakulinda kwa moyo wangu wote,
Kukwimila kumaka ghangu ghosa,	Kwa nguvu zangu nitakujenga,
Bwila na bwila ngukulwilagha!	Siku zote itakupigania!

Aidha, suala la utaifa lililenga kuendelea kuitetea, kuipigania na kuijenga nchi katika misingi imara ya kiuchumi na kisiasa hadi miaka ya 1970 na 1980. Mitazamo ya viongozi ililenga kuchukua hatua imara za kuifanya nchi changa iweze kusonga mbele katika maendeleo yake, na wito kwa umma ukawa ni kuijenga jamii yenye usawa wa binadamu ili uchumi na njia za uzalishaji mali zibaki mikononi mwa umma (Munisi, 2008). Kwa mfano, wimbo wa*Imikulupa* (Makupe) ulikusudia kusisitiza suala la uzalendo kwa wananchi ili washirikiane kwa moyo wa dhati katika kuijenga na kuilinda nchi yao mara tu uhuru ulipopatikana, kama unavyoeleza:

Kinyakyusa	**Tafsiri kwa Kiswahili**
Tanganyika ojee!	Tanganyika hoyee!
Ndagha Nyerere,	Hongera Nyerere,
Ndagha TANO,	Hongera TANU,
Ubwabhuke tukabhile,	Uhuru kupatikana,
Mubhakaghile Abhasungu,	Wakoloni kuwaondoa,
Tujenge ikisu kyitu,	Sasa tujenge nchi yetu,
Tutulane kubwikili,	Tushirikiane sote,
Tutisye imikanupa,	Tuondoe wanyonyaji,
Tulindilile ikisu kyitu.	Tuilinde nchi yetu.

Pia, zilikuwepo nyimbo zilizolenga kuukosoa na kuukashifu uongozi mbaya, kudokeza tetesi dhidi ya dhuluma, ukosefu wa demokrasia, kuonesha hisia za uzalendo zenye kuonea fahari utamaduni na mwelekeo wa taifa na harakati zake, kuwahamasisha wananchi wachukue hatua za makusudi za namna bora ya kusimamia mipango na sera, pamoja na kuwatia hamasa wananchi ili waendelee kuilinda nchi yao kwa dhati, kama wimbo wa mapinduzi ulivyonukuliwa na Wanjala (2013) kutoka katika jamii za Zanzibar:

> Sisi sote tumegomboka, kwa ndugu zetu walopotea,
> Waliopigania nchi yetu, makusudi ya kuikomboa,
> Hatusahau maisha yetu, kwa roho zao walozitoa,
> Hao ndiyo walimu wetu, walokwisha kujitoa,
> Na sisi hatutorudi nyuma, sote mbele tutaendelea,
> Kwa kulilinda taifa letu, muhanga sote twajitolea.

Katika kipindi hicho, chama cha TANU kilichokuwa kimeshika hatamu ya kuongoza serikali, kilichukua hatua za kuvunja utawala wa machifu mwaka 1962. Kuvunjwa kwa utawala wa kichifu ilikuwa ni njia mojawapo ya kuondoa masalia ya makuadi na vikaragosi vya utawala wa Kikoloni. Mwaka 1966 ndipo lilipoundwa Jeshi la Kujenga Taifa (J. K. T) kama dira yenye dhamira mahususi ya kujenga moyo wa kujitegemea na uzalendo kwa wananchi waliokuwa wanaongozwa na Mwalimu J. K.

Nyerere, ambaye alikuwa Rais wa awamu ya kwanza wa Jamhuri ya Muungano wa Tanzania.

Nyimbo za Magosi Zinavyosawiri Masuala ya Ujamaa, Maendeleo na Anguko Lake, 1967 - 1990

Mwaka 1967, serikali ya TANU ilitamka rasmi kuwa siasa yake ni ya Ujamaa na Kujitegemea kupitia Azimio la Arusha. Mataifa ya kibepari hayakuunga mkono uamuzi huo, na yalitishia kutoipatia Tanzania misaada ya kiuchumi jambo ambalo lilisababisha serikali ya TANU kufikiria kuanzishwa kwa siasa isiyofungamana na upande wowotekama jitihada mojawapo ya kuukwepa udhibiti na mkono wa chuma wa nchi za kibepari. Hata hivyo, uamuzi huo haukuisaidia sana serikali ya Tanzania katika siasa za dunia na harakati za maendeleo yake katika kipindi hicho (Shivji, 2009).

Baada ya kuasisiwa kwa mfumo wa siasa za Ujamaa na Kujitegemea, Tanzania ilipita katika misukosuko mikubwa ya kisiasa na kiuchumi katika maendeleo yake kutokana na kuvunjika kwa Jumuiya ya Afrika Mashariki mwaka 1977, pamoja na kuwa mstari wa mbele katika jitihada za kusaidia ukombozi Kusini mwa Afrika miaka ya 1970 na 1980. Pia, kulikuwa na anguko la uchumi wa Tanzania mara tu baada ya vita vya Kagera

vilivyopiganwa baina yake na Uganda, kama wimbo wa *Idyamini* (Idd Amin) uimbwavyo na wasanii wa nyimbo za Magosi:

Kinyakyusa	**Tafsiri kwa Kiswahili**
Idyamin ungoghi,	Idd Amin nduli,
Ukupoka ikisu kyitu,	Kavamia nchi yetu,
Bhubhonele bwake,	Kwa uonevu wake,
Aghoghile abhinetu,	Kaua wenzetu,
Onangile ifindu fyitu,	Kaharibu mali zetu,
Onangile ubhukabhi bwitu,	Kaharibu uchumi wetu,
Aponjwile indalo na makina,	Kavunja madaraja na viwanda,
Twesa tuje pamopene,	Wananchi tuungane,
Tukilwile ikisu kyitu,	Tuitetee nchi yetu,
Tulwile ubhundu bwitu,	Tupiganie utu wetu,
Tutulane!	Tusaidiane!

Mwishoni mwa miaka ya 1980 na mwanzoni mwa miaka ya 1990 kulikuwa na vuguvugu la kuanzishwa kwa mfumo wa vyama vingi vya siasa nchini, na ndicho kipindi ambacho mataifa - hisani ya kibepari yaliamua kuweka masharti magumu ya kiuchumi kwa sababu Tanzania ilikuwa inaendelea kufuata mfumo wa siasa za kijamaa. Hapana shaka kuwa, katika kipindi hicho, hakuna kiongozi wa serikali na chama aliyethubutu kutamka kuwa hii ni nchi ya Kijamaa. Mwaka 1990, Rais Mwinyi alipewa madaraka kamili ya kuongoza Chama cha Mapinduzi, ndipo alipopata fursa ya kulivunja Azimio la Arusha na kutangaza rasmi Azimio la Zanzibar mwaka 1991 (Ntabara, 2008).

Mabadiliko na matokeo ya kulivunja Azimio la Arusha yaliifanya misingi ya Ujamaa na Kujitegemea iliyojengwa kama dira mahususi ya kuongozea nchi, kiutendaji, ilibaki katika katiba ya nchi na kutumika kama vielelezo tu vya utaifa. Miiko ya Azimio la Arusha ilianza kufifia na kuondoshwa mapema mwanzoni mwa miaka ya 1990 kwa kuwa wananchi walikuwa wamechoshwa na utawala wa chama cha Mapinduzi, pamoja na viongozi wao, akiwemo rais wa kwanza na wa pili, mheshimiwa, J. K. Nyerere na ndugu, A. H. Mwinyi. Hali hii ilijibainisha katika nyimbo zilizooesha hisia za wazi katika msimu wa kuelekea kwenye uchaguzi mkuu wa taifa uliofanyika mwaka wa 1995 kwa mara ya kwanza chini ya mfumo wa vyama vingi vya siasa hapa nchini, kama wimbo wa *Sibhaghile* (Yanawezekana) unavyoeleza:

Kinyakyusa	Tafsiri ya Kiswahili
Syosa sibhaghile kisita Sisyemu,	Yote yanawezekana bila CCM,
Syosa sibhaghile kisita Nyerere,	Yote yanawezekana bila Nyerere,
Syosa sibhaghile kisita Mwinyi,	Yote yanawezekana bila Mwinyi,
Syosa sibhaghile ukuja ngolofu,	Yote yanawezekana katika ubora,
Jitukatesye isisyemu,	Tumechoka na C C M,
Tughesepo ifingi.	Tujaribu vyama vingine.

Hatima yake, mwaka 1992 mfumo wa vyama vingi vya siasa ulianzishwa rasmi, na mwaka 1995 Tanzania ilifanya uchaguzi wa kwanza wa Rais, Wabunge na Madiwani baada ya kuanguka rasmi kwa mfumo wa siasa ya

Ujamaa na Kujitegemea chini ya Chama cha Mapinduzi. Misaada iliondolewa na ubinafsishaji uliofanyika ulisababisha wafanyakazi wengi wastafishwe ili mashirika na sekta za serikali ziweze kufanya kazi kwa ufanisi. Hata hivyo, hali ya uchumi iliendelea kuwa mbaya, tofauti na ilivyotarajiwa kutokana na kuwepo kwa kasi ya mabadiliko makubwa ya kiitikadi katika siasa za ulimwengu.

Nyimbo za Magosi Zinavyosawiri Anguko la Ujamaa, Ujio na Mwelekeo wa Taifa katika Misingi ya Kibepari, 1990 – 2016

Mabadiliko makubwa ya kiutawala na kiuchumi yalifanyika mwanzoni mwa miaka ya 1990 na kuendelea. Hiki ndicho kipindi ambacho viongozi wa nchi walikuwa makuadi wa uchumi wa taifa na kufanikiwa kuuweka mikononi mwa wageni wa kimataifa, na baadhi yao waliangukia zaidi katika kusimamia masuala ya ubinafsishaji, ufisadi na rushwa vilikua na kushamiri kwa kasi katika kipindi hiki. Katika wimbo wa *Abhakomu* (Wajanja) unaeleza namna viongozi wa serikali walivyopora rasilimali za nchi kupitia uwekezaji usio na tija, na jinsi walivyoiweka nchi rehani kutokana na kukithiri kwa madeni ambayo hayakuwa na manufaa kwa nchi na wananchi wake, kama wasanii wanavyoeleza:

Kinyakyusa	Tafsirikwa Kiswahili
Abha bhalimbunyafyale,	Walio madarakani,
Bhali bhobhikongela ifyakulongigwa,	Wazidi jaza madeni,
Bhapingike ikyisu,	Nchini yao i rehani,
Ifyalo na mabwe gakyuma,	Ardhi na vito nchini,
Bhabhapele fyosa abhahesya,	Vyote mali ya wageni,
Nkyeni bhatikuketa nakamo,	Mbele kabisa hawaoni,
Himma nisyambupimba,	Hata yale ya jioni,
Abhakomu bhingi,	Wamezuka wajuani,
Kukuti mundu ukwibhatula,	Vyote watia kwapani,
Tosa utwakusubhiligwa,	Vito makini shakani,
Bhikujosya mungalabha,	Vyote vyasombwa melini,
Abholongosi bhikwihijila,	Viongozi wajihaini,
Jwani akamanya sisisi!	Asiyeelewa ni nani?

Kipekee, muktadha wa kisiasa ni nyenzo inayojenga mhimili wa kazi za kifasihi kama Shafi (1978) na Mpangala (2007) wanavyoeleza kwamba, siasa za jamii inayohusika ndiyo huamua mfumo wa maisha ambayo yatafuatwa na wanajamii wake, vikiwemo vipaumbele vya taifa, pamoja na utekelezaji wake. Siasa ni sayansi ya jamii ambayo ina athari katika uzalishaji, usambazaji, maamuzi na huduma za jamii. Kwa hiyo, demokrasia katika utekelezaji wa maazimio na sera za nchi ni baadhi ya mambo yasiyoepukika katika kufikia maamuzi ya pamoja, kama Nyerere (1968) anavyoshadidia hoja hii kwamba:

> Uongozi bora ni ule ambao nia yake kuu ni kuwaletea
> wananchi maendeleo kupitia sera na mipango mizuri
> inayotokana na wananchi wenyewe, na kazi ya serikali
> ni kusimamia na kuwawezesha wananchi kuandaa sera
> na mipango mizuri ya maendeleo inayotekelezeka kwa

kuzingatia uamuzi wa pamoja kati ya viongozi na wananchi wao.

Kwa hiyo, mataifa ya dunia huwa salama kutokana na kuwepo kwa mahusiano bora kati ya watawala na wananchi wao, pamoja na kuwepo kwa nidhamu ya kikatiba hasa kwa upande wa viongozi wa serikali iliyo madarakani. Mambo hayo ni msingi mahususi katika ujenzi wa taifa na harakati zake za kujiimarisha kiuchumi na kisiasa hasa kwa jamii zenye kuthamini utu.

Kama ilivyokwishaelezwa, hiki ndicho kipindi ambacho mabadiliko makubwa nchini Tanzania yamefanyika katika nyanja za kiuchumi na kisiasa, na ndiyo msimu ambao maadili ya kuongozea nchi yaliyojengwa kifalsafa katika mkondo wa Azimio la Arusha yalipoporomoshwa hadharani. Hatua hii ilionesha uwazi harakati za kulitoa taifa lililokusudia kujengwa katika misingi ya Kijamaa, na kuanza kulielekeza Taifa katika iisingi ya Kibepari. Kwa bahati mbaya, viongozi wa kitaifa walikuwa makuadi wakuu wa uchumi wa taifa, jambo ambalo liliendelea kuongeza nyufa za kuyumba na kutetereka kwa harakati za kujenga uchumi na siasa za Tanzania. Matokeo yake, mwaka 1995 Tanzania iliingia rasmi katika

mfumo wa vyama vingi vya siasa ambavyo vina raha na karaha zake kwa jamii na taifa.

Dhamira za Nyimbo za Magosi Zinavyosawiriwa katika Muktadha wa Tanzania

Katika sehemu hii, tumefanya uchambuzi wa dhamira zinazojitokeza katika nyimbo za Magosi ili kuonesha namna zinavyoonesha hali halisi ya maisha katika jamii. Uchambuzi wa dhamira umelenga kuzitafasiri, kuzichambua na kuziweka kwenye muktadha wa kiuchumi, kisiasa na hata wa kiusomaji. Pia, umezingatia uchunguzi wa uhusiano uliopo kati ya matendo yanayotawala muktadha wa uimbaji na kile kinachoimbwa. Kwa hiyo, uchunguzi wa dhamira za nyimbo za Magosi umetazamwa katika mseto wa sajili kadha ambazo zinashirikiana katika kuvyaza madhumuni ya kazi inayohusika.

Umuhimu wa Uongozi Bora

Suala la uongozi mbaya limewashughulisha wanafasihi wengi wa Afrika wakiwemo waimbaji wa nyimbo za Magosi katika jamii ya Wanyakyusa. Nchi za dunia ya tatu hususani nchi za Afrika zimeshindwa kujenga na kusimamia sera na mipango endelevu kutokana na ubinafsi wa viongozi unaoleta hofu na vitisho kwa wananchi. Suala la uongozi bora litafanikiwa kama serikali itakuwa imeandaa namna sahihi ya kuwafanya wananchi

wake kuwa weledi katika maisha yao ya kila siku. Aidha, wasanii wa nyimbo za Magosi katika wimbo wa *Bhombagha Imbombo* (Fanyeni Kazi) wanatoa ushauri kwa viongozi wa nchi kuunda sera zinazotekelezeka, kama wasanii wanavyoimba:

Kinyakyusa	**Tafsirikwa Kiswahili**
Mmmh! Mmhh! Mmhh!	Mmmh! Mmmh! Mmmh!
Ndagha malafyale gwa kisu kyose,	Hongera Rais wetu,
Musaligwe imbombo mubhombeghe,	Mmechaguliwa fanyeni kazi,
Kumaka nakwijula,	Kwa nguvu na maarifa,
Imbatiko musyimililie,	Sera na mipango itekelezwe,
Mutulaneghe mwesa,	Shirikisha umma,
Ilwtikahano mulwimile,	Timiza ahadi,
Mukaneghe akabhini,	Pingeni uharamu,
Mukaneghe ubhunaghani,	Pingeni uhujumu,
Mukaneghe ubhunyotoli,	Pingeni ukwapuaji,
Ndagha!	Hongereni!

Maelezo haya yanawataka viongozi wa umma kutumia madaraka yao kwa manufaa ya wananchi na taifa lao. Pia, unakemea uongozi unaotawala kwa tamaa ya kukwapua mali na rasilimali za umma zinazopaswa kuwanufaisha wananchi wote. Kutokana na mizizi hiyo, barani Afrika, baadhi ya viongozi wanajilimbikizia mali na kuendelea kuwadhurumu wananchi ambao ndiyo wazalishaji wakuu, kama wimbo wa *Undongosi* (Kiongozi) unavyofafanua:

Kinyakyusa	Tafsiri kwa Kiswahili
Ujo!	Huyo!
Undongosi untitu,	Kiongozi wa Afrika,
Imanyeghe pakuti kyuma kya kyisu,	Ajijue ni mali ya umma,
Ikyuma kituleghe ikyisu,	Rasilimali zilenge umma,
Komma ukunyotola nu kunanghany'a,	Mwiko kukwapua na kubadhiri,
Ukubhombela amaka kkukutwala ubhufwe,	Utemi ukome uletao maafa,
Abha bhikukalasanya,	Wenyewe kupigana,
Lilino po katumu.	Sasa iwe mwisho.

Data hii inalenga kuwahimiza viongozi wa Kiafrika kutumia madaraka na dhamana waliyopewa kwa manufaa ya umma. Hali ya viongozi kukwapua mali ya umma, kutumia rasilimali za nchi kwa maslahi yao, na kujilimbikizia ni ishara ya kukomaa kwa tamaa isiyoweza kuvumilika kwa wananchi na kwa serikali yoyote iliyo makini. Matokeo yake ni kuchochea vita vya ndani na nchi zao kutotawalika, kama Nyerere (1974) adokezavyo:

> Tabia ya viongozi wa umma kujilimbikizia mali imekuwepo katika nchi nyingi za Afrika hata kabla mataifa ya Kiafrika hayajaanza kupata uhuru, na wameendelea kufanya hivyo hata baada ya kupata uhuru. Hali hii imechangia kukua, kukomaa na kusambaa kwa udikteta na kuzorota kwa huduma muhimu za kijamii, na kusababisha nchi za Kiafrika kuingia katika mapigano ya wenyewe kwa wenyewe, na nchi hizo kusambaratika na kutotawalika.

Kwa upande mwingine, tuhuma za ukwapuaji na matumizi mabaya ya mali za umma katika nchi hii, ndizo zilizoleta malalamiko ya viongozi kushiriki katika ukwapuaji wa fedha za umma, ambapo, fedha za E. P. A (External Payment Arreas) na I. P. T. L (Independent Power Tanzania Limited) zilichukuliwa na baadhi ya viongozi wa serikali, na inasemekana fedha hizo hazikupatikana kwa njia halali (Omary, 2011). Katika kufanya hivi, hali ya ufukara inazidi kuongezeka kwa kasi, na viongozi wanaonekana kama miungu ya dunia inayodhulumu haki za wananchi kwa makusudi.

Harakati za Kuinua Kilimo Nchini

Sera zilizolenga kuimarisha kilimo hapa nchini zilitekelezwa kupitia nguzo ya Ujamaa na Kujitegemea iliyowataka wananchi waishi katika udugu ili kuleta maendeleo ya haraka, hasa kiuchumi. Wazo hili lililenga kuwakusanya wananchi ili kuwasogezea huduma muhimu kwa urahisi. Nyimbo za Magosi ziliitikia na kutilia mkazo wazo hili kwa kushiriki kikamilifu katika kuhamasisha kilimo ili kuinua uchumi wa taifa. Kazi hii, kwa kiasi kikubwa, ni mwendelezo wa mawazo ya kiitikadi yaliyokuwepo nchini kuwa kilimo ndiyo msingi wa maendeleo ya nchi, na kwamba, wakulima wapewe pembejeo za kutosha zitakazoimarisha uzalishaji wa mazao ya chakula na biashara. Katika wimbo wa*Amakina (Mitambo)* wasanii wanasema:

Kinyakyusa	Tafsirikwa Kiswahili
Abhalimi x3,	Wakulima x3,
Ikisu kikubhasubhila,	Tegemeo la taifa,
Ukulima jo ndumbula jakisu,	Kilimo moyo wa taifa,
Ubhulimi lo bwandilo,	Ukulima ni msingi,
Amakina ghikusubila,	Tegemeo la viwanda,
Tukusubhila ifindu,	Tegemeo la chakula,
Utubhombelo tufwaneghe,	Pembejeo zitosheleze,
Undimi komma ukumwilamwa!	Mkulima asipuuzwe!

Maelezo hayo yanaonesha kuwa uchumi wa Tanzania ulikusudiwa kujengwa kwa kuzingatia misingi iliyokuwa inatilia mkazo dhana kuwa, 'Kilimo ni Uti wa Mgongo wa Taifa'. Kilimo kilitazamwa kama uti wa mgongo wa ustawi wa nchi na raia wake. Katika kipindi hicho, maendeleo ya uchumi wa nchi yalitegemea sana uwiano wa maendeleo ya kilimo na viwanda. Kwa hiyo, harakati za kukuza na kujenga uchumi ziliekezwa katika kuimarisha misingi ya kilimo nchini, kama hoja hii inavyoshadidiwa na Robert (1951) kwamba, kilimo ni uti wa mgongo wa maisha ya mwanadamu na taifa lake, kama asemavyo:

> Kilimo ni uti wa mgongo wa maisha ya mwanadamu. Bila kilimo kwa nchi changa, uchumi wake utakuwa mashakani na maisha hayawezi kudumu. Udongo wa nchi ndiyo hazina bora ya watu na uchumi wa taifa.

Kwa hiyo, katika nchi changa kama Tanzania ilivyo, kilimo ndiyo nyenzo mahususi inayonuia kujikwamua kiuchumi na kujitegemea katika ngazi ya

taifa na wananchi wake. Katu, fedha si msingi bora wa maendeleo ya nchi kwa kuwa zinakuja na kupita, lakini msingi wake ni wananchi na juhudi yao katika kilimo chenye tija. Hivyo, taifa halina budi kuelekeza nguvu zaidi katika kilimo kwa madhumuni ya kujenga uwezo wa taifa kujitegemea, kama Nyerere (2010) anavyosisitiza kwamba:

> Tangu sasa tutasimama wima na kutembea kwa miguu yetu badala ya kupinduka, na kuwa miguu juu vichwa chini. Viwanda vitakuja na fedha zitakuja, lakini msingi wake ni wananchi na juhudi yao na hasa katika kilimo. Hii ndiyo maana ya kujitegemea.

Nukuu hii inasisitiza suala la uwajibikaji na kuelekeza nguvu katika kilimo ili kujenga uchumi endelevu wa nchi. Mawazo haya yanashughulikiwa katika nyimbo za Magosi ambazo zinazungumzia ukulima kwa kuuchora kama kazi yenye heshima kubwa, na kwamba, ni mojawapo katika kazi bora za dunia. Kwa hiyo, ukulima usichukuliwe kama ni umaskini, mateso ama kazi ngumu ambayo hufanywa na wanyonge. Wasanii katika wimbo wa*Ikumbulu* (*Jembe*) wanayaeleza, kwamba:

Kinyakyusa	**Tafsiri kwa Kiswahili**
Imbombo x2,	Kazi x2,
Ikumbulu mbombo,	Jembe ni kazi,
Ikilimkilingo kyene ntigha,	Kilimo urithi wa pekee,
Ghontenene gwa kisu,	Kilimo hazina ya taifa,
Jo mbombo ja bwila na bwila,	Kilimo kazi idumuyo,
Tulimeghe kubhumang'anyi!	Kilimo lima kitaalamu!

Maelezo ya wimbo huu, yanaungana na kauli ya TANU, kwamba, 'Kilimo ni Kazi' ikimaanisha uhuru utumike kikamilifu katika kufanya kazi kwa juhudi na maarifa ili kuijenga nchi. Lengo la serikali la kuimarisha kilimo lilikwenda sambamba na kuhamasisha watu kuimarisha kilimo vijijini. Kwa hiyo, kilimo kiimarishwe kwa kufanya jitihada kubwa za kuwawezesha wakulima kwa kuwapa ruzuku na pembejeo ili walime kisasa kwa manufaa yao na taifa.

Umuhimu wa Uwajibikaji

Kutowajibika ni kikwazo cha maendeleo ya jamii yoyote ile. Jamii yenye viongozi na wananchi wasioelewa wajibu wao, daima itabaki nyuma kimaendeleo. Kwa upande mwingine, kutowajibika kunasababisha nchi kuendeshwa ovyo ovyo kwa kuwa sheria haziwezi kufuatwa kwa sababu ya uzembe katika utekelezaji wa maazimio na sera za nchi. Wimbo wa*Ubholo* (*Uvivu*) unaonesha umuhimu wa kuwajibika kama silaha mojawapo ya kuimarisha uchumi na kuchochea maendeleo ya nchi na wananchi wake, kama ufafanuavyo:

Kinyakyusa	**Tafsiri kwa Kiswahili**
Ukukula ikisu,	Maendeleo ya nchi x3
Ukukula itwa nkisu,	Maendeleo ya vijiji na miji,
Ukukula ikisu kikutusubila,	Maendeleo ya nchi ni sisi,
Ukukula kukwa kwa bhakesya,	Maendeleo ya nchi si ya wageni,
Mwebhalongosi uleke ubholo,	Muongozao uvivu acha,
Mumbombo mulekeghe ubhulyobyi,	Maofisini acha porojo,
Mmakina muje maso pa mbombo,	Viwandani chapeni kazi,
Nfyalo ubholo hi umma,	Mashambani wajibikeni,
Twesa twijulege!	Wote tuwajibike!

Dondoo hii inadokeza kuwa uwajibikaji ni kichocheo cha maendeleo ya jamii na taifa. Jamii inapokuwa na watu wasiowajibika lazima itakuwa nyuma kimaendeleo. Uwajibikaji mbovu ni sumu ya jitihada na harakati zozote zenye tija zinazolenga kujikwamua katika ngazi zote za kijamii. Kwa hiyo, uwajibikaji katika kazi ni kitu muhimu katika kuleta maendeleo na ustawi wa taifa, vinginevyo, tunafahamishwa kuwa uzembe utazamwe kama kosa la jinai, kama Robert (1951) katika Gibbe (1978) anavyoonesha uzoefu wa hali ilivyo katika mataifa mengine, kwamba:

> Kumwita mtu mvivu katika Kufikirika ilikuwa si dhihaka ya kusameheka, ila kosa kubwa mno kwa sababu nchi hiyo haikuwa na mtu mvivu hata mmoja. Kwa sheria za Kufikirika, uvivu ulikuwa una tafsiri ya wizi wa wakati. Mwizi wa wakati alipatilizwa kwa adhabu ngumu sawa na mwizi wa mali au kitu kingine.

Thamani ya maneno haya ni kubwa mno katika maisha na maendeleo ya nchi. Uzembe na kutowajibika vichukuliwe kama uadui ama wizi wa mali na vitu vingine. Nchi zote zingependa zisiwe na watu ama viongozi wasiowajibika. Kiutendaji, uwajibikaji ni kipimo cha utu na bidii katika kazi haina budi kujengwa kwenye misingi ya moyo wa uzalendo ili kuinua

uchumi wa nchi. Suala la kutowajibika limechangia uzembe na kuzorotesha kwa maendeleo ya jamii.

Rasimu ya Pili ya Katiba Pendekezwa ya Tanzania iliweka misingi thabiti katika kuwahakikishia wananchi wanaiwajibisha serikali yao. Mamlaka haya yaliwekwa kikatiba ili kuondokana na dhana ya serikali kuwa juu ya sheria. Mamlaka haya walipewa wananchi kupitia vyombo vyao vya uwakilishi. Kwa mfano, Ibara ya 88 ya Rasimu ya Pili ya Katiba iliweka wazi kuwa bunge linaweza kumshtaki rais, na akipatikana na makosa ya kiwajibu ya kumwondoa kwenye nafasi yake, basi kwa mujibu wa sheria, rais angejiuzulu, la sivyo, bunge kwa mamlaka yake, lingeweza kumpigia kura ya kutokuwa na imani naye (L. H. R. C, 2015).

Aidha, Ibara ya 129 (1) (a) – (d) ya Rasimu ya Pili ya Katiba imeweka bayana vigezo vya wananchi kuwawajibisha wabunge wao, kama wataunga mkono sera zinazokinzana na maslahi ya wapiga kura na taifa, kushindwa kutetea kwa dhati kero za wananchi, pamoja na kushindwa kuishi ndani ya jimbo lake kwa kipindi cha miezi sita mfululizo. Manufaa ya kufanya hivyo, yalinuia kuhakikisha kuwa viongozi wanafanya kazi kwa kujituma na kuwa tayari kutekeleza mipango - kazi iliyopangwa. Jambo hili lilikuwa sambamba na umuhimu wa kusimamia tunu za taifa, yaani; uwazi, uadilifu

na uzalendo zinazolenga kuimarisha misingi ya utawala bora, kukuza mshikamano wa kulinda udugu na kusimamia masilahi ya taifa kwa manufaa ya umma. Kwa hiyo, uwajibikaji unatazamwa kwa jicho pevu kama kipimo cha utu na mwelekeo wa taifa kujenga misingi ya kizalendo ili kuinua uchumi wa nchi.

Masuala ya Elimu Nchini

Lema na wenzake (2004) wanaeleza kwamba, elimu haina budi kuwaongezea watu uhuru wao wa kimwili na kifikra ili waweza kujiongoza katika mazingira wanamoishi. Elimu ni urithi pekee ambao hauwezi kulinganishwa na urithi wa vitu na mali. Kwa hiyo, elimu haina budi kujengwa katika misingi imara na endelevu. Nyimbo za Magosi zinasisitiza umuhimu wa kuwepo na jitihada maalum zinazolenga kujenga misingi bora na imara ya kitaifa inayonuia kuimarisha elimu katika ngazi zake zote. Kwa mfano, wimbo wa*Ikilingo* (*Urithi*) unasisitiza kuwa elimu ndiyo urithi udumuo na wenye thamani, kama wanavyoeleza:

Kinyakyusa	**Tafsiriya Kiwahili**
Ikilingo kyitu,	Urithi wetu,
Ikilingo kya bhana,	Urithi wa watoto,
Ikilingo kya bwila na bwila,	Urithi udumuo,
Ifyalo kikyakyo kilingo ikinunu,	Urithi si mashamba,
Indalama syope nakamo,	Urithi si pesa benki,
Ifinyamana ifyakuswila himma,	Urithi si mifugo,
Isukulu kyo kilingo kya bwila,	Peleka mtoto shule,
I kyisu kikughanjuka!	Kwa ufanisi wa taifa!

Watafitiwa wanaamini kuwa elimu ni urithi pekee na ni silaha mahususi katika kupambana na changamoto zinazoisibu jamii, pamoja kujenga uwezo wa kukabiliana na hali tofauti tofauti zinazokwamisha maendeleo. Maendeleo ya sayansi na teknolojia katika nchi za viwanda yametokana na uwekezaji mkubwa katika elimu. Elimu inatazamwa kama kiini cha maendeleo ya nchi na harakati zake za kukabiliana vema na mageuzi makubwa ya kisiasa na kiuchumi. Elimu ndicho chombo pekee kinachoweza kuisaidia jamii kupata maarifa ya kutosha katika stadi za maisha, kama afafanuavyo mmoja wa watafitiwa, kwamba:

> Elimu ni sekta nyeti ambayo haiwezi kukitwa kwenye muktadha finyu wa taifa. Aidha, elimu haina budi kujengwa katika misingi yenye mtazamo mpana zaidi wa kiulimwengu kwa kuwa inakusudia kufundisha na kujenga uyakinifu ili kuondoa hofu mioyoni mwa watu katika kupambana na mazingira yao, na ni nguzo maalum iliyo imara kwa kila taifa. Elimu ni kama ulivyo umuhimu wa chakula na maji katika enedelevu wa maisha ya mwanadamu, vikikosekana, uhai na ustawi wake utakuwa mashakani (Mwl Ahazi Mwansisya: Mahojiano 21/ 10/ 2016).

Kwa mujibu wa maelezo haya, elimu si jambo linalopaswa kufumbiwa macho, kubezwa ama kupuuzwa kwa makusudi. Aidha, wimbo wa *Abhalindwana* (*Wasichana*) unasisitiza kujenga umoja na mshikamano

katika ujenzi wa shule za sekondari za kata zilizoko katika Halmashauri ya Busokelo. Pia, unaonesha umuhimu wa elimu hasa kwa watoto wote, na si kumpendelea mtoto wa kiume pekee, kama wanavyoeleza:

Kinyakyusa	Tafsiri kwa Kiswahili
Imanyilo x3,	Elimu x3
Filwilo fya bhosa,	Silaha ya wote,
Abhalindwana atingisenuligwagha,	Wa kike asitengwe,
Abhalindwana bhajeghe mmatembe,	Wa kike akae bweni,
Bhapone imbefyo,	Aepuke mitego,
Imbeghe bho abhalumyana!	Asome kama wa kiume!

Kama ilivyokwishaelezwa, uzoefu unaonesha kuwa watoto wa kike hawapewi kipaumbele kutokana na baadhi ya familia humtazama mtoto wa kike kama hawezi kumudu harakati za kielimu, na hana mchango katika ngazi ya familia yake kwa kuwa ataolewa na kuungana na familia ya mumewe. Kipekee, jamii haina budi kuondoa dhana potofu inayomtazama mwanamke kama hastahiri kupata elimu. Kwa jumla, suala la umuhimu wa elimu na kujielimisha zaidi halina budi kupewa kipaumbele katika ngazi zote za kielimu kwa manufaa ya ustawi wa taifa.

Hitimisho

Kinadharia, nyimbo za Magosi zinautazama ulimwengu katika uhalisia wake kwa kuonesha muktadha halisi wa Tanzania kwa kuzingatia historia na maendeleo yake. Uhalisia wa dhamira zake unatazamwa kama ghala ya

mambo halisi yanayotokea na yaliyopata kutokea katika maisha ya mwanadamu. Hali hii inaupa utanzu huu hadhi ya kutazamwa kama mfumo timilifu unaoonesha muhtasari wa masuala ya kijamii na kitaifa, na kuwa kiungo thabiti kinachoihakiki na kuileta jamii pamoja kifikra, kiitikadi na kiutamaduni. Kwa jumla, nyimbo zake zinalenga kuamsha na kuitaka jamii iweze kujitambua na kujikwamua kimaisha, pamoja na kujenga utu na uzalendo wa kitaifa.

Mapendekezo

Serikali haina budi kuweka mikakati thabiti itakayolenga kukuza, kuendeleza na kuhifadhi utamaduni wa taifa na sanaa zake kwa kupitia upya mitaala ya elimu ili ijengeke katika misingi endelevu inayotekelezeka. Aidha, serikali haina budi kuviwezesha vikundi vya kisanaa kisera na kifedha kuanzia ngazi za kata hadi taifa; na kuweka mikakati thabiti itakayoimarisha na kuhifadhi utamaduni wa taifa, pamoja na kukipa uzito kipengele cha nyimbo za kijamii kama somo mahususi katika ngazi zote za elimu hapa nchini.

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Ikisiri

Nia ya makala haya ni kuchambua mchango wa hadithi za Wanyiha katika kurithisha elimu ya jadi ambayo msingi wake ni kulinda na kudumisha utamaduni wao. Aidha makala haya yanabainisha baadhi ya vipengele muhimu vya mila na desturi ambavyo hurithishwa kwa kutumia sanaa hiyo kongwe kutoka katika vizazi vya kale hadi vizazi vya sasa. Msingi wa usimuliaji wa hadithi ni kuhimiza mienendo bora na kudhoofisha mienendo isiyokubalika kijamii. Tunapojifunza taratibu za maisha ya jadi, tunapata nafasi ya kujitambua na kujitathimini, tumetoka wapi, tupo wapi, na tunakwenda wapi. Data ya makala haya ilikusanywa masikanini kwa kutumia mbinu za mahojiano na usaili. Utafiti huu, ulifanyika kutoka katika jamii ya Wanyiha wanaoishi katika wilaya ya Mbozi, Mkoa wa Songwe. Nadharia zilizotumika ni Ujamii na Semiotiki. Nadharia ya Ujamii husisitiza kuwa fasihi ni kiungo cha mahusiano ya kijamii (Selden 1990 na Ntarangwi 2004) ilhali nadharia ya Semiotiki inahusishwa na matumizi ya lugha ya ishara na uashiriaji ambapo watunzi wa kazi za fasihi hutumia kiashiria fulani kurejelea hali au matendo fulani ya kijamii (Scholes 1974 na Nazarova 1996). Hivyo makala haya yanalenga kuonesha uhusiano kati ya hadithi na maisha *halisi ya jamii.*

Utangulizi

Kwa mujibu wa taarifa za kimapokeo kutoka kwa watafitiwa, kuhusu jamii ya Wanyiha, wanaeleza kwamba, kati ya vizazi kumi hadi kumi na viwili, inasemekana kuwa Mbilikimo ndiyo waliokuwa wakaazi wa kwanza wa eneo la Unyiha, ambao walipenda kuishi sehemu za miinuko kwa sababu za kiusalama. Shughuli yao kubwa ilikuwa ni uwindaji. Kadri miaka ilivyozidi kwenda mbele, Mbilikimo wote walianza kuhama na kutafuta makaazi mapya hasa baada ya wageni kuanza kuingia katika eneo hilo kutoka katika jamii zilizowazunguka kwa nia ya kuwaingilia katika shughuli zao za uwindaji. Mbilikimo hawakupenda kuchanganyikana na jamii hizo za kigeni. Katika muda usiojulikana Mbilikimo walianza kuhama na kutafuta makaazi mapya (Slater 1976). Pia inawezekana Mbilikimo wanaotajwakatika makala haya ni Pygmies wanaoishi Afrika ya Kusini.

Kuhusu asili ya Wanyiha Slater (ktj) anasema kuwa, jamii ya Wanyiha ina masimulizi tofauti kuhusu sehemu zao za asili. Machifu sita; Mwamengo, Nzunda, Mwasenga, Msangawale, Shombe na Mgaya ni wahamiaji kutoka Ubisa Zambia na Luba katika jimbo la Katanga na katika safari hiyo waliongozana na Walambya wanaoishi katika wilaya ya Ileje. Chifu Mwashambwa na Mwezimpya walitokea Zambia eneo la Mbala. Taarifa kuhusu Chifu Mwang'amba bado inatatanisha, baadhi, husema, wametokea Umambwe nchini Zambia ingawa wengine husema wametokea ziwa Nyasa. Chifu Nzowa na Mwamlima walitokea eneo la Dodoma katika jamii ya Wagogo. Hata hivyo, maelezo hayo huenda yana ukweli ndani yake kwa sababu zipo tofauti ndogo ndogo za mila na desturi zinazojitokeza miongoni mwa koo hizo za jamii ya Wanyiha.

Usuli wa Mada

Utanzu wa hadithi umekuwa ukitumika katika jamii nyingi kote ulimwenguni kwa madhumuni tofauti ili kukidhi matakwa ya watu wake. Kwa mfano, Wagiriki na Wazulu nchini Afrika Kusini wanatumia hadithi kama njia ya kurithisha utamaduni kwa watoto wao (De Bruin, 2002 na Ilias, 2010). Jamii ya Fulbe iliyoko Afrika Magharibi, Kaskazini mwa nchi za Togo na Kameron, Walunda nchini Angola, Waluo na Wakamba wa nchini Kenya, jamii ya Wanzibari na Bhutan katika nchi ya Himalaya, wanatumia hadithi kama chombo cha kuhifadhia elimu ya jamii, kujenga utu wa mwanadamu, kurithisha shughuli za kiuchumi na nyenzo ya kujenga maadili ya kijamii (Sengo, 1985; Eguchi, 1994; Kituku 1997; Miruka, 2001; Mota, 2009; Penjore, 2009 na Omar, 2013)

Bara la Afrika limetajwa kuwa ni miongoni mwa maeneo yenye utajiri mkubwa wa rasilimali ya hadithi ambazo zimezagaa katika kila jamii (Finnegan, 1970 na Okpewho, 1992). Ili kuhakiki hoja ya wanazuoni hao, tunapaswa kuzitazama jamii zetu kwa jicho la kiuchunguzi zaidi ili kuchimbua na kuibua mema mengi yaliyojificha ndani ya sanaa hiyo. Ni wazi kuwa, zipo jamii ambazo utanzu wa hadithi haujashughulikiwa kwa kina ili kubaini manufaa yaliyomo ndani yake kwa watu wake. Wanyiha ni miongoni mwa jamii ambazo zina utaratibu wa kusimuliana hadithi kwa kuwakutanisha wanafamilia na majirani zao wa rika na jinsi zote. Kuwepo kwa mazingira ya aina hiyo, kulimshawishi mtafiti kutaka kujua, je, kuna mambo yapi muhimu ndani ya hadithi za Wanyiha? Hivyo, makala haya yamelenga kuchunguza dhima ya hadithi za Wanyiha katika kurithisha elimu ya jadi.

Dhana ya Hadithi za Wanyiha

Linapotajwa neno hadithi katika jamii ya Wanyiha, humaanisha *Ivhili ivitela* yaani aina ya masimulizi/mazungumzo yenye mtiririko wa visa, matukio na wakati, ambayo yanaweza kuwa ya kubuni au ya kweli kuhusu maisha ya watu. Masimulizi hayo huundwa na wahusika mchanganyiko, kama; wanyama, vitu, binadamu, mazimwi, miungu, mimea n.k. Utunzi wa hadithi hizo umejikita katika mazingira na mfumo wa maisha yao. Maudhui yaliyomo katika hadithi za Wanyiha hugusa vipengele vya mahusiano yao ya kila siku. Hadithi hizo hutazamwa kama rasilimali kongwe ya kijamii tangu maisha ya jadi hadi maisha ya sasa ambapo kila kizazi huwajibika kupokea na kurithisha kwa watoto wao.

Hadithi za Wanyiha ni sanaa ambayo huwakutanisha watu kwa hiari yao. Hukaa katika mkao wa duara, agharabu huzunguka moto kwa ajili ya kuweka mwanga ili wamuone mtambaji wao huku wakishuhudia vitendo vyake. Isitoshe moto husaidia kujisitiri na baridi ya usiku. Katika kusanyiko hilo watu wenye vipawa vikubwa vya kutunza kumbukumbu za matukio na utendaji mzuri wa matendo ya wahusika hupewa nafasi ya kutamba hadithi. Mwishoni mwa kila hadithi kuna matokeo ya visa vilivyosimuliwa ambavyo huelezwa kwa muhtasari. Kiishilizo cha hadithi ndicho kipengele kinachobeba mafundisho ya hadithi nzima.

Katika mazingira ya usimuliaji wa hadithi, kundi la wazee (babu na bibi) hupewa nafasi ya pekee kama marejeleo makuu, yaani maktaba za kijadi na ensaikolopidia katika taalimu hiyo. Jamii huamini kuwa wazee wamerithi

na kuona mambo mengi tangu utoto wao hadi kufikia hatua ya utu uzima walionao. Hivyo, ni wajibu wao kurithisha maarifa hayo kwa vijana wao. Maelezo hayo yanashadidiwa na Ki – Zerbo (1990) ambaye anaeleza kwamba vifo vya wazee katika bara la Afrika ni sawa na kuungua kwa maktaba nzima. Kinachosisitizwa hapo ni nafasi na umuhimu wa kundi la wazee katika jamii kwamba limehifadhi mambo mengi ya kiutamaduni ambayo baadhi yake hayawezi kupatikana katika maandishi, bali yamo vichwani mwao.

Elimu ya Jadi katika Jamii ya Wanyiha

Kwa mujibu wa TUKI (2004) elimu ni mfumo wa mafunzo yanayopatikana shuleni, vyuoni, maishani n.k. Katika jamii ya Wanyiha, elimu ilitolewa katika mazingira ya aina mbili. Kwanza, elimu ya ufundi ilitolewa katika maeneo yenye shughuli za mikono kama vile; uhunzi, uchongaji, ufinyanzi, ususi, ujenzi, kilimo na ufugaji kwa nia ya kuwataka watu waone na kutambua shughuli zilizomo ndani ya jamii yao. Vijana walipata fursa ya kujifunza maarifa hayo kwa njia ya vitendo kwa kuelekezwa na kuona namna kazi zinavyofanywa na watu wenye ujuzi katika taalimu husika.Walirithishwa ujuzi huo ili kulinda na kuendeleza ubora na upekee wa vitu vinavyozalishwa katika jamii yao.

Pili, fasihi simulizi ilitumika kama taasisi nyingine ya kielimu katika jamii, ambapo nyimbo, hadithi, vitendawili, nyimbo, utani na vichekesho vilitungwa kwa ufundi mkubwa ili kuhakikisha kwamba, wanajamii wanapata elimu kamili, kuhusu; miiko, mila, maadili, ushirikiano, utii, bidii katika kazi, ujasiri n.k. Fasihi simulizi ilitendwa katika mazingira ya hiari.

Kila kipengele cha fasihi kinachosimuliwa au kutendwa mbele ya hadhira, kinabeba dhima maalumu ya kuelimisha na kuburudisha. Hivyo, jamii hujifunza mambo mengi kupitia utanzu wa hadithi kama ilivyobainishwa ndani ya makala haya. Wajibu wa jamii hiyo ni kuhakikisha kwamba, kila mtu anapata mafundisho ya aina fulani kulingana na umri, jinsi au nafasi yake ya kijamii.

Madhumuni ya elimu ya jadi ya Wanyiha yaliyodokezwa hapo juu yanalingana na jamii nyingine barani Afrika. Morgan (2008) na Banda (2013) wanasema kuwa, elimu ya jadi katika jamii ya Wachewa wa nchi ya Zambia imejikita katika misingi mitano ambayo ni; Kwanza, kuwaandaa vijana kuitumikia jamii yao. Pili, elimu inayotolewa hulenga kuwapatia manufaa walengwa na jamii nzima. Tatu, elimu hutolewa kwa wanajamii wote bila ubaguzi. Nne, elimu hiyo huwa ni endelevu. Tano, elimu hulenga kufunza mambo mengi kwa wakati mmoja. Hivyo, mfumo wa elimu ya jadi ya Wanyiha unalenga kumwezesha kila mtu kupata ujuzi wa kujitegemea katika mazingira yanayomzunguka na kumkuza. Ndiyo maana wahitimu wa elimu ya jadi ya Wanyiha hawana tatizo la ukosefu wa ajira kama ilivyo kwa wahitimu wa elimu ya kisasa.

Ualimu wa Hadithi za Wanyiha katika Ujenzi wa Maadili

Kulingana na TUKI (2004: 278) maadili ni onyo au mafundisho yatolewayo kwa njia ya hadithi au shairi yenye kufundisha mafundisho mazuri. Tafsili hiyo ndiyo iliyopewa uzito katika kipengele hiki. Hadithi za kimaadili hulenga kukemea matendo mabaya na kuhimiza matendo mema. Wajuvi wa hadithi hujenga wahusika kwa weledi mkubwa ili watumie nafasi zao kwa madhumuni ya kuadilisha hadhira zao. Kwa mfano

katika hali ya kawaida masimulizi ya hadithi za Wanyiha, huipeleka hadhira msituni, ikaone taratibu za maisha ya wanyama na kushuhudia mnyama mvivu anavyoadhibiwa na kutengwa ama chura anavyogeuka kuwa dhahabu. Kwa upande mwingine hadhira hujfunza masuala mbalimbali ya kijamii kama vile migogoro ya wanandoa, ugomvi wa marafiki n.k. Masimulizi ya hadithi za aina hiyo, husaidia kubadili tabia za watoto wavivu kuwa watendakazi wazuri na watukutu kuwa wapole na watii.

Kwa mfano *hadithi ya Tunda la Bibi Kizee.* Hadithi inasimulia kwamba, katika kijiji fulani kulikuwa na mti mkubwa wa matunda, ambao watu wengi walipenda kwenda siku za jumapili kuchuma matunda. Jumapili moja bibi kizee alikwenda katika eneo hilo, watu walimdhihaki kwa kuwa alikuwa mchafu, hajiwezi kutembea na mavazi yake yalikuwa yamechakaa. Bibi kizee aliomba achumiwe matunda lakini walikataa na kumbeza. Bibi kizee alikasirishwa sana kwa kitendo hicho cha kudharauliwa. Mbwiga na Havhimbili walijitolea kuchuma matunda kwa ajili ya bibi kizee, aliwashukuru sana. Baadaye aling'oa mti huo na kuuteketeza pamoja na watu wote waliokuwepo mahala hapo. Vijana wawili Mbwiga na Havhimbili waliomchumia matunda ndiyo walionusurika katika tukio hilo.

Funzo katika hadithi hiyo ni kwamba, kuishi kijamii kunahitaji hali ya kujaliana kwa upendo wa dhati. Upendo ndiyo msingi wa ustawi wa jamii zote ulimwenguni kuanzia katika familia hadi jamii nzima. Upendo huwaweka watu karibu zaidi katika hali ya kuthaminiana, kuvumiliana, kusameheana na kuchukuliana katika madhaifu ya kibinadamu. Katika mazingira yenye upendo kila binadamu hufurahia uwepo wa mwenzake bila kujali mwonekano wake, jinsi, cheo, umri au uchumi wake. Hadithi

imesimuliwa katika misingi ya kuhimiza maadili mema ya upendo, Mbwiga na Havhimbili walionesha upendo kwa kumsaidia bibi kizee kwa kumpatia kitu alichokihitaji kutoka kwao, walimchumia matunda. Walifanya jambo hilo kwa sababu bibi kizee hakuwa na uwezo wa kupanda juu ya mti huo. Jamii ya Wanyiha inaamini kuwa upendo ndiyo msingi mkubwa wa kujenga jamii yenye maelewano mema.

Katika hadithi hiyo jamii ya Wanyiha inafundishwa juu ya umuhimu wa kuheshimiana bila kujali tabaka la mtu. Mwonekano wa mtu hautoi tafsiri ya undani wake. Watu walimdharau bibi kizee kutokana na mwonekano wake, hawakujua kama ndiye mmiliki wa mti wa matunda. Ili kuweka msisitizo juu ya kipengele cha kuheshimiana, hadithi inampa uwezo bibi kizee wa kung'oa mti na kuwaangukia watu wote waliombeza kisha waliteketezwa kwa moto. Fundisho muhimu hapo ni kwamba jamii iondokane na mtazamo hasi kuhusu wazee kwamba hawana mchango wowote katika maendeleo ya sasa. Kupitia katika hadithi hiyo jamii inakumbushwa kuwa, wazee ndiyo waasisi wa misingi na watengenezaji wakuu wa mafanikio yanayoonekana katika mazingira ya kizazi cha sasa. Walijitolea kufanya kazi kwa bidii na kulinda mafanikio yao. Mema mengi ya leo ni urithi wa matunda ya wazee wetu.

Hadithi inaendelea kufundisha kuwa watu wawe na neno la shukurani kila wanapotendewa jambo jema. Hilo ni neno lenye thamani kubwa kijamii, hutafsiriwa kwamba kushukuru ni ishara ya kutambua na kuthamani mchango wa mtu mwingine. Bibi kizee aliwashukuru Mbwiga na Havhimbili baada ya kuchumiwa matunda. Kwa kutumia neno hilo, bibi kizee alijenga mazingira mazuri ya kupewa/kuomba msaada mwingine kwa

vijana hao endapo angehitaji. Wahenga walinena kuwa "kushukuru ni neno la kuomba tena".

Suala la kuenzi wazee linasisitizwa hata katika jamii nyingine nje ya bara la Afrika kama Penjore (2009) anavyoeleza manufaa ya wazee katika jamii yao ya Buhtane huko Himalaya. Kwamba wazee ndiyo waasisi wa tamaduni za jamii zetu kwani hufanya kazi ya kulinda na kurithi misingi ya mila na desturi katika kila jamii. Mambo mengi ya kijamii yanayofanywa na kundi hilo kamwe hatuwezi kuyapata kwa namna yoyote ile nje ya uwepo wao. Hivyo ni wajibu wetu sote kutambua na kuthamini uwepo wa wazee katika jamii zetu. Aidha Kaguo (2015) anashadidia kuwa vijana wa leo ndio wazee wa kesho, wakifikia hatua hiyo watahitaji msaada kutoka kwa vijana wao. Hiyo ni kauli ya kuwakumbusha vijana kuwa, waendelee kuwatendea mema wazee wao kwani nao ni wazee watarajiwa katika siku za usoni. Hivyo ni wajibu wa vijana kuwapenda, kuwatunza na kuwaombea wazee wao maisha marefu ya kuishi hapa duniani ili wawaongoze katika mema ya ulimwengu huu.

Ualimu wa Hadithi za Wanyiha Katika Kuimarisha Itikadi za Jadi

Katika makala haya suala la itikadi linaangaziwa katika vipengele vya imani, falsafa, ada, mila na desturi za jamii ya Wanyiha. Ni utaratibu uliozoeleka katika jamii nyingi ulimwenguni kwamba vizazi vilivyotangulia huweka misingi na kanuni za kuunda fikra, mawazo na mielekeo ya jamii zao. Mfumo mzima wa fikra za jadi hunasibishwa na itikadi za jamii husika. Kuwepo kwa mfumo huo kumechangia jamii ya Wanyiha kurithisha hadithi zilizofumbata miiko yao, imani za mizimu na majina ya watu yanayotafsiri mila na desturi zao. Hadithi hizo

zinawakumbusha vijana kuwa, jamii yao huongozwa na misingi fulani lakini inapokiukwa, jamii ni lazima iandamwe na balaa fulani. Kwa hiyo itikadi ni seti ya mawazo na matendo yanayofanywa na wanajamii ili kuhalalisha mfumo wa maisha yao (Forgacs 2000).

Aidha katika *hadithi ya Msitu wa Namatonto* inasimulia kwamba, katika kijiji fulani kulikuwa na msitu mkubwa, watoto hawakuruhusiwa kuingia kufanya shughuli zao. Mbozyo na Usinde waliingia katika msitu huo kuokota kuni, walikamata kuku wawili waliowakuta ndani ya msitu huo. Baada ya tukio hilo walishindwa kurudi mahali walipoziacha kuni zao ili wazibebe na kurudi nyumbani. Wazazi wao waliwatafuta kwa kushirikiana na wanakijiji wengine bila mafanikio. Kesho yake walikwenda kwa mganga kupiga ramli ili wajue mahali walipokuwa watoto wao. Mganga aliwaambia kuwa, watoto wao wamo ndani ya msitu wanashikiliwa na mizimu, kwa sababu walitaka kuiba kuku. Wazazi wa watoto walipeleka taarifa hiyo kwa *mwene* (kiongozi wa jadi katika jamii ya Wanyiha) ambaye aliwakusanya wasaidizi wake kwa ajili ya kufanya tambiko kwa mizimu yao ili watoto waachiwe. Katika tambiko hilo sala ifuatayo ilitumika;

> *Mwe vhatata na vhamayi vhitu, mwemlapa. Tuli kuminso ginyu ilelo ili, twevhananzi. Twevhana vhinyu tunanzile pankaya yinyu, tupuvile. Tukuvhalavha mtuhovhoshele. Twevhana vhinyu namwe, mwe vhatata vhitu. Umnanzi atakusevhaga indifwi, shevhamlifwa akwitihaga. Mwe vhatata mtuposhe.*

> "Enyi baba zetu na mama zetu mliopo hapa. Leo hii, tupo machoni kwenu ni wakosefu, sisi watoto wenu tumeharibu katika makaazi yenu. Tunaomba mtuhurumie. Sisi niwatoto wenu, nanyi ni wazazi

wetu. Mkosefu huwa hachagui adhabu bali adhabu anayopewa ni lazima kutekeleza". (Tafsiri yetu)

Baada ya sala hiyo, ng'ombe wawili walipitishwa mbele yao na vigelegele vilisikika. Wazazi wa watoto hao waliamuliwa kutoa sadaka ya ng'ombe wawili kwa mizimu. Baada ya kutoa sadaka, watoto walirejea nyumbani, walipoulizwa mahali walikokuwa walisema wao hawajui kitu chochote. Wazazi waliwaonya kuwa wasirudie kufanya mambo wanayokatazwa.

Katika hadithi hii, jamii inafundishwa juu ya umuhimu na nafasi ya waganga wa jadi katika kutatua matatizo yanayokosa ufumbuzi wa akili ya binadamu wa kawaida. Ramli inayotajwa kutumika katika hadithi hiyo inaweza kufananishwa na kazi zinazofanyika ndani ya maabara katika hospitali za kisasa. Humsaidia mganga wa jadi kutambua tatizo la mgonjwa na kupata dawa sahihi inayoondoa tatizo husika. Ramli hufanya kazi badala ya *"X-ray, Utra – sound na thermometer"* zinazotumika katika hospitali za kisasa. Hadithi inaendelea kufundisha kuwa sadaka ni upatanishi kati ya Mungu na mwanadamu. Tangu maisha ya jadi jamii ya Wanyiha ilimjua Mungu na walitumia sadaka za wanyama, mazao na pombe wakati wa shughuli za matambiko. Mbozyo na Usinde baada ya kutafutwa bila mafanikio, wazee wa kijijini hapo walifanya tambiko lililoambatana na sadaka ya wanyama, baada ya kutimiza matakwa ya wahenga wao, hatimaye watoto walipatikana. Kinachomaanishwa hapo ni kutaka kuonesha jinsi ibada za jadi zilivyo na nguvu kubwa katika maisha ya watu.

Pia jamii inafundishwa kuhusu sala zinazotumika katika shughuli za matambiko. Kusali ni suala la kimfumo ambalo huongozwa na misingi au utaratibu fulani uliokubaliwa kijamii. Jamii ya Wanyiha ilitambua juu ya

uwepo wa nguvu za Mungu hata kabla ya kuingia kwa dini ya Kimagharibi (Bachmann 1943). Sala iliyopo katika hadithi hiyo ni kielelezo kinachotoa picha halisi namna Wanyiha wanavyo muomba Mungu kwa kutegemea nguvu za mizimu kama mwombezi wao mkuu (kiunganishi kati ya wanadamu na Mungu). Kitendo cha sala yao kutoa majibu yaliyosaidia kupatikana kwa Mbozyo na Usinde ni ishara njema kwamba hakuna jambo linaloshindikana mbele za Mungu. Hivyo jamii iendelee kuthamini dini zao za jadi kwani zinasaidia kutatua matatizo ya kijamii.

Kwa upande mwingine, hadithi ya *Kisa cha Mama wa Kambo,* inasimulia hivi …Siku iliyofuata, mama wa kambo alimwambia Mbushi aende msituni peke yake kuokota kuni. Mbushi alikuwa anajua yaliyo hatari iliyokuwapo katika msitu huo. Kabla hajaondoka alipita kwenye kaburi la mama yake, alipiga magoti pembeni mwa kaburi, alisali na kuomba msaada kutoka kwa mama yake. Sala yake ilikuwa hivi;

> *We mayi, nasogola mwilala, mwemli ivihano ivjinji, nkulavha uvhupo waho navhamwinyu vhulinavho. Imanyile kuti mkulola vyenkuyimba, mndavhile kwa yahava.*

Mama nina kwenda kwenye msitu wa hatari, naomba unilinde pamoja na rafiki zako huko mliko. Najua mnaniona ninavyohangaika, niombeeni kwa Mungu. (Tafsiri yetu)

Baada ya sala hiyo Mbushi alikwenda msituni, aliokota kuni za kutosha na alifanikiwa kurudi nyumbani akiwa salama. Kinachorejelewa hapo ni kwamba jamii ya Wanyiha inaelimishwa kwamba mizimu ni waombezi wao kwa Mwenyezi Mungu. Jamii ya Wanyiha huamini kuwa watu waliokufa wanaishi jirani na Mungu, hivyo wana uwezo mkubwa wa kupokea na kupeleka matatizo yao mbele za Mungu. Pia huamini kuwa

watt waliokufa ni daraja maalum kati yao na Mungu na kwamba waliokufa wana nguvu zaidi kuliko binadamu waliohai. Misingi ya imani hiyo ilimsukuma Mbushi kusali kwenye kaburi la mama yake kabla ya kwenda kwenye eneo la hatari alikotumwa na mama wa kambo. Kwa kuwa alirudi salama katika safari hiyo, anaiaminisha hadhira yake kwamba sala za wanadamu kwa Mungu hutenda kazi ya kuwaokoa wakiwa katika mazingira ya hatari.

Ualimu wa Hadithi za Wanyiha Katika Kuimarisha Utendakazi

Hadithi za utendaji kazi ni zile ambazo mafundisho yake yanalenga kuhimiza umuhimu wa kufanya kazi. Suala la kazi linasisitizwa katika hadithi za Wanyiha kwani jamii inatambua kuwa kazi ndiyo msingi wa maendeleo na kipimo cha utu katika jamii hiyo. Uwajibikaji katika kazi ni kipimo cha kujua mchango wa mtu binafsi katika jamii yake. Katika jamii ya Wanyiha uwajibikaji kazini hutumika kama kipimo cha kumwezesha mtu kushirikishwa katika baadhi ya masuala muhimu ya kijamii kama vile kuoa au kuolewa na kupewa mamlaka za kijamii. Hivyo katika kipengele hiki hadithi zake zinalenga kukemea tabia ya uvivu na kuhimiza utendaji kazi kwa juhudi na maarifa. Hadithi zinaonesha jinsi wahusika wavivu wanavyoshindwa kukidhi mahitaji yao ya kila siku na aibu wanazopata kutokana na tabia yao iliyojikita katika misingi ya maisha ya kuombaomba. Jambo hilo linajidhihirisha vema katika baadhi ya hadithi

Mbweha Aliyekimbiwa na Mke Wake.....hadithi inasimulia maisha ya mbweha. Mbweha alijulikana sana kwa tabia yake ya uvivu. Alikuwa hapendi kujishughulisha na kazi ya aina yeyote. Alikuwa halimi, hakuwa na nyumba wala kitanda na alitegemea nguo za kupewa na majirani zake, maisha yake yalitegemea huruma ya majirani zake. Siku moja alibahatika

kuikuta nyumba iliyoachwa na wanadamu, ilikuwa imechakaa sana, lakini aliona kama ni sehemu nzuri ya kuweka makaazi yake. Baadaye alimtafuta mchumba alimpata mwanamke mzuri sana kutoka katika kijiji cha ng'ambo na akamuoa. Baada ya kumfikisha mke wake nyumbani, mke wake alishangaa juu ya mazingira aliyopelekwa na mbweha. Ndani ya nyumba hapakuwapo na kitu chochote cha thamani. Mke wake alilia sana siku hiyo..........

Katika hadithi hiyo, vijana wa kiume wanafundishwa kwamba wasifanye papara katika suala la kuoa, badala yake wafanye kwanza maandalizi ya kutosha kwa ajili ya kupokea ugeni wa mke pamoja na watoto watakaojaliwa na Mungu. Ustawi wa familia bora unahitaji virutubisho vya maisha ambavyo ni chakula, malazi, maakazi na mavazi. Vitu hivyo katika ujumla wake ni sehemu ya maandalizi ya lazima kwa mwanaume mwenye nia ya kuoa. Mwanaume asiyezingatia utaratibu huo huishia katika hali ya kudharirika mbele ya familia na jamii yake. Katika hadithi hiyo, mbweha hakufanya maandalizi, matokeo yake mke wake alishangaa kupelekwa kwenye nyumba mbovu isiyokuwa na kitu chochote wala punje ya chakula. Kinachosisitizwa hapo ni kwamba, suala la kuoa linahitaji ukomavu wa kiakili katika kipengele cha kazi. Mwanaume anapotaka kuoa lazima apimwe na wazazi wake jinsi anavyoweza kumudu kufanya kazi zitakazomwezesha kulea familia yake. Wanaume wenye tabia ya uvivu wasipewe nafasi ya kuoa kwani huingiza familia zao katika maisha magumu na yenye mateso.

Hadithi inaendelea kusimulia kwamba..... mavazi aliyotumia mbweha yalikuwa ya kuazima kwa rafiki zake, chui, kobe, tembo na simba. Siku ya

tatu baada ya kuoa rafiki zake walikwenda nyumbani kwa mbweha, kuchukua mavazi yao. Mke wake alipoona mume wake amenyang'anywa kila kitu, kofia, shati, viatu na blanketi, alilia sana na aliamua kurudi nyumbani kwao...Fundisho linaloangaziwa hapo ni kwamba watu wavivu daima ni tegemezi na huendesha maisha yao kwa njia ya kuombaomba. Mfumo wa maisha hayo hautoi nafasi kwao kumiliki rasilimali za kiuchumi na kijamii bali huishi kwa shida kubwa kutokana na kuangukia katika wimbi la ufukara wa kupindukia kama hadithi ya mbweha ilivyosimuliwa. Hadithi hii inawahimiza Wanyiha kutumia vizuri fursa zilizopo katika sekta za ufugaji, ufundi, sanaa na kilimo ili wajipatie kipato cha kukidhi mahitaji yao ya kila siku.

Suala la kufanya kazi kwa bidii linasisitizwa pia katikahadithi ya *Malezi ya Watoto Wawili* Zinazile na Havhimbili….. Baba yao hakutaka Zinazile afanye kazi za nyumbani, kila kazi ngumu alipewa Havhimbili. Baadaye watoto hao waliolewa. Kila mmoja alikwenda kwa mume wake.… Akiwa kwa mume wake Zinazile alipewa kazi ya kusaga ulezi alishindwa, kufua nguo alishindwa na kusiliba nyumba hakuweza kabisa. Hali hiyo iliendelea kujitokeza katika kazi zote alizopewa nyumbani kwa mume wake. Baada ya miezi sita, mume alimrudisha kwa wazazi wake ili akafundishwe upya kufanya kazi hizo. Wazazi walimpokea na kumfundisha kazi za mikono kama walivyokuwa wanafanya kwa Havhimbili. Baada ya kuridhishwa na mwenendo wa mtoto wao kuwa amepata ujuzi wa kutosha katika kazi, walimuomba mshenga amrudishe Zinazile kwa mume wake. Mshenga alipomfikisha nyumbani kwa mume wake Zinazile, walikuta tayari ameoa mwanamke mwingine, Zinazile hakuwa na nafasi tena kwa mwanaume

huyo. Hivyo, Zinazile alikuwa amepoteza ndoa yake kutokana na doa la uvivu.

Jamii ya Wanyiha inafundishwa juu ya umuhimu wa wazazi kuwashirikisha na kuwasimamia watoto wao katika suala la kazi. Watoto wasipofundishwa stadi za maisha na wazazi wao tangu wakiwa watoto, baadaye hugeuka kuwa ni mzigo usiyobebeka kifamilia na kijamii. Zinazilealiposhindwa kumudu vema stadi za maisha alirudishwa nyumbani kwao. Uamuzi wa kumrudisha mwanamke huyo kwa wazazi wake, unatupatia picha kuwa katika jamii ya Wanyiha mtoto anaposhindwa kumudu kipengele cha kazi, aibu na lawama zote huelekezwa kwa wazazi wake kwa kushindwa kuwajengea uwezo wa kufanya kazi. Hivyo hadithi hiyo inalenga kuwakumbusha wazazi juu wa wajibu wao kwa watoto katika suala zima la kazi.

Aidha katika jamii nyingi ulimwenguni hadithi hutazamwa kama chombo maalum cha kuhimiza suala la kazi. Jambo hilo linapewa mkazo; Penjore (2009) katika jamii ya Buhtane, Thitathan (1989) katika jamii ya Thailand, Ilias (2010) katika jamii ya Wagiriki, Eguchi (1994) Kaskazini mwa nchi za Togo na Kameruni na Maulid (2013) Visiwa vya Zanzibari. Kwa pamoja wanashadidia kwamba, miongoni kwa maadili yanayosisitizwa katika hadithi ni pamoja na kuhimiza watu kushiriki kwa bidii na maarifa katika shughuli zote za kijamii.

Ualimu wa Hadithi za Wanyiha Kuhusu Taratibu za Uchumba na Ndoa

Katika jamii ya Wanyiha zipo hadithi zinazolenga kubainisha hatua na taratibu stahiki za kufuata wakati wa kutafuta wachumba. Kuna mafundisho kwa vijana yanayolenga kueleza misingi na kanuni zinazosaidia kupatikana kwa mchumba mwenye sifa bora zinazokubalika kijamii kwa ajili ya kuoa/kuolewa. Kuna mafundisho kuhusu namna wanandoa wanavyopaswa kuishi katika misingi ya kuheshimiana, kuvumiliana na kuchukuliana juu ya upungufu wa kila mmoja miongoni mwao. Hadithi zinaweka wazi wajibu wa wazazi kwa watoto wao na jamii nzima kwa jumla. Kwa kuwa utamaduni wa Wanyiha unaruhusu ndoa za mitara, baadhi ya hadithi zinaweka mkazo mkubwa wa kuelimisha kuhusu msingi kwa wanandoa waliopo katika mfumo wa aina hiyo.

Hadithi ya Nsalu na Karakaranja.….inasimulia juu ya familia iliyokuwa na watoto wawili, mtoto wa kiume alikuwa anaitwa Karakaranjena mtoto wa kike aliitwa Nsalu. Nsalu alikuwa mrembo, vijana wa kijijini hapo waliomba kumuoa lakini alikataa. Siku moja alifika kijana mgeni hapo kijijini hapo ambaye Nsalu alimtambulisha kwa wazazi wake kuwa alikuwa ndiye mchumba wake. Wazazi walipinga juu ya uamuzi wa mtoto wao. Walimshauri kwamba atafute mtu anayefahamika kijijini hapo, Nsalu alipinga wazo hilo. Hivyo Nsalu alilazimisha kufungwa kwa ndoa kati yake na mchumba wake huyo. Baada ya miezi kadhaa, mume wake Nsalu aligeuka akawa ni mnyama simba wa porini, alimmeza Nsalu pamoja na wazazi wake.

Jamii ya Wanyiha inajifunza kwamba, vijana wachague wachumba wanaowafahamu katika mazingira yao kwani watu wa jamii moja huunganishwa na utamaduni wa aina moja. Watu wanaoishi katika mazingira ya aina moja kwa muda mrefu hufahamiana kwa tabia na matendo na ni rahisi kujuana katika udhaifu na uimara kwenye vipengele vyote vya maisha. Hali hiyo husaidia kuepuka na kupunguza migongano isiyokuwa ya lazima katika ndoa. Vijana wa Kinyiha wanatahadharishwa kuwa wachague wachumba wanaowafahamu ili kuepuka majuto katika ndoa zao. Jambo hilo linapopuuzwa, vijana huangukia mikononi mwa wachumba wenye kasoro nyingi za kijamii kama vile ukatili, majivuno, uhasama, kiburi na jeuri. Tabia hizo, ndizo zimefananishwa na hatari iliyomkumba Nsalu na familia yake. Uchaguzi wa wachumba unapokosewa katika hatua za awali ni chanzo cha kujenga ndoa zenye migogoro, chuki, ugomvi na mafarakano.

Katika *Hadithi ya Ndoa za Mitara* inasimulia mwindaji hodari aliyekwenda kuwinda, alikamata wanyama wawili, *usindi* (mnyama mdogo wa porini jamii ya panya) pamoja na sungura. Mke mkubwa alipewa nyama ya sungura na mke mdogo nyama ya *usindi*. Mke mkubwa alihisi mwenzake amepewa nyama nyingi zaidi, kwa sababu alitumia muda mrefu wakati wa kuikatakata. Mke mkubwa alimshambulia mume wake kwa maneno makali, kwa madai kwamba upendeleo umefanyika katika ugawaji wa nyama. Mume wake hakupenda kugombana na mke wake, alipeleka mashitaka mbele ya *mwene*, *mwene* aliwataka wanawake hao wote wawili wapeleke vyungu walivyopikia nyama. Vyungu vilipopelekwa mbele ya *mwene*, matokeo yalikuwa hivi, chungu cha mke mdogo kilikuwa na

nyama kidogo, chungu cha mke mkubwa kilijaa nyama. *Mwene* aliuliza chungu kipi kina nyama nyingi kati yenu? Mke mkubwa hakujibu kitu bali aliomba msamaha kwa kosa alilolifanya la kumgombeza mume wake. *Mwene* alimpatia adhabu mwanamke huyo ya kuandaa pombe kwa ajili ya usumbufu aliofanya kijijini.

Hadithi hiyo inatoa fundisho kwamba, ndoa za mitara zinahitaji mwanaume awe mwenye hekima na busara katika kusimamia familia. Ndoa za mitara mara nyingi hutawaliwa na migogoro kwa kuwa wanawake wengi hushindwa kuaminiana na kuvumiliana. Kila mmoja hujenga dhana kwamba mwenzake anafaidi matunda ya ndoa kuliko mwenzake/wenzake. Hali hiyo ndiyo msingi wa mivutano iliyopo katika ndoa za uke wenza. Katika mazingira ya aina hiyo, mwanaume anatakiwa awe mwangalifu, mdadisi, mvumilivu na mchunguzi wa mambo, kwani migogoro katika ndoa hizo ni suala la kawaida kutokea kila siku.Wanaume wanapaswa kutatua migogoro hiyo bila kuumiza upande wowote. Suluhu zinaposhindikana kati yao ni jambo jema kuwahusisha watu wengine hasa wenye mamlaka za juu ili wasaidie kupatikana kwa amani. Kama tulivyosimuliwa kwamba mwindaji alipeleka kesi ya mke wake kwa mwene ili kupata ushauri zaidi.

Hadithi inatoa picha halisi juu ya maisha ya uke wenza kwamba yanahitaji moyo wa ustahimilivu mkubwa. Hadithi hiyo inaweka bayana juu ya mazingira ya ndoa hizo ili mabinti watambue mapema mfumo wa maisha uliyopo katika jamii yao. Wanapojifunza kwamba ndoa za mitara zina migogoro, hali hiyo inasaidia kuwaandaa kimwili, kisaikolojiana kiakili.

Masimulizi ya hadithi kama hizo, hutumika kama sehemu muhimu ya kuwapatia vijana stadi za uzoefu wa changamoto mbalimbali za maisha.

Ualimu wa Hadithi za Wanyiha Kuhusu Umoja na Ushirikiano

Katika kundi hili, zipo hadithi zinazohimiza juu ya umuhimu wa kusaidiana, kutegemeana na kushirikiana katika shughuli zote za kila siku. Umoja, ni hali ya watu, kuunganisha kwa pamoja nguvu, jitihada, rasilimali, fedha na matendo ili kufanikisha jambo fulani kwa pamoja. Jamii ya Wanyiha ilitambua kuwa umoja ni nyenzo kuu katika kuleta ufanisi wa shughuli zao za kila siku. Hivyo, wajuvi wa hadithi walitumia taalimu yao kupitishia mafunzo yenye kusisitiza misingi ya umoja na ushirikiano.

Hadithi ya *Wanyama Waliosalitiana* inasimulia kwamba…. katika kijiji fulani watu walikubaliana kulima shamba la pamoja. Siku ya kwanza wazee na vijana, wanawake na wanaume walivamia bonde kwa shughuli ya kusafisha vichaka, kila mahali mlio ya shoka paaa! paaaa !na nyengo tiiii! Tiiiii! vilitawala. Kazi ya kulima na kupanda ilifuata. Mazao yaliota na kustawi vizuri. Hadithi hii inafundisha kuwa shughuli za kijamii zifanyike katika misingi ya ushirikiano. Kazi nzito za kijamii hasa kulima, kujenga nyumba na kuvuna mazao, hufanywa katika misingi ya mialiko (*indanjila*) lengo kubwa ni kuongeza tija na ufanisi katika kazi hizo. Katika mazingira hayo, kazi hizo hufanyika kwa muda mfupi tena kwa ubora wa kiwango cha juu. Umoja na ushirikiano wa kufyeka, kulima na kupanda shamba uliooneshwa na binadamu uliwezesha kazi ionekane kuwa nyepesi na yenye mafanikio makubwa. Hadithi za aina hiyo zinaposimuliwa zinalenga

kuhamasisha watu kutambua umuhimu wa kuunganisha nguvu zao pamoja ili kujiletea maendeleo.

Hadithi inaendelea kusimulia kwamba…Siku moja nyani na nguruwe walikubaliana kwenda kuiba matango na maboga katika shamba la binadamu. Walinzi waliwaona wezi hao, walipiga yowe. Binadamu na wanyama wengine waliosikia sauti hiyo walishirikiana kuwafukuza hadi walipowakamata na kuwaadhibu kulingana na sheria walizojiwekea. Jamii ya Wanyiha inajifunza kwamba, nguvu za pamoja zinahitajikaakati wa kuongoza mapambano dhidi ya uhalifu. Katika mazingira ya kawaida binadamu amezungukwa na maadui wengi, kama vile wanyama wakali, magonjwa, umasikini pamoja na binadamu waharifu. Ili kuondokana na maadui hao, lazima silaha ya umoja itumike, kwani ndiyo nyenzo yenye nguvu za kutokomeza uovu wa aina zote. Hadithi inasimulia kuwa, wanyama na binadamu walishirikiana kukamata wezi wa mazao na kuwaadhibu. Mafanikio yanayotajwa katika hadithi hiyo yanatokana na dhana ya umoja kati ya wanyama na binadamu. Uamuzi wa walinzi wa shamba kupiga yowe baada ya kuwaona wezi ni fundisho kuwa watu wasikae kimya wanapoona kuna viashiria vya uhalifu, taarifa zisambazwe kwa wanajamii wengine wenye mamlaka ili hatua sitahiki zichukuliwe dhidi ya maovu katika jamii.

Hadithi inafundisha kwamba makubaliano ya watu wengi hayawezi kupingwa na kundi la watu wachache. Njama za nyani na nguruwe kutaka kuiba mazao katika shamba la binadamu zilikosa mafanikio kwa sababu jambo hilo lilikuwa ni kinyume cha makubaliano na wanyama wenzao.

Hadithi inasisitiza kwamba, umoja ndiyo ngao ya kumshinda adui yeyote katika jamii. Hadithi imesimulia jinsi binadamu na wanyama walivyoshirikiana kuwafukuza, kuwakamata na kisha kuwaadhibu wezi wa mazao katika shamba la wanadamu. Hapo jamii inakumbushwa kwamba, kama binadamu anaweza kushirikiana na wanyama katika kazi, hivyo ni jambo jepesi kwa wanadamu kuiga mfano huo kama njia ya kujenga na kuimarisha ushirikiano miongoni mwao. Huo ndiyo msingi wa maisha ya ujima wa Kiafrika kama wanahistoria wanavyo shadidia. Needeham (1967) anasema kuwa, wakati wa mfumo wa maisha ya ujima, watu walipendana na kusaidiana, kwa hiyo hadihti hii, ni kielelezo cha kuendeleza misingi mizuri tuliyorithi kutoka kwa babu zetu walioishi zama za ujima. Mfumo huo bado upo Afrika na hakuna sababu za kuupoteza kwani ushirikiano ndiyo falsafa ya Waafrika.

Hitimisho

Makala haya yametalii Ualimu wa hadithi za Wanyiha unavyosaidia kurithisha elimu ya jadi kutoka vizazi vya kale hadi vizazi vya sasa. Makala yametupatia picha kwamba, hadithi ni njia nzuri ya kujifunzia mfumo wa tamaduni zetu za jadi, mafundisho yake yanakidhi matakwa ya harakati za maisha katika ulimwengu uliotangulia hadi leo. Hadithi za jamii barani Afrika na kwingineko zinatazamwa kama maktaba kuu iliyosheheni mila na desturi za jamii za ulimwengu (Mota, 2009). Kwa hiyo hadithi ni chombo cha kiwakati kinachokidhi harakati za kijamii na mahitaji yake. Kwa msingi huo ni wajibu wa kila jamii kunufaika na Ualimu unaojipambanua katika hadithi zake.

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Deletion of /*L*/ and /*R*/ and the Resulting Phonological Processes in Shambala Bantu Language

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Abstract
This paper describes the phonological phenomena that exist in Shambala language. Such phenomenon are the disappearance of the phonemes /r/ and /l/ during speech production of words resulting into vowel compensatory lengthening, vowel rising and gliding formation. It was found that despite the existence of less distinct variety of Shambala, the variation in the retention of /l/ is less comparing to its disappearance in speech production, which is diachronic and Geographical location perceived. It is argued that the environment where /r/ and /l/ occurs affects their existence in utterance. The environment where language speakers delete the phoneme is when they occur intervocalic resulting into vowel compensatory vowel lengthening, vowel rising and gliding formation. Addition to that, /r/ sound is deleted completely across in Lushoto and Bumbuli dialects of Shambala when occurring intervocalic. However, Shambala demonstrates special phonological phenomena in verb extensions, in which insertion and replacement of the consonant is acceptable at the final syllable.The rules formulated across shambaa language are distinct due to dialectical differences .It calls other studies of the similar phenomen in all shambaa language.

Key words:-Shambala/Shambaa Deletion, Vowel Rising, Compensatory Lengthening, Gliding and Dialect

Introduction

There are numbers of phonological phenomena existing in world language. Usually, these phenomena mark differences across language. Some minority languages especially Bantu languages, demonstrate some behaviour distinct to others. With reference to shambala, the language spoken in Lushoto district,deletion of phonemes becomes an area of interest in this descriptive study. Shambala is among 15 biggest languages spoken in Tanzania with more than 565276 speakers and it is classified in zone G23 (Guthrie 1971) the group consisting of language such as Pare,Taita and Taveta.

The language demonstrate exceptional linguistics phenomenon which needs to be addressed. Some of these exceptional phenomenons result from speaker's speech simplification. Speech simplification in shambala has great impact that results into deletion of phonemes /l/ and /r/. In spite of the importance still there are questions on their retention and deletion during speech production. While that it may appear fairly question in Shambala, the closer examination within and across linguistics reveals some differences as other language retain the two phonemes and raise questions of considerable interest in describing Shambala language. These questions revolve around the determination of the boundary of their existence within the constituent initial, medial and final position. In this paper, I assume that analysis within Bantu languages on the existence of /r/and /l/ reflects that the existence of these speech sound are not affected by nearby sound whether vowel or consonant of any type. The discussion on the deletion

and retention of the mentioned phoneme shows that the distinctions in position of occurrence may trigger their existence or deletion. With respect to questions and assumptions these sounds evolve in the same way or there are changing depending on an environment they occur despite of their position.

Shambala Sound Inventory

Human language sound system is made up of vowels and consonants. These sounds are transposed on the way the Languageis structured and words are uttered.

Shambala Vowel

Like other Bantu languages, Shambala have five-vowel phonemes. There is no phonemic vowel length alternation. Often in the language the vowel of penultimate in a syllable of a word is lengthened in Shambala (Odden 1982).

Sambaa Vowels

	Front	**Back**
Upper	i	u
Middle	e	o
Low		a

Example of the way in which these vowels occur in Shambala words

i.   /i/ as in *ita*   'pass'

ii.   /e/ as in **e**vuka   'understand'

iii. /a/ as in *agha*   'Disappear'

iv.   /o/ as in *ogoha*   'fear'

v.   /u/ as in *u*shiza   'rashes'

Consonants

Shambala consonants include; stops, nasals, fricatives, affricates, pre-nasalized consonants, and approximants. Consonants contrast at the bilabial, Labio-dental, alveolar, palatal, velar, and glottal places of articulation (though each consonant type is not exhibited at each place of articulation). The following table summarizes Shambala consonant phonemes (voiceless consonants are on the left of each column; while voiced consonants are on the right): Shambala language identifies 30 consonants phonemes of Shambala language. These consonants are shown in the table 2 below.

Table 2: Shambala Consonants Inventory

	Bilabial	Labio-dental	Alveolar	Palatal	Velar	Glottal
Plosives/Stops	p　　b		t　　d	ɟ	k　　g	
Affricates				ʧ　　dʒ		
Fricatives		f　　v	s　　z	ʃ　　ʒ		h
Nasals	m		n	ɲ	ŋ	
Pre-nasalised	mpmb	mv	ntnd　nz		nkng	
Lateral			l			
Trill			r			
Approximant	w			j		

Discussion on deletion of /*r*/ and /*l*/and associatedphonological processes in Shambala Speech

Speech is a continuous stream of sounds, without clear-cut borderlines between them, and the different aspects of connected speech help in explaining why written language is so different from spoken language. In Shambala speech, a speaker often deletes /r/ and /l/ making the two sounds to be unheard in utterance.

The /r/

/r/ is the most common sound in the world language, and usually occurs in three positions on basis of syllable, they occur in syllable initial, syllable medial and syllable finally. Despite the occurrence of the sounds in language there are exceptions in Shambala language. Exceptions arises when the /r/ occur in syllable medial resulting in deletion. The resulting environment in a syllable containing /r/ as preceded by vowel of the initial syllable having the same characteristics features of /r/ preceding vowel. Therefore, deletion takes place only when /r/ occurs intervocalic. Deletion does not take place in /r/ words initial and often /r/ is not pronounced when occurs intervocalic resulting into vowel lengthening, but becomes

pronounced when linking to a vowel sound as they are not preceded with other vowel.

Examples

1. Koogwe,   > origin   Korogwe   name of the town

   Ghooka   > origin   ghoroka   -stand up,

   Ghuuka   > origin   ghuruka   -run.

Yet, the deletion of /r/ sound in words applies more in borrowed words especial words from Swahili when uttered by Shambala speaker. This is a result of the absence of /r/ consonant sound in the Shambala.

Example:-

2. Swahili   In Shambala

   Erevuka   Eevuka

   Siriba   siiba

   Surubisha   suubisha

   Fikiria   fikiia

   Furika   fwiika

   Mparachichi   mpaachichi

With the deletion process the resulting rule formulated in this Language is as follows.

In words: Delete /r/ when it occurs intervocalic.

r ⟶ Ø / v__v

The /l/

The language speakers delete/*l*-/the common phenomenon which reflects on the absence of the sound in language. The older speakers argue on the absence of the sound on Language words that this sound do not exist in speech hence younger generation tend to retain on Shambala words which result from swahilization processes. The process involving the adaptation and accommodation of Swahili words into Shambala even though there are some exceptions on the process. The exception is on Swahili words that have two medially adjacent syllables containing /-l/ deletion is prohibited and therefore the word and its sound are retained as from Swahili origin.

Example:

3. *Ku-lala*   to sleep   *kugosha*

However, in other word-initial environments, /l/ is not retained as it is droped. For example,

4. *uvi*   'chameleon'   /luvi/

    Ushoto   name of the town   /Lushoto/

Shambala /l/ is retained word-initially on the borrowed Swahili words like.

5. *Leo*   today

    Lete   bring

Some speakers retain /l/ and as it is argued by typical native speakers that Shambala Language from Mlalo retains the phoneme. As the main focus of the study on Lushoto and Bumbuli, their Shambala exhibit retention of the phoneme. However, when the sound is retained around it, it is argued that younger generation whose language is said to be more breached due to language contact tend to accommodate the phoneme even though they find it difficult to produce it in speech. Example

6. Ghalika   ghaika   Inflate

    Fadhili   fadhii   Loving/bounty

    Filisika   fiisika   Bankrupt

    Endelea   endeea   Continue

    Mulika   mwiika   Gleam

Furthermore, there are some claims that deletion of the /l/ phoneme has impact in some verbs even when used by speakers who retain. The argument is cleared by the presence of tone that makes distinction between the two verbs that the nucleus of the first syllable differs in terms of tone marking. That the first syllable nucleus of each verb below differs in terms of tones that make differences in meaning.

7. *ghùa*   'marry' never has a /l/   no deletion   *ghùa*

   ghula 'buy'   has a /l/   deletes   *ghúa*

Therefore, in words where an intervocalic /l/ has been deleted long vowels are found, as shown in example 7 above which is reflected in the orthography using two vowels. The deletion process rule in words is: Delete /*l*/ when it occurs intervocalic.

l ⟶ Ø / v__v

Compensatory lengthening

Compensatory lengthening is the Shambala phonological phenomena which involve the lengthening of a vowel sound that happens upon the loss of a following consonant, usually in the syllable coda, or of a vowel in an adjacent syllable. Lengthening is most often prompted by loss weight-

bearing coda consonant and may be considered an extreme form of fusion (Crowley 1997). The process results as speakers attempt to preserve a word moraic count (Hayes 1989). In Shambala, when there is lost -*l*- and -*r*- in coda medially position, itsmora survives as a lengthening of a neighboring segment. This means that the loss of the two phonemes is compensated by compensatory vowel lengthening. Example of the compensatory vowel lengthening

8. Pingili   pingii   vertebrae

    Mkulu   mkuu   elder

    Mnyilisi   mnyiisi   vagabond

    Pala   paa   gazele

    Nguruwe   nguuuwe   pig

    Karafuu   kaafuu   cloves

    Karatasi   kaatasi   paper

    Karai   kaai   basin

    Zogholo   zoghoo   cock

The compensatory lengthening processes originate as sound changes, but they are part of the synchronic grammars of the respective language resulting from phonological processes, which are systematic predictable phonological alternations. Apart from that, the synchronic compensatory lengthening is not visible on the surface, and usually it raises the specter of phonological opacity.

Glide formation this is the phonological process resulting from deletion of consonant /l/ and /r/. However, there are many process involved in formation of Glide which do not result from the deletion of the two mentioned consonant. The focus remains on the glide formation as the result of process. Glide formation is one of the resolution strategies in Shambala. The most common process of contexts in which such a process occurs is when the high vowel becomes adjacent to any vowel after the deletion of /r/ and /l/. The kind of glide formation in Shambala is when high vowel [u] turns into a glide [w] in the face of all the other vowels. It is clear that both high and mid vowels glide in Shambala and the rule that summarizes the changes in this subsection and the preceding one is presented in Glide formation below.

u ⟶ w/____vowel

The rule shows that vowel [u] glides before another vowel. The second vowel in the sequence can be low, mid or high, as we have already seen, although there was no example of /i/ coming before /u/ and /e/ preceding /o/. However, that my inner observation on some verbs is only insertion of glide is allowed in order to break the sequence of vowels. With this argument the rule formulated to explain the insertion of glide is insert a ghost consonant /y/ between vowels to break their sequence as the feature of Bantu language that the sequence of more than one syllable is not allowed.

Glide insertion rule is Ø ————►y/ v_____v

General Derivation processes for the Glide formation in Shambala

9.   Underlying form- mkuazu   Tamalisk

    Morphology-   m-ku-a-z-u

   w   Glide formation

   a: vowel lengthening

   Surface form   /mkwa:zu/

10.   Underlying form   mushwa   Ants

     Morphology-   mu-shu-a

     w   Glide formation

     Surface form   /mushwa:/

11.   Underlying form   gutui   Ear

     Morphology   gu-tu-i

     w   Glide formation

     Surface form   /gutwi:/

12.   Underlying form   shimueza   Oral

     Morphology   shi-mu-e-z-a

     w   Glide formation

     e: vowel lengthening

Surface form   /shimwe;za/

Derivation processes in Glide formation as the result of /l/ and /r/ deletion

13.   Underlying form   mulika   Gleam

            Morphology   mu-lik-a

            Ø   consonant deletion

            w   Glide formation

            i: vowel lengthening

            Surface form   /mwi:ka/

14.   Underlying form   furika   Floded

            Morphology   fu-rik-a

            Ø   consonant deletion

            w   Glide formation

            i: vowel lengthening

            Surface form   /fwi:ka/

Addition to gliding formation, still as the result of deletion of /l/ there are some observation made on the analysis of Shambala language. The analysis

shows that sometimes multiple phonological processes my take place in a single word. These processes are deletion of /l/, glide formation, vowel rising, and ending with vowel lengthening. These multiple phonological processes are observed in one constituent I have come across.

Example

15.   karia   keiya   sit on.

Derivation processes of karia to Shambalakeiya

        Underlying form   kalia

Morphology   ka-l-i-a

Ø   consonant deletion

a   vowel rising (to mid /e/)

i: vowel lengthening

y   Glide insertion

Surface form   /kei:ya/

16.   Ualimu   weimu   teacher.

Derivation processes of /mualimu/ to Shambala /mweimu/ with no effect of deletion

Underlying form	mualimu
Morphology-	mu-a-lim-u
w	Glide formation (no effect of deletion of l)
Ø	consonant deletion
a	vowel rising
i:	vowel lengthening
Surface form	/wei:mu/

Glide formation Rule: +high ⟶ -syllabic /_____v

That is a general rule that all high vowel either high front vowel or high back vowel glide before any vowel.

Glide insertion rule is Ø ⟶ y/ v_____v

In words: Insert ghost consonant /y/ to break the sequence of vowel

Vowel rising

Bantu languages are utilized with various vowel processes in term of raising and lowering. Though, we have accounted that Lushoto and BumbuliShambala dialect have features that show the rising of antepenultimate vowel. Vowel rising occurs as one of multiple processes resulting from deletion of alveolar /r and l/. According to Podile (2002) vowel rising is a phonological process resulting when the tongue height is raised to a higher vowel position in an attempt of articulation of the succeeding high vowel. However, Dichabe (1997), asserts that the process occurs where the near-close vowels become raised to a position slightly lower than the close vowels. Therefore vowel raising in language means those mid or low lax vowels is realized at a higher and tenser placement. Focusing on Shambala Vowel raising the language utilize the low antepenultimate vowel raising. Examples 17 and 18 below elaborate the process.

17.   Derivation processes of karia to Shambalakeiya
         Underlying form   kalia

         Morphology   ka-l-i-a

         a   vowel rising (antepenultimate)

         Ø   consonant deletion

i: vowel lengthening

y   Glide insertion

Surface form   /kei:ya/

18. Derivation processes of /mualimu/ to Shambala /mweimu/ with no effect of deletion

Underlying form   mualimu

Morphology   mu-a-lim-u

W   Glide formation (no effect of deletion of l)

Ø   Consonant deletion

a   vowel rising

i: vowel lengthening

Surface form   /wei:mu/

Illustration for example the 15 and 17

Underlying form is /karia/

Morphology   ka-l-i-a

Then as language deletes /r/ result to /kaia/

/kaia/ ante-penultimate vowel is (low rise to the mid and become /e/ resulting keia.

Then lengthening of the penultimate vowel compensatory lengthening /*keiia*/

Most Bantu languages do not allow the sequence of three vowels then insert the glide /*y*/ to break the sequence resulting into /*kei:ya*/

Illustration for the example 16 and 18

Underlying form is /ualimu/

Morphology   u-a-lim-u

Glide formation /*u*/ Glide /*w*/ result to /*walimu*/

Then as Language deletes /*l*/ result to /*waimu*/

/*waimu*/ ante-penultimate vowel is (low) rise to mid vowel and become /*e*/

The vowel compensatory lengthening /*wemu*/ to /*we:mu*/

Finally, this study inform us on Shambala with attention phonological processes on Lushotoand Bumbuli dialect. Aiming at providing valuable consent in understanding the phonological processes within Bantu language. These phonological processes address on the occurrence of sounds /r/ and /l/ as they are often restricted in Shambala utterances. Sounds restricted to words are usually not considered to be part of the

sound system of a particular language. Occasional sounds or rare sound combinations fall outside the traditional structural divisions of language. In particular, the deletion rule on consonant allows Lushoto and Bumbuli dialects to delete /r, l/ phoneme resulting into other phonological process to generate phonological surface form. However, the observation based only on data, that result from old Shambala speakers with respect to young generation on language use and giving rule difference and the occasion when rule are applied. Therefore the rules formulated across Shambala language are distinct due to dialectal differences.

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Investigation on the Correlation between Coursework and Final University Examination among Students in Higher Learning Education Institutions: A Case of Ruaha Catholic University – Iringa, Tanzania

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Abstract

This paper focuses on correlation between coursework and final university examination in one course namely, Assessment and Test Construction. The paper article employed correlational research design because it involves looking at the relationship in the set of data among the sampled students. The sample of 30 students was used with the technique of simple random sampling in that students who scored higher in the coursework were randomly selected to get such sample size to be included for the study. It was found that there was weak positive correlation between coursework performance and final university examination with correlation coefficient of 0.15. This is an indication that students who scored high in coursework also scored high in final university examination although the performance was not as much higher as expected. It is recommended therefore to instructors to emphasize much on individual based tasks in order to cultivate the habits of independent learning. This is because some students scored lower in the final university examination than in coursework implying that may be they were favoured much by group works that made their performance in coursework to be high.

Key words: Coursework, Final university examination, Formative assessment, Summative assessment.

Introduction

For many years assessment has been used as a tool for facilitating decision making among educational practitioners. It provides information to be used by various stakeholders in education for improvement or judgement of the programme at hand. In higher learning education institutions; coursework forms part of continuous assessment in that several tasks are carried out in order to determine achievement of learning objectives among learners.

The point of concern is whether coursework really reflect competence attainment among students due to the fact that what students learn is actually reflected through assessment practices. Various tasks offered during the period of coursework should reflect amount of learning taking place. Also competence attained during coursework should be reflected in the final examinations, in that a student who achieves high in coursework should also achieve high in the final university examinations. This is because if a student performs well in various tasks offered during coursework period is an indication that he/she is competent enough in terms of learning outcomes (knowledge, skill and competence).

Relationship between instruction and assessment can only be realized if the assessment tasks are clearly designed; however, sometimes tasks and questions involved during coursework period may not well be designed. During coursework period the teaching that is involved and the nature of tasks provided to students in one way or another help determine learning that takes place in terms of competence attainment among students. Gronlund and Waugh (2013) in supporting the relationship between instruction and assessment argue that when properly designed and appropriately used, assessment procedures can contribute to more effective and greater student learning.

It is the concern of this paper therefore to trace out the relationship between coursework and final examinations achievements in terms of learning outcomes attainment. The paper uses a sample of thirty (30) students in one course at Ruaha Catholic University – Iringa, Tanzania by comparing or correlating performances in coursework and final university examination. It is expectation of any educational stakeholder that a student who performs well during coursework exercise is likely to perform well during his/her

final university examinations. If the situation is not the same then there are several issues that should be taken into consideration as to why such discrepancy?

Meaning of Assessment

Joughin (2009) states the definition of assessment by citing it from the University of Queensland assessment policy as follows;

> *Assessment means work (e.g., examination, assignment, practical, performance) that a*
> *student is required to complete for any one or a combination of the following reasons:*
> *the fulfillment of educational purposes (for example, to motivate learning, to provide*
> *feedback); to provide a basis for an official record of achievement or certification of*
> *competence; and/or to permit grading of the student.*
> *(The University of Queensland, 2007).*

In general assessment is the process of looking at students' achievement of learning goals and objectives as stipulated in the curriculum.

It is believed that assessment always determines or dictates learning by directing what students should learn and how they should learn. Students tend to concentrate on learning something that will be tested; if materials won't be tested students never really concentrate learning such materials. The nature of assessment also determines the kind of learning that tends to be used by students in learning the content at hand. If assessment involves objective tests the effort that students put in preparing for such tests is not much intensive compared to those preparing for essay tests and vice versa. This implies that the amount of learning for students preparing for essay tests is not the same to those students preparing for objective tests such as multiple choice, true-false and matching items.

The belief that students focus their study on what they believe will be assessed is embedded in the literature of teaching and learning in higher education. Derek Rowntree begins his frequently cited text on assessment in higher education by stating that ''if we wish to discover the truth about

an educational system, we must look into its assessment procedures''
(Rowntree, 1977, p. 1) as cited in Joughin (2009).

Assessment is the key aspect that determines amount of learning effort
students put in everyday experience. If assessment is well structured it is
likely that students will acquire the competence not only measured by the
assessment tool but learned also during the preparatory stage. Assessment
directs learning activities in that learners learn according to what and how
will be assessed. As discussed earlier if assessment tasks are objective-
oriented the way students prepare for such tasks tend to be either intensive
or not intensive enough compared when assessment tasks are subjective-
oriented (essay questions). However, this depends on the teacher's or
instructor's approach in composing the tests or examinations; this is
because there are teachers when compose objective items students are
likely to guess without much effort. This makes either objective or essay
examinations composed not taken seriously by students during the
preparatory stage.

Formative Assessment

Formative assessment is the type of assessment that involves monitoring
learning progress among learners. It is concerned with continuous
monitoring of teaching and learning process in order to send feedback to
both teachers or instructors and students concerning teaching and learning
process in general.

Black and William (1998a) in Jones and Tanner (2006) define formative
assessment as all those activities undertaken by teachers, and/or by their
students, which provide information to be used as feedback to modify the
teaching and learning activities in which they are engaged.

In higher learning education institution formative assessment is used as a
form of monitoring learning progress among students in form of
coursework. Coursework is a form of continuous assessment that together
with the final university examination (summative) forms a student's grade.

Formative assessment is used for the purpose of improving learning among
students; it is a form of assessment that is not for certification or grading

rather for seeking learning success and difficulties which in turn help learners improve their learning in general. Formative assessment is regarded as assessment for learning because whatever is encountered is used towards improving the process of learning. It is used for the purpose of making learners learn the content for the sake of competence acquisition rather than grading. However it has been argued that in higher education learning institutions, formative assessment tends to serve both purposes in that sometimes is used for the sake of learning but also used for grading. This can be evidenced by some assignments and tests administered by course instructors as they use them for feedback provision and grading.

For an assessment to be regarded as formative assessment or assessment for learning; there are criteria that have to be met by such assessment tool. If these criteria are not available then assessment will not be for learning rather of learning. According to Jones and Tanner (2006) assessment for learning or formative assessment must;

- be embedded in the teaching and learning process of which it is an essential part;
- share learning goals with students;
- help students to know and to recognize the standards to aim for;
- provide feedback which leads students to identify what they should do next to improve;
- have a commitment that every student can improve;
- involve both teacher and students reviewing and reflecting on students' performance and progress;
- involve students in self-assessment. (QCA, 2001a) in Jones and Tanner (2006)

In general formative assessment or assessment for learning must be accompanied with feedback that in one way or another will help learners identify weaknesses in learning for the purpose of improving. It is assessment that helps learners to learn by identifying areas that need to be focused much. The extent to which assessment for learning is used in higher education learning institution is a matter of research; and this is the concern of this paper to find out whether such assessment is really used accordingly in order to improve learning.

Summative Assessment

Summative assessment is a form of assessment that is done for the purpose of grading and certification. It is carried at the end of any learning unit in order to find out whether learning objectives have been achieved. Summative assessment is regarded as assessment of learning because it is done for the aim of finding out whether learning has taken place or not. In higher education learning institution summative assessment done at the end of the course or programme is regarded as the university final examination that is used for the purpose of grading and certification.

Methodology

The paper employed quantitative approach with correlation research design. It used quantitative approach because numerical manipulations are much involved, also used correlation research design because involves association of data with regard to performance in coursework and final university examinations.

Area of Study

The study took place at Ruaha Catholic University – Iringa, Tanzania because it offers several programmes one of which was of interest to the researcher.

Targeted Population

Targeted population for the study was Bachelor of Arts with Education students at Ruaha Catholic University – Iringa, Tanzania. The reason for choosing these students is because they are involved in several pedagogical courses; one of which is this course (Assessment and test construction which is of interest to the researcher. It is expected that these students will provide sufficient information for determination of correlation between coursework and final university examination.

Sampling and Sampling Techniques

Sample that was involved in the study are thirty (30) third year students from Bachelor of Arts with Education. Thirty students are representative enough because the nature of continuous assessment offered to the students is the same so whatever response offered in one way or another reflects the really situation.

Sampling Technique

The sampling technique used in this study was purposive sampling in that students who were chosen for the study are those who performed well in coursework (continuous assessment. Only students who had higher marks in coursework were involved in order to correlate performance of those students in coursework and final university examination.

Research Instrument

The study employed document analysis by looking at coursework and final results of one course namely Assessment and test construction. The aim was to use such results in order to make correlation of such results. Generally instrument used for that case are the tests that led to such results for correlation.

Results

Table 1: Coursework and University Examinations Results for REDCT 300

SN	CW X	UE Y	XY	X^2	Y^2
1	27	32	864	729	1024
2	27	30	810	729	900
3	27	31	837	729	961
4	27	32	864	729	1024
5	27	34	918	729	1156
6	27	33	891	729	1089
7	27	27	729	729	729
8	28	30	840	784	900
9	28	40	1120	784	1600
10	28	29	812	784	841
11	28	42	1176	784	1764
12	28	29	812	784	841
13	28	36	1008	784	1296
14	28	30	840	784	900
15	28	36	1008	784	1296
16	28	43	1204	784	1849
17	28	50	1400	784	2500
18	28	32	896	784	1024
19	28	44	1232	784	1936
20	28	39	1092	784	1521
21	29	36	1044	841	1296
22	29	20	580	841	400
23	29	41	1189	841	1681
24	29	47	1363	841	2209
25	29	35	1015	841	1225
26	29	38	1102	841	1444
27	30	37	1110	900	1369

28	30	41	1230	900	1681
29	30	32	960	900	1024
30	31	31	961	961	961
TOTAL	848	1057	29907	24002	38441

Source: University Results Statistics 2015/2016

Formula

$$r = \frac{n(\Sigma xy) - (\Sigma x)(\Sigma y)}{\sqrt{[n(\Sigma x^2) - (\Sigma x)^2][n(\Sigma y^2) - (\Sigma y)^2]}}$$

r = 30(848×1057) − 848 ×1057/ [30 × 24002 − 719104] [30 × 38441 − 1117249

r = 874/√956 × 35981

r = 874/√34397836

r = 874/5864.967

r = 0.14902

r = 0.15

Figure 1: Correlation between Coursework and Final Examination

Correlation between coursework and final University Examination in REDCT 300
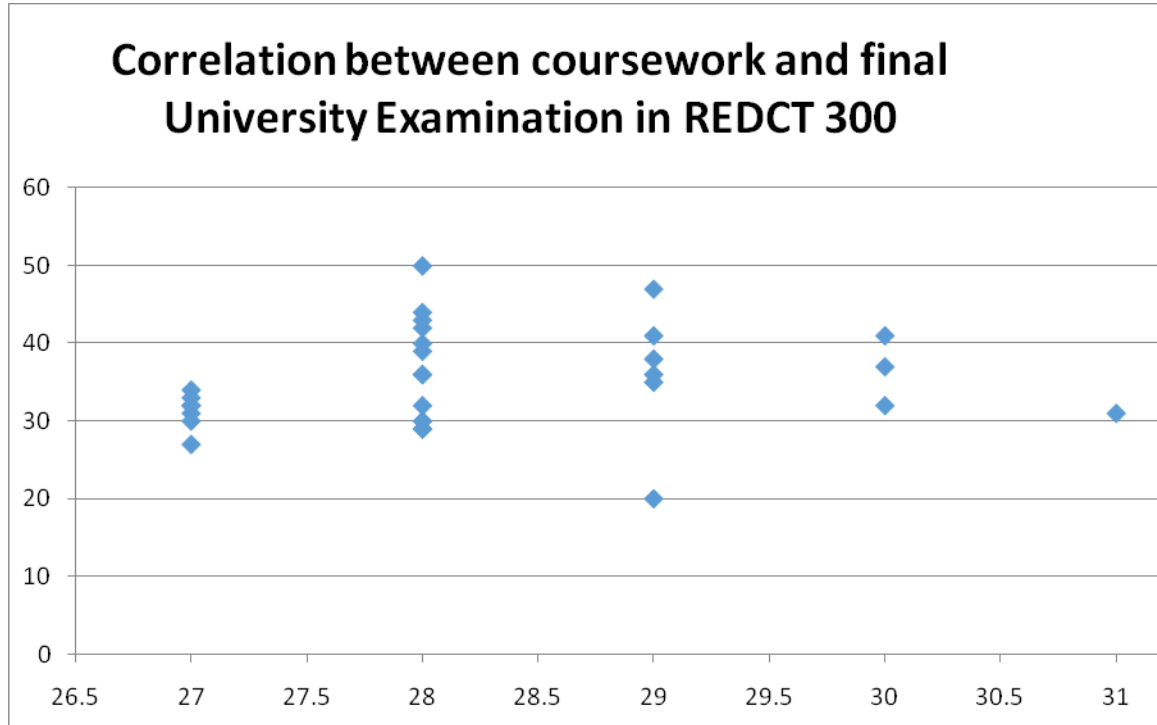
Figure 2: Line graph to show Correlation between Coursework (X) and Final University Examination (Y).
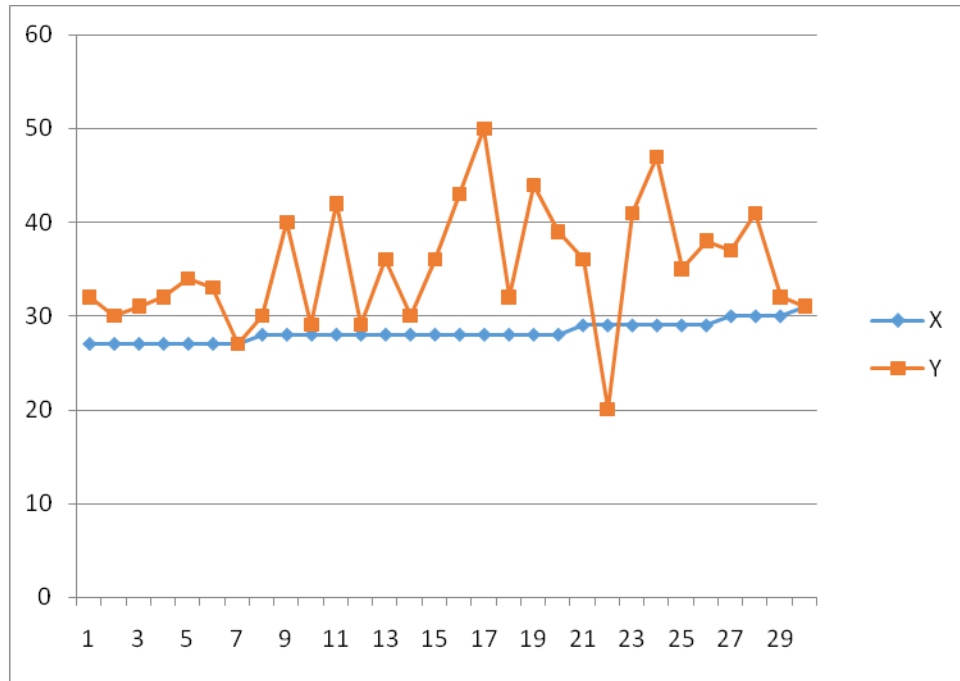
- The correlation coefficient is a number that varies between –1 and +1, and 0 stands for no relationship.

- The farther the number is from 0, the stronger the relationship.

- If the sign of the correlation coefficient is positive (e.g., +.65) then you have a positive correlation, which means the two variables move in the same direction (as one variable increases, so does the other variable).

- If the sign of the correlation coefficient is negative (e.g., -.71) then you have a negative correlation, which means the two variables

move in opposite directions (as one variable increases, the other decreases).

Basing on the findings above correlation coefficient is 0.15, which shows that there is weak positive correlation between the two variables. This means there is weak positive correlation between coursework and final university examination in assessment and test construction. The higher the performance in coursework the higher the university performance for some students.

Refer to Figures 1 and 2; the correlation between coursework (X) and final university examination (Y) is positive but weak. Students who scored high in coursework also scored high in final examinations though not much higher as expected. This is the logic of weak positive correlation; however, some students as indicated in figures 1 and 2 who scored high in coursework had lower scores in the final university examinations.

Discussion of the Findings

The results show that there is a weak positive correlation in performance between coursework performance and final university examination performance. Basing on the data, there were variations in performance among the sampled students in that some students who had performed well in coursework did not perform well in the final exams. While other students who had performed high in coursework did the same for the final university examination. This is because the sample selection considered only those students who had high coursework marks.

The concern was that a student who performs well during coursework might have achieved competence in such course which in one way or another will enable him/her to present facts regarding the course very well. If a student had acquired competence accordingly by understanding; it is expected whatever question relating to the course will well be attempted.

Correlation between coursework and final university examination indicates well organized tasks during the entire period of coursework which helped students acquire the knowledge of the course. However the performance of most of the sampled students in their final university examination was not much satisfactory leading to weak positive correlation. It is expected that those students who performed high in coursework could also perform high in final examination at least 45 out of 60. The trend of scores in the results table is not showing such case; most of the sampled students performed below 40 in their final examination indicating that it was not satisfactory enough.

The point of discussion should involve those students who had high marks in coursework but performed poorly in the final university examination. Does it mean the coursework tasks were not well structured in such a way that they favoured even the less capable students? This question focuses on the aspect of competence attainment among students in that if tasks were formatively used to help students learn then it is likely that performance in coursework and final examination will be positively correlated.

A student who performs well in coursework and poorly in final examination leads to several questions or hypotheses to be formulated. It might be that may be there were several tasks done in groups indicating that he/she scored highly just because of the support received from his/her fellow students. So the student is less able individually but because of group tasks afforded to score high in coursework. Since the final university examination calls for individual effort it was not possible for him/her to perform well.

The concern therefore is whether assignment, quizzes, tests, projects and other tasks provided during coursework really reflect the competence acquisition of the student? On the other hand is final university examination really reflecting the entire course in terms of content validity? It is likely that students performs well in coursework and poorly in the final university examination simply because the two are not related in terms of nature of questions asked and content coverage.

 The idea of coursework being used to support learning and motivating students to learn is supported by Hernandez (2012) who argues that continuous assessment has the potential to support student learning through feedback and to increase students' motivation for learning. Despite some apparent differences, which relate to tradition and student numbers, in the provision of feedback from academics in the different institutions, the results of this study indicate that this practice of assessment often seems to fail in supporting ''assessment for learning'', irrespective of the great effort that academics put into it. The shortcomings of continuous assessment appear to be linked to the

double function (formative and summative) attributed to this practice of assessment.

The concern from Hernandez is that since most tasks used during coursework are not for making students learn rather used for grading; it is unlikely for competence to be fully realized. Students are concentrating to learn the content that they know will be graded but if in case the content won't be graded they never bother to study or perform any task or assignment provided.

The focus should be on the nature of tasks provided during coursework and the nature of tasks or questions provided during the final university examination. Are those tasks related and actually calling for competence attainment and demonstrations? If that is the case then it is expected the two sets of data (coursework and university examination) to correlate positively.

With this course assessment and test construction there is weak positive correlation indicating that these two are correlated. Students who perform well during coursework have competence that is demonstrated in their final examination. Weak positive correlation calls for some more improvements in the coursework assessment focusing on more individual based tasks. This in one way or another might indicate that students who perform well in coursework and not performing the same in the final examination; are not really working independently during the entire period of coursework. This is because if a student achieved the competence required during the coursework period he/she could demonstrate well in terms of performance in the final university

examination. If the learning was meaningful and for understanding; competence achieved should be consistent under different circumstance.

Conclusion

The findings of this study indicate weak positive correlation in terms of performance among students in their final examination and coursework. It is therefore concluded that the performance of students in coursework are not well correlated with their final examination. In other words competence that students attained during their coursework was not fully demonstrated when they were doing their final examination. This is because if students had attained the required competence they could demonstrate in different levels. This is also an indication that the nature of coursework tasks provided to students may be were not much related to the nature of tasks or questions provided in the final examination. Another implication is that sometimes the tasks provided during the coursework call for more group work than individually based tasks. This being the case then it might be that students who attained high in course did not work independently. Since final university examination calls for independent efforts it is unlikely for the student who relied much on group's efforts to score higher in this examination. If the nature of tasks is almost similar then something might be wrong with the way students are learning such course.

Recommendations

Basing on the findings in this paper, it is recommended that;

1. Courses should be designed in such a way that learners are required to perform several tasks independently by being given several individual tasks.

2. Universities should insist on the authenticity of tasks during coursework in such a way that the competence attainment will be of concern or priority. There should be a policy which will be uniformly used in that all instructors will be required to abide to it. This in one way or another will avoid the tendency of weak students taking advantage of coursework in some course to perform well while in reality they know nothing about the content.

3. Course instructors should emphasize much on individual based tasks rather than group work during coursework period in order to ensure independent effort among students. This will help towards competence attainment which in turn will be reflected in the final university examination performance. Tasks given to individual students should comprise assignments, exercises, projects, quizzes, tests that will help a student to work independently to a great extent and also work in groups to a certain extent.

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Asili na Chimbuko la Lugha ya Kiswahili: Tathmini ya Nadhariatete ya Kaskazini - Mashariki ya Kenya

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Idara ya Lugha
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Ikisiri

Makala haya yamelenga kutathmini Nadhariatete ya Kaskazini-Mashariki ya Kenya (Mazurui na Shariff, 1994) ambayo inahusisha chimbuko la Kiswahili (G42) na eneo la Kaskazini - Mashariki ya Kenya. Kwa mujibu wa nadhariatete hii asili ya Kiswahili ni kuoana kwa Waarabu na makabila ya Kiafrika ambapo lugha hii ilianza kama pijini ya namna fulani ikiwa na athari kubwa ya msamiati wa Kiarabu.Aidha, tathmini ya makala haya ni kwamba, hoja zinazotolewa katika nadhariatete hii hazitushawishi na zinatuachia maswali mengi yasiyo na majibu, kwa kiasi kikubwa, zinakinzana na ushahidi wa kiakiolojia, kiisimu, na ule wa kihistoria kuhusu Kiswahili, Wabantu, na Pwani ya Afrika Mashariki kwa ujumla. Kinyume na hoja za nadhariatete hii, ushahidi wa data za Kiisimu kutoka katika lugha mbalimbali za Kibantu (mathalani, Kisukuma (F21), Kimakonde (P23), na Kinyarwanda (DJ61).) huthibitisha kuwa Kiswahili ni lugha ya Kibantu. Aidha, mchakato wa mwachano na makutano ya Wabantu ulipelekea lugha ya Kiswahili kuinukia katika maeneo tofauti tofauti katika upwa wa Afrika ya Mashariki (Freeman-Grenville 1959, Oliver na Mathew 1963, na Massamba 2007).

Istilahi Muhimu: Asili, Chimbuko, Kiswahili, Kibantu na Nadhariatete

Utangulizi

Asili na chimbuko la lugha ya Kiswahili nisualalinalozua mijadala kwa muda mrefu miongoni mwa wataalamu mbalimbali[4].Kuhusu asili ya

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[4]TUKI (2013) inaeleza kuwa neno *asili*ni mwanzo wa mtu au kitu; yaani, chimbuko na *chimbuko* ni mwanzo au asili. Kwa hiyo, kutokana na fasili hizo asili ni chimbuko na

Kiswahili kuna wataalamu wanadai kuwa Kiswahili kilitokana na pijini iliyokuwa na athari kubwa ya msamiati wa Kiarabu (Freeman-Grenville 1959, Mazurui na Shariff 1994) lakini, kuna wengine wanadai kuwa Kiswahili ni Kibantu (Massamba 2002, 2007). Kuhusu chimbuko, kuna wataalamu wanadai kuwa Kiswahili kilianzia sehemu moja kisha kikasambaa katika maeneo mengine ya upwa wa Afrika ya Mashariki (Nurse na Spear, 1985). Wataalamu wengine wanadai kuwa Kiswahili kilichimbukia katika maeneo tofauti tofauti katika Upwa wa Afrika ya Mashariki (Massamba, keshatajwa). Mijadala iliyofanyika imesababisha kuibuka kwa nadhariatete[5] tano zinazoelezea asili na chimbuko la lugha ya Kiswahili kama zinavyofafanuliwa na Massamba (2007). Nadhariatete hizo (pamoja na waasisi wake katika mabano) ni Nadhariatete ya Ngozi (ni) (Chiraghdin, 1974); Nadhariatete ya Lamu Archipelago (Nurse na Spear, 1985); Nadhariatete ya Shungwaya Kuu (James der ver Allen, 1993); Nadhariatete ya Kaskazini - Mashariki ya Kenya (Mazrui na Shariff, 1994); na Nadhariatete ya Uibukaji-Pamwe (Massamba, 2002; 2007). Kila Nadhariatete inatoa hoja tofauti tofauti zinazotetea asili na chimbuko la

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chimbuko ni asili. Ili kuondoa mkanganyiko huu, katika makala haya tumetofautisha maana za maneno hayo. Hivyo, neno *asili* limetumika kwa maana ya chanzo; yaani, lugha ya Kiswahili ilianzajeanzaje, na neno *chimbuko*limetumika kwa maana yamahali ambako lugha hii ilianzia.
[5]TUKI (2013: 414) inafasili Nadhariatete kuwa ni wazo linalotokana na ukweli unaojulikana ambalo hutumiwa kujengea hoja.

lugha ya Kiswahili. Lengo la makala haya ni kutathmini uzito wa hoja zinazotolewa katika Nadhariatete ya Kaskazini-Mashariki ya Kenya. Tathmini hiyo imezingatia ushahidi wa kiakiolojia, kiisimu, na ule wa kihistoria kuhusu Kiswahili, Wabantu, na Pwani ya Afrika Mashariki kwa ujumla.

Nadhariatete ya Kaskazini - Mashariki ya Kenya (Mazrui na Shariff ,1994)

Nadhariatete hii inaeleza kuwa asili ya lugha ya Kiswahili ni Pijini iliyokuwa na athari kubwa ya msamiati wa Kiarabu. Pijini hiyo ilitokana na kuoana kwa Waarabu na makabila ya Kiafrika. Mawazo haya ni mwendelezo wa mawazo ya wanahistoria mbalimbali (Sasson 1980, Gray 1962, na Grenville 1959) ambao wanaeleza pia kwamba Kiswahili ni lugha chotara. Pia, nadhariatete hii inahusisha chimbuko la lugha ya Kiswahili na eneo la Kaskazini - Mashariki ya Kenya (ingawa watetezi wake hawatamki wazi).

Kwa mujibu wa watetezi wa nadhariatete hii, Waarabu walikwisha tamalaki katika eneo la Upwa wa Afrika ya Mashariki kwa muda wa miaka mingi na kuruhusu kuoana kwingi. Pia, wanadai kwamba, Kiswahili kilitokana na kuoana kulikotokea baina ya Waarabu na makabila kadhaa ya

Kiafrika yaliyokuwa yakiishi katika Upwa wa Afrika Mashariki. Lugha hii ilianza kama Pijini ya namna fulani ikiwa na athari kubwa ya msamiati wa Kiarabu. Hali hii ilitokea miaka mingi kabla ya 100 BK. Kubadilika kwa lugha hii kuwa Kreoli kunaweza kuwa kulifanyika kabla au baada ya miaka ya 100 BK. Wanadai pia kwamba lugha ya Kiswahili ilijitokeza kwanza, kisha baadae wale walioitumia kama lugha mama yao wakaja kujulikana kama Waswahili. Katika hatua ya baadaye, Pijini ya Kiswahili ambayo ilikwishakuwa Kreole polepole ilianza kubadilika na kufanana zaidi kimsamiati na lugha za jirani za Ki-Pokomo na Ki-Mijikenda. Maendeleo haya yaliendelea hivyo hivyo mpaka hatimaye Pijini hiyo ikafanana sana na lugha za jirani ambazo zilikuwa ni lugha za Ki-Bantu.

Tathmini

Nadhariatete ya Kaskazini-Mashariki ya Kenya inaibua hoja kadhaa ambazo zinashadidia asili na chimbuko la lugha ya Kiswahili. Mosi, hoja ya kwamba Waarabu walikwishatamalaki kwa miaka mingi katika Upwa wa Afrika ya Mashariki huku wakiwa watu maarufu. Katika hoja hii, ni kweli kwamba kuna ushahidi wa kuwepo kwa watawala na wafanyabiashara wa Kiarabu katika Upwa wa Afrika ya Mashariki. Mifano ya watawala hao ni Sultan Sayyid Barghash (ambapo mpaka leo kuna ushahidi wa kuwepo kwa kasri ya Maruhubi huko Zanzibar) na Sultan

Sayyid Bin Sultan (1804-1856). Licha ya watawala pia kulikuwepo na wafanyabiashara maarufu wa Kiarabu. Mfano wa wafanyabiashara hao ni Mohammed Said Almarjeb (Tippu Tip).

Hata hivyo, uthibitisho wa kuwepo kwa watawala na wafanyabiashara wa Kiarabu katika upwa wa Afrika ya Mashariki hakumaanishi kwamba hakukuwa na Waafrika au wageni kutoka mataifa mengine ambao waliishi na kuwa maarufu katika Upwa huo. Kuna ushahidi wa magunduzi ya kiakiolojia katika machimbo ya huko Kumbi-Salehe (Panga) kilomita 3 kutoka Pwani jirani na kijiji cha Jambiani. Magunduzi hayo yanathibitisha kuwepo kwa Wabantu katika eneo hilo hata kabla ya ujio wa Waarabu katika jamii za Afrika Mashariki. Magunduzi hayo yalionesha kwamba, kwenye miaka 22,000 iliyopita, eneo hilo la Panga lilikaliwa na wawindaji na wakusanyaji wa matunda waliokuwa wanatumia zana nzito za mawe, na baadaye lilikaliwa na Wabantu waliokuwa wakitumia zana za mawe ya kwatzi na mifupa ya upambaji. Aidha, kulikuwepo na dalili za alama za ufugaji wa ng'ombe na ndege wenye umbo la kuku, na dalili hizo ziliashiria kuwa wafugaji hao walikuwa Wabantu. Licha ya ushahidi huu wa kiakiolojia, Vilevile upo ushahidi wa kihistoria juu ya misambao ya Wabantu katika upwa wa Afrika ya Mashariki (Baker, 1813 na Turton,

1975). Nadharia hizi zinaeleza kwamba watu wa kwanza kuishi katika pwani ya Afrika ya Mashariki walikuwa Wabantu ingawa walikuwepo pia Wakushiti (Wagalla na Wasomali). Hivyo, ushahidi wa kiakiolojia na kihistoria unatuaminisha kwamba Wabantu na Wakushiti walikuwa watu maarufu kila mmoja kwa nafasi yake na muda wake tofauti na inavyodaiwa na watetezi wa nadhariatete ya Kaskazini- Mashariki ya Kenya.

Pili, kuna hoja kwamba Kiswahili kilitokana na kuoana kwa Waarabu na makabila kadhaa ya Kiafrika yaliyokuwa yakiishi katika Upwa wa Afrika Mashariki. Tukichunguza hoja hii tunaweza kueleza kuwa ni kweli kwamba kulikuwa na mahusiano baina ya wanaume wa Kiarabu na wanawake wa makabila ya Kiafrika kutoka sehemu mbalimbali za Upwa wa Afrika ya Mashariki. Kwa mfano, Freeman-Grenville (1959:18) anaeleza kuwa Sultan aliyeanzisha dola ya Pate alimwoa binti wa mtawala aliyemtangulia ambaye hakuwa Mwarabu. Pia, masimulizi yanaeleza kwamba Sultan Sayyid Barghash alikuwa na masuria 99 kutoka sehemu mbalimbali za Pwani ya Afrika ya Mashariki. Lakini, pamoja na uthibitisho huu, hoja hii inapaswa kuchukuliwa kwa hadhari kubwa. Hii ni kwa sababu ya kuwepo kwa mianya mingi ya kusailika kama ifuatavyo: Mazurui na Shariff hawatuelezi hayo makabila ya Kiafrika ambayo watu wake

walioana na Waarabu ni makabila gani hasa. Tunafahamu kuwa historia juu ya misambao ya Wabantu katika nadharia ya Barker (1893) na nadharia ya Turton (1975) inatueleza bayana kwamba Pwani ya Afrika ya Mashariki licha ya kukaliwa na Wabantu, lakini pia ilikaliwa na Wakushiti (Wasomali na Wagalla). Tunaweza kuhoji, Je, watu hao waliooana na Waarabu walikuwa Wabantu, Wagalla, au Wasomali? Pia, dhana ya kuoana baina ya Waarabu na makabila ya Kiafrika imechukuliwa kwa ujumla mno. Tunachofahamu ni kwamba, idadi kubwa ya wanaume wa Kiarabu ndio waliowaoa wanawake wa makabila ya Kiafrika na si vinginevyo. Kama wanaume wa Kiafrika waliwaoa wanawake wa Kiarabu basi walikuwa wachache sana. Tunaweza kukubaliana na Massamba (2002) ambaye anasisitiza kwamba Waarabu hawapendi kuwaoza binti zao nje ya mataifa ya Kiarabu. Kwa hakika, hoja hii ya kuoana inasailika kwa kiasi kikubwa na kutufanya tuwe na shaka juu ya ukweli wa nadhariatete ya Kaskazini – Mashariki ya Kenya.

Hoja nyingine ni kwamba lugha ya Kiswahili ilianza kama Pijini ikiwa na athari kubwa ya msamiati wa Kiarabu. Pia, watetezi wake wanaeleza kuwa katika Pijini hiyo kulikuwa na msamiati mwingi wa Kiarabu kuliko sarufi ya Kiarabu. Tunapochunguza hoja hii tunapata mianya inayoibua maswali

mengi juu ya muundo wa Pijini hiyo. Je, msamiati wa Kiarabu ulikuwa wa kiasi gani katika Pijini hiyo? Msamiati wa lugha nyingine ulikuwa kiasi gani? Pia, tunaweza kuhoji kwamba, kama msamiati mwingi ulitokana na Kiarabu kwa nini sarufi isiwe ya Kiarabu? Tulitarajia kuona pia sarufi ya Pijini hiyo itokane na lugha ya Kiarabu. Wanatoa utetezi kuwa kukosekana kwa sarufi ya Kiarabu katika Pijini hiyo kulitokana na sababu kwamba Pijini hiyo ilifuata mfumo wa ruwaza za uundaji wa Pijini za kimajumui. Katika hili, tunaweza kuhoji kwa sababu hawajatumbia huo mfumo wa Pijini wa kimajumuia ukoje? Kwa nini uwe na sheria zake katika kipengele cha sarufi na kisiwe na sheria hizo pia katika kipengele cha msamiati? Maswali haya yanatupa wasiwasi kuhusu ukweli na usahihi wa nadhariatete hii.

Pia, hoja ya kwamba Kiswahili ni lugha isiyo na asili ya Ubantu kwa sababu ina maneno mengi ya Kiarabu na pia ni lugha isiyo na toni. Hoja hii inasailika kwa sababu Mazurui na Shariff wameshindwa kuelewa kwamba suala la kuwepo kwa msamiati wa Kiarabu katika Kiswahili linaweza kusababishwa na ukopaji. Mchakato huu ni wa kawaida katika lugha za binadamu na kwamba hakuna lugha inayojitosheleza bila kukopa maneno kutoka lugha nyingine. Kwa mfano, katika Kiswahili kuna maneno mengi

ya Kingereza, Kijerumani, na lugha nyingine za Kiasia. Je, kuwepo kwa maneno hayo ni sababu ya kusema kwamba Kiswahili si Kibantu bali ni Kingereza au Kijerumani? Vilevile, suala la kuwepo kwa msamiati mwingi wa Kiarabu katika Kiswahili linakinzana na madai ya Waswahili wazawa. Ahmed Sheikh Nabhany na Shihabdin Chiragdin walionukuliwa katika Massamba (2002) wanaeleza kuwa Kiswahili cha asili hakikuwa na msamiati mwingi wa Kiarabu. Pia, wanaeleza kuwa maneno hayo ya Kiarabu yanayodaiwa kuwepo katika Kiswahili yalikuwa yanajitokeza sana kwenye vitabu vya mafundisho ya kidini na si katika matini nyingine. Massamba (2007) pia anaeleza kuwa lahaja za mwanzo za Kiswahili zina maneno machache sana ya Kiarabu ukilinganisha na Kiswahili Sanifu. Ukinzani huu unaojitokeza baina ya wataalamu hawa unaongeza mwanya wa kuitilia shaka nadhariatete hii.

Pia, suala la kutokuwa na toni katika Kiswahili ni suala la kawaida sana katika lugha za Kibantu za Afrika ya Mashariki (Phillipson, 1994 katika Massamba, 2007). Massamba (2011) anaeleza kuwa lugha za Kibantu zimegawanyika katika makundi manne kitoni na lugha hizo ni lugha za toni asilia (mfano, Kisukuma), lugha ambazo toni zake zinachombezwa na viinitoni (mfano, Kimakua), lugha zilizo katika mchakato wa kutoka

kwenye toni kwenda kwenye mkazo (mfano, Kinyakyusa), na lugha zenye mkazo (mfano, Kiswahili). Phillipson (1994) anaeleza kuwa sifa ya mkazo ni sifa inayohusu lugha za Ki-Ruvu Mashariki na lugha zinazojumuishwa katika kundi hili ni kama vile Kizaramo, Kikwere, Kihami, na Kikutu. Hivyo, kukosekana kwa toni si jambo geni katika lugha za Kibantu na hakuondoi sifa ya Kiswahili kuwa lugha ya Kibantu.

Mazrui na Sharriff (1994) katika kushadidia madai yao kwamba Kiswahili si Kibantu, wanaeleza kwamba, Kiswahili cha sasa kinahusishwa na Ubantu kwa sababu tu hakifuati sarufi ya Kiarabu. Mawazo haya yanaonekana katika dondoo lifuatalo.

> *"Today Swahili is classified as a Bantu language less because of its vocabulary, but more because of its grammatical structure. As we have suggested already, while pidgenization of Swahili may have relied almost exclusively on Arabic lexicon, its grammar was based predominantly, on primary universal pattern, not on Arabic Arabic grammar".*

> "Leo Kiswahili kinawekwa katika kundi la lugha za Kibantu si hasa kwa sababu ya msamiati wake bali zaidi kwa sababu ya muundo wa sarufi yake. Kama tulivyokwishapendekeza, wakati wa mchakato wa kupata pijini ya Kiswahili ulitegemea moja kwa moja msamiatai wa Kiarabu, sarufi yake ilikitwa kwenye sifa za msingi za kimajumui na sio kutoka Kiarabu (Tafsiri yetu)

Dondoo hili linamaanisha kwamba msamiati wa Kibantu umo katika Kiswahili kwa kiasi kidogo lakini sarufi ya Kibantu imo kwa kiasi kikubwa. Na tukitafakari dondoo hili linadokeza kwamba msamiati wa Kiarabu umo katika Kiswahili kwa kiasi kikubwa lakini sarufi ya Kiarabu imo kwa kiasi kidogo. Kwa maana hiyo, kwa mujibu wa watetezi wa nadhariatete hii, kiasili Kiswahili ni Kiarabu ila kwa sababu hakina sarufi ya Kiarabu ndio maana kinahusishwa na Ubantu. Lakini, hoja yao haina mashiko kwa sababu Kiswahili kinahusishwa na Ubantu si kwa sarufi tu bali pia kwa msamiati wake na fonolojia.

Hoja nyingine ni kwamba, Pijini (iliyokuja kuwa Kreoli) hiyo ilitokea miaka mingi kabla ya 100 BK na kubadilika kwa Pijini kuwa Kreoli kuweza kuwa kulitokea miaka ya 100 BK, ama kabla au baada ya hapo. Dai hili linatupa mwanya wa kujiuliza maswali kwa sababu maelezo haya yanaenda kinyume na ushahidi wa kiakiolojia na kiisimu juu ya mijongeo na misambao wa Wabantu kutoka chimbuko lao kuja Pwani ya Afrika ya Mashariki. Ushahidi wa kiakiolojia (Chittick, 1974 na Chami, 1994) na ushahidi wa kiisimu (Greenberg, 1963 na Guthrie, 1967, 1970) unaonesha kwamba Wabantu walifika Pwani ya Afrika ya Mashariki kama baada ya miaka 100 BK. Ingawa wanaakiolojia wanatofautiana juu ya muda halisi

wa kufika kwa Wabantu (Horton, 1984 na Chittick, 1974) wanadai kuwa Wabantu walifika miaka ya 800 BK na Chami, 1994 anadai kuwa Wabantu walifika kabla ya miaka ya miaka 800 BK), lakini maelezo ya wote yana mwelekeo kuwa Kiswahili kilianza baada ya miaka 100 - 800 BK. Ushahidi huu unaenda kinyume na madai ya Mazurui na Shariff ambayo yanaonesha kwamba Pijini (iliyokuja kuwa Kiswahili) ilianza kabla ya miaka 100 BK. Madai yao haya yangekuwa na nguvu kama yangeambatana na ushahidi wa kiakiolojia au taarifa za kihistoria katika kushadidia muda huo.

Vilevile, mawazo kwamba Mswahili ni chotara wa Kiarabu na Kiafrika (lazima awe na damu ya Kiarabu) yanafanana na mawazo ya Stigand (1913) na Steere (1870), ambao wanaona kuwa Mswahili ni mtu aliyetokana na kizazi cha Mwarabu wa asili au Mwajemi-Mwarabu ambao waliishi Pwani ya Afrika ya Mashriki. Steere anadai kwamba, Mswahili lazima awe na damu ya mchanganyiko wa Kinegro na Kiarabu. Mawazo haya ni potofu kwa sababu Mswahili kihistoria ni mwenyeji wa Upwa wa Afrika ya Mashariki. Kihistoria, tunakubaliana na Massamba (2002) kwamba katika karne za mwanzo za elfia ya kwanza upwa wa Afrika ya Mashariki ulikuwa na wakaazi wake ambao walikuwa ni Wahamiti na Wabantu. Wakaazi hawa ndio waliokuja kufanya biashara na wageni kama

vile; Waarabu na Waajemi. Wageni hawa wengine waliweka maskani yao katika upwa huo na wakaoa na kuathiriana na wenyeji. Kutokana na kuathiriana huko kukawa na mchanganyiko wa rangi, imani, na utamaduni. Baadae wageni walivyozidi kufanya biashara na wenyeji wakaupa upwa huo lakabu ya *Sawahil* na wenyeji wake wakaitwa *Sawahiliya*. Jina hilo lilianza kutumika katika karne ya 14 na linaonekana katika masimulizi ya Ibn Battuta (1331 BK). Hivyo basi, tunaweza kusema kwamba neno Mswahili lina maana ya mwenyeji wa Upwa wa Afrika ya Mashariki.

Hoja yao nyingine ni kwamba Pijini (Kreoli) hiyo ilikuwa lugha maarufu ya biashara katika Upwa wa Afrika ya Mashariki. Hoja hii inatia shaka kwa sababu tunaweza kujiuliza kwamba kabla ya kuibuka kwa Kreoli hiyo watu wa Upwa wa Afrika ya Mashariki walikuwa hawafanyi biashara? Kama walikuwa wanafanya biashara walikuwa wanawasiliana kwa kutumia lugha gani? Kama walikuwa na biashara ina maana walikuwa wanawasiliana kwa lugha yao, je, lugha hiyo haikuwa na hadhi? Tunachofahamu ni kwamba, kutokana na magunduzi ya kiakiolojia wenyeji walioishi katika wa Upwa wa Afrika ya Mashariki karne za mwanzo mwanzo walikuwa Wabantu (Massamba, keshatajwa). Wenyeji hao walikuwa wanafanya biashara ya mali kwa mali hata kabla ya majilio ya Waarabu, Wapesia, Wahindi, au

Wachina. Kwa hiyo, kama wenyeji hao walikuwa wanafanya biashara, basi walikuwa wanawasiliana kwa kutumia lugha yao. Kwa hiyo, maelezo ya Shariff na Mazrui yanatupa sababu ya kuyasaili.

Hoja nyingine ni kubadilika kwa Kreoli na kufanana zaidi kimiundo na kimsamiati na lugha za Kibantu za Ki-Pokomo na Ki-Mijikenda (Lugha ambazo zinazungumzwa Kaskazini Mashariki mwa Kenya). Hoja hii ina mashaka kwa sababu: Kwanza, kiisimujamii lugha yenye hadhi haiwezi kubadilika na kuelekea kwenye upande wa lugha inayotumiwa na jamii isiyo na hadhi. Tunaelezwa kwamba, Waarabu walikuwa na hadhi (watawala, matajiri, wafanyabiashara) sasa ilikuwaje Kreoli iliyokuwa na maneno mengi ya Kiarabu ibadilike na kufanana na lugha za Ki-Pokomo na Ki-Mijikenda lugha ambazo zilikuwa zinatumiwa na jamii zisizo na hadhi? Tulitarajia Ki-Pokomo na Ki-Mijikenda ndio ziweze kubadilika na kufanana na Kreoli iliyokuwa na hadhi. Kama sababu ilikuwa kwamba Wabantu (Wapokomo na Wamijikenda) walikuwa wengi kiasi cha kuwazidi nguvu Waarabu kwa nini basi tunaelezwa kuwa Pijini hiyo ilikuwa na maneno mengi ya Kiarabu kuliko lugha nyingine. Tunaona kwamba kuna ukinzani wa hoja za nadhariatete hii. Kutokana na ukinzani huo nadhariatete hii inaacha mapengo mengi sana kwetu.

Pili, kwa nini Kreoli hiyo ifanane na lugha za Kibantu tu? Je, hakukuwa na lugha za mbari nyingine katika eneo hilo au jirani kidogo? Tunachofahamu sisi ni kwamba baada ya kuvuka mto Tana kulikuwa na Kisomali na Kigalla. Hata hivyo, hatupaswi kujiumiza kichwa kwa sababu tunafahamu kwamba lugha mbili ambazo zinaingiliana huweza kufanana na kuathiriana kwa kiasi kikubwa iwapo zinatokana na Mame-lugha moja. Hivyo, ni wazi kwamba, Kiswahili, Kreoli hiyo, Ki-Pokomo, na Ki-Mijikenda ni lugha zinazotokana na mame-lugha moja.

Vilevile, hoja nyingine ni kuhusu chimbuko la Kiswahili. Ingawa waasisi wa nadharia hii hawatamki wazi kwamba chimbuko la Kiswahili ni wapi lakini maelezo yao yanatufanya tuhusishe kwamba chimbuko la Kiswahili kuwa ni Kaskazini Mashariki mwa Kenya. Hii ni kwa sababu ya madai yao kuwa Kreoli ilibadilika na kuanza kufanana na lugha za Ki-Pokomo na Ki-Mijikenda. Kwa kuwa lugha hizo zilikuwa zinazungumzwa katika eneo hilo la Kaskazini Mashariki ya Kenya basi ni dhahiri kwamba chimbuko la Kiswahili nalo linahusishwa na eneo hilo hilo la Kaskazini Mashariki ya Kenya. Swali tunalopaswa kujiuliza ni kwamba je, ni sahihi kusema kwamba Kiswahili kilianza sehemu moja kisha kikaenea katika maeneo

mbalimbali? Msimamo wetu ni kwamba Kiswahili hakiwezi kuchimbukia sehemu moja. Madai yetu haya pia yanaungwa mkono na Grenville (1959), Oliver na Mathew (1963), pamoja na Massamba (2007). Massamba (keshatajwa) anaeleza kuwa kuhusisha chimbuko la lugha ya Kiswahili na eneo moja lazima kuwe na sababu za msingi za kuifanya lugha hiyo isambae kutoka eneo hilo kwenda kwenye maeneo mengine. Sababu hizo ni kama vile biashara na nguvu ya vita ya kupiga na kutawala maeneo mengine na kisha kulazimisha maeneo hayo kukubali kutumia lugha ngeni. Hakuna ushahidi unaothibitisha kwamba eneo la Kaskanini Mashariki mwa Kenya lilikuwa na nguvu ya kivita au kibiashara na kuweza kusababisha kuenea kwa Kiswahili kutoka eneo hilo kwenda maeneo mengine. Hivyo, hoja hii inatupa mashaka juu ya usahihi wa nadhariatete hii.

Kwa jumla, hoja zilizomo katika nadhariatete hii hazitushawishi kuamini ukweli wa nadhariatete hii. Tatizo kubwa tunaloliona kutoka kwa waasisi wa nadhariatete hii, pamoja na wale wenye mtazamo kama wao ni kushindwa kutumia vigezo vya kiisimu, kihistoria, na kiakiolojia katika kujenga hoja zao. Maelezo yao yaliegemea kutoka katika kitabu cha *Periplus of Erythrean Sea* ambacho kilikuwa ni mwongozo kwa wafanyabiashara wa Kiyunani. Kitabu hiki kinaibua changamoto nyingi

sana, kama vile, kutojulikana kwa mwandishi mwenyewe, kutokuwa na uhakika kama mwandishi huyo alifika katika maeneo ambayo yanazungumziwa ama alisimuliwa tu na wafanyabiashara hao, kutokuwa na uhakika kwamba kiliandikwa lini. Kwa mfano, Freeman-Grenville (1962) anaeleza kuwa kitabu hicho kiliandikwa miaka ya 100 BK, ambapo Chami (1994) anadai kuwa kitabu hicho kiliandikwa miaka ya 40-70 BK. Mapungufu haya husababisha kitabu hiki kionekane kama si rejeleo sahihi hasa likiwa peke yake.

Msimamo Wetu juu ya Asili na Chimbuko la Lugha ya Kiswahili

Msimamo wetu kuhusu asili ni kwamba Kiswahili ni lugha ya Kibantu na chimbuko lake ni katika maeneo tofauti tofauti ya Upwa wa Afrika ya Mashariki. Ni lugha ya Kibantu kwa sababu kiisimu inafanana na lugha nyingine za Kibantu. Kwa kutumia mbinu ya Isimu-Linganishi tumelinganisha lugha ya Kiswahili na Kisukuma, Kimakonde, na Kinyarwanda. Tumechagua lugha hizi kwa sababu zinazungumzwa katika maeneo tofauti tofauti ya kijiografia. Tumelinganisha msamiati wa msingi, fonolojia, mofolojia, sintaksia na mfumo wa ngeli kama inavyoonekana katika majedwali (1) – (5).

Msamiati wa msingi ni msamiati ambao haubadiliki kirahisi tofauti na msamiati mwingine unaotumika katika mazingira mengine kama vile ya kiutamaduni na maendeleo ya sayansi na teknolojia (Massamba 2007). Msamiati huu hujumuisha vitu vya asili, majina ya sehemu za mwili, na shughuli za kila siku. Sehemu za mwili ni kama vile kichwa, jicho, mikono, mgongo, jicho, na sehemu za siri; msamiati wa kijiografia ni kama vile jua, mwezi, maji, na mlima; vitendo vya asili ni kama vile kula, kuoga, kulia, kuzaa, na kujamiiana. Tunapolinganisha msamiati wa msingi wa lugha ya Kiswahili na wa lugha nyingine za Kibantu tunaona kuwa kuna mfanano mkubwa. Data katika Jedwali (1) inaonesha msamiati wa msingi katika lugha ya Kiswahili, Kisukuma, Kimakonde, na Kinyarwanda.

Jedwali la 1 la Msamiati wa Msingi wa Lugha za Kibantu

#	Kiswahili	Kisukuma	Kimakonde	Kinyarwanda
a	*Mkono*	*Umkono*	*Nkono*	*Ukuboko*
b	*Matako*	*Amadako*	*Matako*	*Amabumo*
c	*Jino*	*Iliino*	*Liino*	*Irino*
d	*Mwezi*	*Umweji*	*Mwedi*	*Omwezi*
e	*Kula*	*Gulya*	*Kulya*	*Kurya*
f	*Kulala*	*Gulala*	*Kunalala*	*Kuryama*
g	*Kuoga*	*Gwoga*	*Kulihinga*	*Kwoga*
h	*Kucheka*	*Guseka*	*Kuheka*	*Kuseka*

Data katika Jedwali la 1 zinadhihirisha mfanano mkubwa sana wa msamiati wa msingi baina ya lugha ya Kiswahili na lugha teule za Kibantu. Tofauti ipo katika maneno machache sana; kwa mfano, katika mfano (1b) neno *amabumo* katika Kinyarwanda, hutofautiana na maneno ya lugha nyingine. Pia, katika mfano (1f) na (1g) maneno *kunalala* na *kulihinga* katika Kimakonde hutofautiana na maneno ya lugha nyingine. Tofauti hii inaweza kusababishwa na lugha hizo kutaka kujitofautisha na lugha nyingine. Hivyo, mifano katika jedwali (1) inathibitisha kuwa Kiswahili ni lugha ya Kibantu.

Pia, kuna mfanano wa sauti baina ya lugha ya Kiswahili na lugha nyingine za Kibantu. Tunapolinganisha sauti katika msamiati wa msingi unaounda maneno mnasaba katika Kiswahili, Kisukuma, Kimakonde, na Kinyarwanda tunaona kuwa kuna mfanano wa sauti kama inavyoonekana katika Jedwali (2) la sauti za Lugha za Kibantu.

Jedwali la 2 la Sauti za Lugha za Kibantu

#	Kiswahili	Kisukuma	Kimakonde	Kinyarwanda	
a	/mkono/	/ʊmkono/	/nkono/	/ukuβoko/	mkono
b	/matako/	/amadako/	/matako/	/amaβumo/	matako
c	/ɟino/	/iliino/	/liino/	/irino/	jino
d	/mwezi	/ʊmweɟi/	/mwedi/	/omwezi/	mwezi
e	/kula/	/gʊlya/	/kulya/	/kurya/	kula
f	/kulala/	/gʊlala/	/kunalala/	/kuryama/	kulala
g	/kuoga/	/gwoga/	/kulihinŋa/	/kwoga/	kuoga
h	/kučeka/	/gʊseka/	/kuheka/	/kuseka/	kucheka

Data katika Jedwali la 2 zinadhihirisha mfanano wa sauti katika maneno mnasaba baina ya Kiswahili na lugha teule za Kibantu. Tunapochunguza data hii tunaona kuwa inapojitokeza nazali ya midomo /m/ katika Kiswahili

na Kisukuma basi hujitokeza kama nazali /n/ katika Kimakonde kama ilivyo katika mfano (2a). Pia, inapojitokeza sauti /t/ katika Kiswahili na Kimakonde basi hujitokeza kama sauti /d/ katika Kisukuma kama inavyoonekana katika mfano (2b). Aidha, inapojitokeza sauti /ɟ/ katika Kiswahili basi hujitokeza kama /l/ katika Kisukuma na Kimakonde, na kama /r/ katika Kinyarwanda kama ilivyo katika mfano (2c). Inapijitokeza sauti /z/ katika Kiswahili na Kinyarwanda, basi hujitokeza kama / ɟ/ katika Kisumkuma, na /d/ katika Kimakonde kama inavyoonekana katika mfano (2d). Inapojitokeza sauti /k/ mwanzoni mwa neno katika vitenzi visoukomo katika Kiswahili, Kimakonde, na Kinyarwanda basi hujitokeza kama sauti /g/ katika Kisukuma kama inavyojitokeza katika mfano (2e)-(2h). Pia, inapojitokeza Kiswahili irabu /u/ katika mazingira ya kufuatwa na irabu isiyokuwa /u/ katika Kiswahili, basi hujitokeza kama kiyeyusho /w/ katika Kisumuma na Kinyarwanda kama inavyoonekana katika mfano (2g). Kiswahili kinapotumia sauti /č/, Kisukuma na Kinyarwanda hutumia sauti /s/ na Kimakonde hutumia sauti /h/ kama ilivyo katika mfano (2h). Kwa ujumla, kila pea ya maneno mnasaba hudhihirisha kwamba kuna mfanano wa sauti baina ya Kiswahili na lugha nyingine za Kibantu. Mfanano huo huashiria kwamba sauti hizo katika muundo wa ndani zimetokana na sauti za Mame-Bantu. Tofauti zinajidhihirisha tu katika muundo wake wa nje

kutokana na mabadiliko ya sauti yanayotabirika. Hivyo, mfanano huu wa sauti katika mfano (2) ni uthibitisho kwamba Kiswahili ni Kibantu.

Aidha, nomino asilia za Kiswahili na lugha nyingine za Kibantu zina muundo wa kiambishi ngeli na shina (kng+shina) taz. Jedwali la 3i la Mofolojia ya Nomino za Kibantu. Aidha, vitenzi asilia vya Kiswahili na lugha nyingine za Kibantu huishia na irabu /a/. Mifano (3i) na (3ii) inaonesha mofolojia ya nomino na vitenzi mtawalia.

Jedwali la 3i la Mofolojia ya Nomino za Kibantu

#	**Kiswahili**	**Kisukuma**	**Kimakonde**	**Kinyarwanda**
a	*m-kono*	*u-m-kono*	*n-kono*	*u-ku-boko*
b	*ma-tako*	*a-ma-dako*	*ma-tako*	*a-ma-bumo*
c	*ji-no*	*i-li-ino*	*li-ino*	*i-ri-no*
d	*mw-ezi*	*u-mw-eji*	*mw-edi*	*o-mw-ezi*

Mifano katika (3i) inaonesha kuwa nomino za Kiswahili zina muundo wa kiambishi ngeli na shina. Muundo huu unajitokeza pia katika Kisukuma, Kimakonde, na Kinyarwanda. Katika mifano hii, maumbo yaliyokolezwa ni viambishi vya ngeli. Aidha, katika Kisukuma na Kinyarwanda kiambishi ngeli hutanguliwa na kiambishi kitangulizi awali {u}, {a}, na {i}.

Jedwali la 3ii la Mofolojia ya Vitenzi vya Kibantu

	Kiswahili	Kisukuma	Kimakonde	Kinyarwanda
a	Ku-l-**a**	*Gu-ly-**a***	*Ku-ly-**a***	*Ku-ry-**a***
b	Ku-lal-**a**	*Gu-lal-**a***	*Ku-nalal-**a***	*Ku-ryam-**a***
c	Ku-og-**a**	*Gw-og-**a***	*Ku-lihing-**a***	*Kw-og-**a***
d	Ku-chek-**a**	*Gu-sek-**a***	*Ku-hek-**a***	*Ku-sek-**a***

Data katika Jedwali la (3ii) inaonesha kwamba vitenzi vya Kiswahili vyenye asili ya Kibantu huishia na irabu **a**. Muundo huu unajitokeza pia katika Kisukuma, Kimakonde, na Kinyarwanda. Kwa hiyo, mofolojia ya Kiswahili na lugha nyingine za Kibantu hufanana.

Vilevile, mfuatano wa vipashio katika sentensi za Kiswahili na lugha nyingine za Kibantu ni kiima (K), kitenzi (T), na yambwa (Y) ambayo inaweza kuwa moja au zaidi kama ilivyo katika Jedwali la 4 la Mfuatano wa Vipashio vya Lugha ya Kibantu

Jedwali la 4 la Mfuatano wa Vipashio vya Lugha ya Kibantu

Lugha	Kiima	Kitenzi	Yambwa	Sentensi
Kiswahili	*Mtoto*	*anakula*	*chakula*	*Mtoto anakula chakula*
Kisukuma	*Ng'wana*	*agulyaga*	*jilewa*	*Ng'wana agulyaga jilewa*
Kimakonde	*Mwana*	*alya*	*chakulya*	*Mwana alya chakulya*
Kinyarwanda	*Umwana*	*aryarya*	*ikibyakurya*	*Umwana aryarya ikibyakurya*

Data katika Jedwali la 4 hapo juu inaonesha kuwa mfuatano wa vipashio katika sentensi ya kawaida katika Kiswahili na lugha za Kibantu ni wa Kiima (K), Kitenzi (T), na Yambwa (Y). Hivyo, data hii inathibitisha kuwa Kiwahili ni lugha ya Kibantu.

Zaidi ya hayo, mfumo wa ngeli za nomino kimofolojia wa ya lugha ya Kiswahili hufanana na mfumo huo katika lugha nyingine za Kibantu kama inavyoonekana katika Jedwali la (5).

Jedwali la 5 la Ngeli za Nomino katika Kiswahili, Kisukuma, Kimakonde, na Kinyarwanda

#	Mame-bantu	Kiswahili	Kisukuma	Kimakonde	Kinyarwanda	Nomino
1	*mu	Mu	u-mu	N	u-mu	mtoto
2	*βa	Wa	a-βa	Va	a-βa	watoto
3	*mu	Mu	u-m	N	i-ji	mti
4	*mi	Mi	i-mi	Va	i- βi	miti
5	*n	Ji	i-li	Li	i-ri	jicho
6	*ma	Ma	a-ma	Ma	a-ma	macho
7	*ki	Ki	i-Ši	Chi	-	kiti
8	*βi	Vi	i-Ši	Vi	-	viti
9	*ni	N	i-n	I	i-n	nyumba
10	*ni	N	i-n	Di	i-n	nyumba
11	*lu	(l)u	u-lʋ	Lu	u-ru	(l)ubao
12	*ka	Ka	a-ka	Ka	a-ka	katoto
13	*tu	Tu	u-tʋ	Tu	u-tu	tutoto
14	*βu	U	u-βʋ	U	-	utu
15	*ku	Ku	u-gʋ	Ku	ku	kusoma
16	*pa	Pa	a-ha	Pa	Ha	hapa
17	*ku	Ku	u-kʋ	Ku	Ha	huku
18	*mu	Mu	u-mʋ	Mu	Ha	humu

Data katika Jedwali la (5) inaonesha kuwa kuna mfanano wa ngeli za nomino kimofolojia baina ya lugha ya Kiswahili na Kisukuma, Kimakonde, na Kinyarwanda.

Aidha, kuhusu chimbuko, msimamo wetu ni kwamba chimbuko la lugha ya Kiswahili ni maeneo tofauti tofauti katika Upwa wa Afrika ya Mashariki. Kuna uhusiano mkubwa baina ya chimbuko la lugha ya Kiswahili na Mijongeo ya Wabantu pamoja na Mwachano na Makutano ya Wabantu

katika Upwa wa Afrika ya Mashariki. Ushahidi wa kiakiolojia (Chittick, 1968; Chami, 1994) na ushahidi wa kiisimu (Greenberg, 1963; na Guthrie, 1967; 1970) unaonesha kwamba Wabantu (waliokuwa na lugha tofauti tofauti kutokana na mwachano wao kutoka eneo linalosadikiwa kuwa ndio chimbuko lao) walifika Pwani ya Afrika ya Mashariki baada ya miaka 100 BK. Baada ya kufika Pwani ya Afrika ya Mashariki, walisambaa wengine Kaskazini, wengine Kusini, wengine visiwa vya Zanzibar, Pemba, Komoro, na kadhalika. Wabantu walifanya biashara ya mali kwa mali hata kabla ya kuja kwa wageni kama Wapesia, Waarabu, Wahindi, ama Wachina. Katika kufanya biashara mawasiliano kati yao ilikuwa kitu cha msingi.

Ingawa lugha zao zilifanana kimsamiati wa msingi na muundo kwa sababu zilitokana na mame-lugha moja lakini kuna wakati walikwama kwa sababu ya tofauti zilizojitokeza wakati walipokuwa wametengana. Hapo sasa wakawa wanafanya mchezo wa nipe ni kupe kwamba lugha A inatumia maneno ya lugha B na lugha B inatumia maneno ya lugha A. Matokeo ya mchezo huo ni kwamba lugha hizo zikaanza kufanana na kuwa lahaja za lugha moja. Kwa hiyo, lahaja za Kiswahili kama Kipemba, Kiunguja, Kimakunduchi, Kivuumba, Cicifundi, na Kitumbatu zilikuwa lugha tofauti tofauti za Kibantu ambazo zilikuwa zinazungumzwa katika maeneo tofauti katika Upwa wa Afrika ya Mashariki. Kutokana na maingiliano, lugha hizo

zikafanana na kuwa lahaja za lugha moja. Hivyo, lugha ya Kiswahili imeibuka katika maeneo tofauti tofauti katika Upwa wa Afrika ya Mashariki.

Hitimisho

Kwa kuhitimisha, tunaweza kusema kwamba Nadhariatete ya Kaskazini Mashariki mwa Kenya ina mianya mingi ambayo inazua maswali yasiyo na majibu kwetu. Hii ni kwa sababu hoja zao zimeegemea kwenye masimulizi kuliko ushahidi wa kiisimu, kiakiolojia, au kihistoria. Ushahidi wa kiisimu unatuthibitishia Kiswahili ni lugha ya Kibantu. Kutokana na hivyo, hatuwezi kufafanua chimbuko la lugha hii bila kuhusisha mijongeo pamoja na mwachano na makutano ya Wabantu katika upwa wa Afrika ya Mashariki. Ushahidi wa kiakiolojia, kihistoria, na kiisimu unatuonesha kwa Wabantu walifika katika upwa wa Afrika ya Mashariki na walikuwa na maingiliano hasa ya kibiashara. Maingiliano hayo ndiyo yaliyosababisha lugha zao kuathiriana na kufanana na kuwa lahaja za lugha ya Kiswahili.

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Nguvu ya Miktadha katika Sanaa: Mifano Kutoka Nyimbo za Marijani Rajabu Tanzania

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Ikisiri

Makala haya ni zao la utafiti wa maktabani na uwandani inayolenga kuonesha nguvu ya miktadha kwa msanii na kazi zake. Ili kufanikiwa kuliweka bayana wazo hili, makala yametalii miktadha mbalimbali ikiwemo ya kiuchumi, kisiasa, kiutamaduni na kijiografia. Nyimbo zipatazo tisa (9) zimetumika, ambazo ni: *Alinacha, Ndoa ya Mateso, Uke Wenza, Ukatili ni Unyama, Pendo, Mapendo, Mayasa, Sikitiko* na *Kumekucha.* Maudhui ya nyimbo zilizochunguzwa yamehusianishwa na miktadha ili kuona namna yalivyofungamana. Aidha, fasihi ni chombo cha kiwakati kinachoathiriwa na miktadha ya jamii inayohusika. Kwa msingi huo, sanaa ya Marijani Rajabu haiwezi kuzikwepa athari za miktadha ya jamii yake. Hivyo, makala haya yamethibitisha nguvu ya miktadha kwa msanii na sanaa yake kiasi cha kumfanya msanii awe mfuasi na zao halisi la miktadha ya jamii yake.

Utangulizi

Makala haya yamegawanyika katika sehemu nne ambazo ni utangulizi, maelezo ya awali kuhusu miktadha, mjadala wa miktadha iliyomzunguka msanii na namna sanaa yake inavyosadifu miktadha hiyo, na hitimisho.

Dhana ya Muktadha

Muktadha ni uelezaji wa jambo unaotokana na mahali na wakati na hali inayohusika. Miktadha inaweza kuelezwa kwa kufananishwa na hali ya

hewa inavyoweza kuruhusu watu kuwa kwenye mavazi ya aina fulani. Kwa mfano, muktadha wa kihistoria husaidia kutafsiri wimbo ukaeleweka vizuri. Wimbo hauna budi kutafsiriwa kwa kuzingatia kipindi ulipoimbwa. Inawezekana mtu akatafsiri wimbo akaona kuwa hauna maana kwa wakati fulani, lakini, akiutafsiri kwa kuzingatia kipindi chake ulipoimbwa, atagundua kuwa ulikuwa na maudhui muhimu kutokana na kipindi husika. Hivyo, ili kubaini thamani ya wimbo au kazi nyingine yoyote ya kisanaa, yafaa ukaangaliwa muktadha wake kwa sababu ndicho kiwiliwili chake. Kwa hiyo, tendo lililotendeka linaweza kuwa lenyewe au si lenyewe kutegemea muktadha.

Msanii anapotunga kazi ya sanaa anakutana na miktadha ya aina mbili, muktadha asilia na miktadha fuatizi, ambayo kwa pamoja humwathiri msanii. Kiwango cha athari kwa msanii kinaweza kuwa sawa aukikatofautiana .Maelezo hayo yanadhihirisha kuwa katika utungaji wa sanaa, kuna uhusiano kati ya msanii na miktadha inayohusika kwa kipindi hicho. Kuna wakati miktadha hii huweza kuwa ndiyo inayoeleza historia ya jamii husika. Muktadha wa kihistoria unaweza kuwa unaielezea jamii kwa vipindi mbalimbali huku ukidokeza mambo kama vile, hali fulani ya kiuchumi, kisiasa, kiutamaduni katika vipindi husika. Kwa hiyo, historia ya kipindi husika ndiyo ambayo humwongoza msanii katika kughani tungo zake.

Barthes (1994) akizungumzia kuhusu muktadha wa kiutamaduni, anaeleza kwamba, fasihi ni sehemu ya utamaduni ambayo humfikia kila mmoja wetu kwa namna ambavyo huburudisha kwa uzuri wa aina yake. Kazi ya

fasihi huwafikia wasomaji kwa namna ya kuisoma au kuisikiliza na kuifikisha jamii katika ulimwengu uliotopea kutokana na kutoa uzoefu ambao jamii isingeweza kuufikia kwa namna nyingine. Muktadha wa kihistoria huonesha muunganiko wa jamii na fasihi ambao upo kwa njia mbili. Njia ya kwanza ni kwamba, watu huathiri fasihi, na njia ya pili ni kwamba, fasihi huathiri watu. Anaongeza kuwa historia inayo nafasi muhimu kwenye asihi, kwamba, kila kazi ya sanaa, kama vile; riwaya, ushairi au tamthiliya husukwa na historia ya kipindi husika. Kwa msingi huo, kazi ambayo haina muktadha unaozingatiwa, haina mvuto, na ni ngumu kueleweka. Aidha, mwandishi wa kazi ya fasihi ni zao la kipindi husika, kama wana nadharia ya Uhistoria wanavyoamini kuwa fasihi ni zao la muhula fulani; na maana yake hueleweka vema kwa kufungamanisha na muhula na watu wake kwa sababu hufafanuliwa kwa kuzingatia jamii ya kipindi chake.

Kulingana na Garfias (2004), muktadha wa kiutamaduni unahusisha jumla ya yote tufanyayo, tuyajuayo na tuyapitiayo; na yaliyopokelewa kutoka kizazi kilichopita na kuboreshwa na kizazi kinachohusika. Hakuna kizazi kinachoweza kupokea tu utamaduni wa kizazi kingine bila kufanyia marekebisho ili uendane na matakwa ya wakati huo. Hii inahusisha mila na desturi ambazo zinajumuisha njia za uzalishaji mali na mambo mengine yenye thamani katika jamii. Kwa asili, nyimbo ni sehemu ya utamaduni. Mtu hutunga wimbo kutokana na yale aliyojifunza, aliyoyasikia na yale ayaonayo katika jamii husika kwa wakati huo. Kwa dhana hii, nyimbo ni zao la utamaduni wa jamii husika unaotokana na historia, uchumi, siasa na

ujumi unaohusika. Hii ni miktadha ya kijamii; yaani, inayomzunguka binadamu katika maisha yake ya kila siku ambayo huathiri kazi ya fasihi.

David (1975) anasema kuwa maudhui ya wimbo au kazi yoyote ya kifasihi huathiriwa na muktadha wa kijamii. Hii ina maana kwamba kazi hiyo huathiriwa kifani na kimaudhui. Mtunzi wa nyimbo ambaye ametunga nyimbo zake akiwa jela, hata kama kazi yake itakuwa imepanuka kwa kiasi fulani, hawezi kuukwepa muktadha huo. Anaendelea kusema kwamba, ikiwa wimbo utatungwa kwa kuzingatia muktadha, basi maudhui yake hueleweka kwa urahisi kwa mhakiki ikiwa kazi hiyo itahakikiwa kwa kuzingatia muktadha huo. Kwa hiyo, miktadha ina nguvu katika kuathiri sanaa yoyote hususani muziki. Humwongoza msanii kuimba si kile atakacho tu, bali kilichopo kwa wakati huo.

Ntarangwi (2004), akikisisitiza juu ya umuhimu wa athari za miktadha katika kazi ya sanaa, anasema kuwa hata mazingira ya kiwakati ambayo yanahusu hali halisi ya wakati msanii anapotunga kazi yake.Kwa mfano, ikiwa ni wakati wa jioni, huenda msanii akateua lugha kutegemea mazingira ya kutua kwa jua.Vilevile, mtunzi anaweza akaathiriwa na jua kali linalotoa mazigazi barabarani na kuyatumia kuunda taswira na picha katika kazi yake. Hali kadhalika, muktadha wa majira ya mwaka, kama vile kiangazi na masika hutoa athari katika uteuzi wa lugha, pamoja na kimaudhui.

Kwa hiyo, licha ya miktadha inayoweza kumzunguka na ikamsukuma msanii kuimba kwa kuifuata, bado kuna miktadha inayofungamana moja

kwa moja na nafsi ya msanii ambayo hawezi kuikwepa. Miongoni mwayo ni ule wa dini. Hii ni imani ya msanii; na ni muktadha asilia ambao upo mawazoni mwake. Ni swali la kujiuliza kuwa ikiwa msanii anaweza akaathiriwa na siasa ya wakati fulani, utamaduni na mahali anapoishi, je, dini ambayo ndiyo imani yake iliyomo nafsini mwake haitamwathiri kwa kiasi kikubwa kuliko mingine? Kwa namna hii, dini kama imani ya msanii ni kama muktadha unaoweza kuathiri sanaa.

Marijani Rajabu kama msanii asingeweza kujitenga na athari hizi za kimiktadha. Nyimbo zake alizoimba haziwezi zikawa nje ya yale aliyokuwa anayafahamu na kuyapitia katika kipindi husika ndani ya jamii yake. Marijani Rajabu alianza kuimba mwaka 1972. Kuanzia kipindi hicho hadi alipoacha kuimba kutokana na mauti; kuna matukio mbalimbali ya kihistoria na mabadiliko ya kijamii ambayo yamejitokeza na kuathiri utunzi wa nyimbo zake.

Miktadha Iliyomzunguka Marijani Rajabu

Hoja kuu ya makala haya ni kuchunguza athari za miktadha inavyowezakuathiri nyimbo na muziki wa dansi Tanzania kwa kuangalia maisha na nyimbo za Marijani Rajabu. Kulingana na historia ya maisha ya Marijani Rajabu na changamoto zake, falsafa na mitazamo yake, pamoja na nyimbo zake, ni matokeo ya miktadha anuwai ya kijamii. Miktadha hiyo ni ule wa kisiasa, kiuchumi, kiutamaduni, kijiografia, na kidini.

Muktadha wa Siasa na Utawala

Dhana ya siasa na utawala ni dhana ambazo si rahisi kutenganishwa. Siasa ipo kwa ajili ya kuongoza watu. Katika makala haya muktadha wa siasa na utawala utafupishwa kama (MSU), ambao, umejadiliwa kwa kuchanganya utawala wenyewe na siasa kwa pamoja.

Muktadha wa kisiasa na utawala, kwa kiasi kikubwa, una nafasi muhimu katika kumwongoza mtunzi na mwimbaji wa nyimbo juu ya kile ambacho anatunga na kuimba. Licha ya kwamba msanii anaweza akawa na mambo yake ambayo angependa kuyatoa kwa jamii, lakini nafasi ya siasa katika sanaa haiwezi kumwacha huru. Kwa msanii, Marijani Rajabu, siasa imeonekana kuwa ni miongoni mwa miktadha iliyomwongoza kwa kiasi fulani. Mfumo wa utawala unajidhihirisha katika nyimbo kadhaa kama vile, nyimbo zinazohusu kazi, hususani kilimo. Katika muktadha huu, tuliona namna mfumo wa utawala wa wakati huo ulivyosimamia sanaa kwa jumla.

Kabla ya kuanza kuangalia namna muktadha huu ulivyomwathiri msanii na nyimbo zake, ni vema tukarejelea kuhusu hali ya siasa ilivyokuwa kwa wakati huo. Miaka ya 1970 wakati ambao Marijani Rajabu alianza kuimba, siasa ya nchi ya wakati huo ilikuwa ni ya mfumo wa chama kimoja cha *Tanganyika African National Union* (T. A. N. U) tangu uhuru mwaka 1961, na baadaye Chama cha Mapinduzi (C. C. M) mnamo mwaka 1977wakati Marijani Rajabu anaanza kuimba, taifa lilikuwa na umri wa miaka kumi tangu lijinyakulie uhuru wake kutoka kwa Mwingereza. Kwa hiyo, taifa lilikuwa ni changa kisiasa na kiuchumi. Hivyo, kukawa na masuala ambayo viongozi waliyasisitiza kwa ajili ya maendeleo ya nchi,

pamoja na kupambana na wale walioitwa maadui watatu: ujinga, maradhi na umasikini. Serikali ilijiwekea mikakati mbalimbali ili kuona kuwa taifa linakuwa huru kwa kuondokana na maadui hao.

Licha ya juhudi za serikali kupambana na maadui hao, wasanii nao hawakuachwa nyuma, kwani walisaidia juhudi za serikali katika kutoa elimu kwa jamii namna ya kupambana na maadui hao. Maneno haya yanathibitika kupitia hotuba ya J. K. Nyerere ya mwaka 1962, kama ilivyonukuliwa na Songoyi na Lange (2010) kuhusu alivyozungumzia sanaa za maonesho na sanaa kwa jumla.

> ...kwa kutambua kuwa sanaa ni njia thabiti ya mawasiliano, lazima ikidhi matakwa ya wengi. Itumike kupandikiza elimu tumizi na inayotarajiwa na watu. Tunatambua kuwa sanaa ni burudani, lakini hii haitoshi kuiishia hapo. Lazima ilenge kufika mbali kwa kuelimisha jamii. Kwa hiyo, tutaimba kuhusu Ujamaa kama njia itakayotuondoa kwenye unyonyaji na umasikini. Tutaigiza kuhusu mtu ambaye ni mgonjwa na hataki kwenda hospitalini ili watu waone umuhimu wa kwenda hospitalini wanapokuwa wanaumwa (Wizara ya Utamaduni, n.d.13).

Dondoo hili ni sehemu tu ya msimamo na maelekezo ya serikali kuhusu wasanii na masuala mbalimbali ya kisiasa. Wasanii waliimba kuhusu Ujamaa na kuigiza masuala mbalimbali ili kuifanya jamii kuondokana na maadui watatu wa nchi. Tamko la Rais wa nchi ni kama sheria. Kwa hiyo, kazi za sanaa zilianza kuwa kama kipaza sauti cha wanasiasa.

Ushahidi kuwa muktadha huu (MSU) ulimwathiri Marijani Rajabu unajionesha kupitia nyimbo alizotunga ambazo zinahamasisha kufanya

kazi kwa bidii na maarifa. Nyimbo hizi ziliendana na mawazo ya viongozi wa kisiasa ili kuondokana na unyonyaji baina ya wenyewe kwa wenyewe na kunyonywa na mataifa yaliyoendelea. Mwalimu Nyerere alisema kuwa usipokuwa na uchumi imara unaokufanya ujitegemee utanyonywa tu, ndiyo maana kazi ikahamasishwa. Nyimbo kama vile "*Kumekucha*" na "*Alinacha*" zina maudhui yanayohamasisha kazi katika jamii. Kwa mfano, wimbo wa "*Kumekucha*" unawahimiza wananchi wa vijijini waamke wabebe majembe waelekee shambani. Nyimbo hizi, pia zimejadiliwa kwenye kipengele cha muktadha wa uchumi.

Hali kadhalika, kukawa na jukumu la kujenga jamii yenye kupenda kazi za mikono na kuacha kuthamini kazi za maofisini. Hali ambayo ilionekana kuwa ni kasumba ya Kikoloni. Mwalimu Nyerere na Serikali yake aliona kuwa taifa lisingeweza kujenga uchumi imara ikiwa watu watapenda kazi za maofisini na kuishi mijini kuliko vijijini, ambako wangejishughulisha na kilimo. Katika moja ya maandiko yake, Nyerere anasema:

> Twawezaje kutegemea nchi za nje na kampuni za nje kwa misaada na mikopo na rasilimali kwa maendeleo yetu bila kuhatarisha uhuru wetu? Waingereza wana methali isemayo 'Amlipaye mwimbaji ndiye huchagua wimbo'. Twawezaje kufanya hivyo bila kuzipa nchi hizo na makampuni hayo sehemu kubwa ya uhuru wetu wa kutenda tupendavyo? Ukweli wenyewe ni kwamba hatuwezi (wizara ya Utamaduni, n.d 13).

Hotuba hii ililenga kuandaa jamii yenye mtazamo chanya kuhusu utamaduni wao. Serikali haikufumbia macho baadhi ya watu ambao walionekana kuwa kinyume na utamaduni wao, hasa kwa wale waliojichukia kwa rangi zao na wale waliojithamini wao kutokana na elimu

ya Kimagharibi kuliko utu wa wenzao na utamaduni wao. Kwa hiyo, Serikali ikafanya juhudi ya kuhimiza wasanii kutunga nyimbo zinazohamasisha umoja na mshikamano wa watu, utamaduni wa mtu mweusi, na kauli mbiu za kitaifa. Miongoni mwa kauli mbiu hizo ni pamoja na umuhimu wa kilimo, kazi kipimo cha utu, utu ni afya, elimu na mengine mengi ya wakati huo. Ili serikali iweze kujiridhisha na hayo, kulikuwa na uhariri na udhibiti wa lazima kwa nyimbo za wasanii kabla ya kurekodiwa katika kituo cha redio cha taifa, kwa wakati huo Redio Tanzania Dar es Salaam (R. T. D). Kituo cha kurekodia cha R. T. D kilisimamia na kufanya makubaliano na wasanii kwa niaba ya serikali kama vile kuweka wimbo mmoja au mbili zinazosaidia kutangaza kauli mbiu ya serikali katika kila sahani ya santuri kutegemea idadi ya nyimbo zilizomo. Katika mahojiano yaliyofanyika baina ya mtafiti na Kitime (mwanamuziki wa muziki wa dansi) inaelezwa:

> . . . haikuwa rahisi kurekodi nyimbo kama unavyotaka bila kufanyiwa uhariri wa kina ili kulinda maadili na kutangaza masuala mtambuka ya wakati huo. Yalifanyika makubaliano ndipo suala la kuingia studio lilifuata (Tarehe 11/10/2014).

Hali nyingine ya kisiasa nchini iliyoathiri mwenendo wa nyimbo za muziki wa dansi ni ukombozi wa nchi za Kusini mwa Afrika zilizokuwa chini ya Ukoloni: Zambia (Northern Rhodesia) Msumbiji (Southern Rhodesia Mozambique) (Angola, Namibia (South West Africa) na Afrika ya Kusini. Serikali ya Tanzania haikuwa nyuma katika kuhakikisha kuwa nchi zote za Afrika zinakuwa huru. Kwa hiyo, ilishiriki kikamilifu katika harakati hizo za ukombozi. Haya yalikuwa ni madhumuni ya TANU, kama inavyoonekana katika kipengele (k) na (i):

> ... Serikali itashirikiana na dola nyingine za Afrika kuhakikisha kuwa nchi zote za Bara la Afrika zinakuwa huru (kipengele, k)

> Serikali itajitahidi kuleta amani na salama ulimwenguni kwa njia ya Chama cha Umoja wa Mataifa (kipengele, i).

Katika haya, Mwalimu Nyerere alisema kuwa, Tanganyika haitakuwa na amani ikiwa ipo sehemu ya ardhi ya Afrika inakaliwa na mabeberu.

Hili nalo lilimfanya Marijani Rajabu kuliimbia, ikizingatia kuwa Tanzania ndiyo ilikuwa Makao Makuu ya ukombozi wa nchi za Kusini mwa Afrika. Kwa hiyo, kwa wasanii akiwemo Marijani Rajabu, ulikuwa ni muktadha ambao kwa vyovyote vile usingemwacha huru . Muktadha huu wa utawala na siasa ulikuwa na athari kubwa katika nyimbo za Marijani Rajabu kama inavyodhihirika katika nyimbo ambazo aliziimba kulingana na matukio ya kisiasa na hali ya utawala. Miongoni mwa nyimbo alizoziimba msanii katika muktadha huu ni kama zifuatazo:

Muktadha wa Siasa na Utawala na Wimbo wa "*Sikitiko*"

Wimbo wa "S*ikitiko*" ni wimbo wenye maudhui yanayohusu hali halisi ilivyokuwa katika siasa za ubaguzi wa utawala wa Afrika Kusini. Pia, unayowahamasisha watu wa mataifa yote ya ndani ya Bara la Afrika. Maneno ya kipande hiki cha wimbo yanathibitisha:

> Kweli sikitiko, sikitiko,
> Kweli sikitiko linatupata mama,
> Kusema ukweli tukikumbuka mama,
> Na machozi yanatutoka, kusema kweli ,
> Tukiona wale wenzetu wanateseka maaamaa,
> Wako katika makucha ya watu weupe wachache,

Watu wasiothamini utu wa mtu,
Watu makatili kwa roho za watu,
Wanawaua ndugu zetu bila kosa,
Wanawaua ndugu zetu kama wanyama,
Na huku makaburu wanafurahia yoyo.

Wimbo huu unahusu ubaguzi wa rangi wa watu wanaoishi nchi ya Afrika ya Kusini. Watu ambao walikuwa katika mikono ya watu wenye makucha marefu wanaolenga kupora rasilimali na kuwatumia Waafrika kama vibarua wa bei nafuu. Msanii anasema kuwa hali hii haikubaliki na haivumiliki na binadamu yeyote anayeheshimu utu. Msanii anawabainisha watu hawa kuwa ni watu wasio na huruma na makatili kupindukia. Anaona kuwa ipo haja ya binadamu nje ya Afrika ya Kusini kuchukua hatua kwa kuwasaidia ili waondokane na maudhi hayo.

Makaburu wanaozugumzwa na msanii ni watu weupe kutoka nchi za Magharibi ambao walivamia eneo la Afrika ya Kusini tangu miaka ya 1652 na kuanza kujitwalia maeneo mbalimbali yenye madini na ardhi yenye rutuba kwa manuafaa ya nchi zao. Wakaanza kuwanyanyasa, kuwatenga na kuwalazimisha wazawa kufanya kazi katika migodi yao kwa ujira mdogo. Pia, walianza kuwaua kutokana na juhudi za Waafrika kuanza kupinga vitendo vya kibaguzi, Kama msanii anavyofafanua hapa:

Witooooooo (witoooo) ,
Afrika lazima tuikomboe (Lazima tuikomboe),
Makaburu tukawakatekate mama,
Lazima tuikomboe,
Kwa bunduki na mikuki na mapanga mama,
Lazima tuikomboe,
Iyoo mama lazima tuikomboe maama,
Lazima tuikomboe.

Marijani Rajabu anaonesha uovu na njia ya kuondokana na hali hiyo. Msanii anatoa mapendekezo ya kukabiliana na hali hiyo kwa kuungana pamoja ili kuikomboa Afrika ya Kusini na watu wake kwa kutumia njia na mbinu mbalimbali yakiwemo mapambano ya silaha kama mapanga, mishale, bunduki na hata kwa kelele za kuzomea zinazoashiria kuchoshwa na kukerwa kwa jambo hilo.

Muktadha wa Utawala na Wimbo wa "*Ukatili ni Unyama*"

Wimbo wa "*Ukatili ni Unyama*" ni wimbo ambao maudhui yake yanaonesha thamani ya watenda mema, hususani, mashujaa waliojitoa mhanga kuwakomboa wenzao katika siasa za Afrika ya Kusini na kwingineko. Wimbo unalaani ukatili kwa nguvu zote. Unasema:

> Kweli dunia ina watu wengi na mambo tofauti,
> Kuna wakatili na wengine wenye huruma,
> Kuna wadanganyifu na wapenda haki,
> Watu wengi hupata sifa kwa ukarimu wao,
> Na wengine hupata sifa kwa ushujaa wao,
> Wengine hulaanika kwa ukatili na ushenzi wao.

Wimbo huu unatukuza wema na kulaani ukatili. Katika hali ya kisiasa wakati ule, ulilaani udhalimu uliokuwa ukitendwa dhidi ya watu wa nchi za Kusini mwa Afrika na tawala za wadhalimu, wakoloni wa Kireno, Kiingereza na walowezi weupe (Makaburu). Hawa wote kila mmoja kwa wakati wake wanakumbukwa kwa namna walivyowanyanyasa Waafrika. Pia, wimbo unatukuza mashujaa wote waliojitoa mhanga kupigania udhalimu huo.

Marijani Rajabu anaanza kwa kuwapongeza mashujaa walioamua kupambana dhidi ya udhalimu wa Makaburu. Anaiasa jamii kuendelea kuwakumbuka bila kuwasahau kutokana na walivyojitoa mhanga kupambana na siasa za ubaguzi wa rangi. Mashujaa hao ni wale walioamua kuongoza mapambano haya kama vile, hayati Nelson Madiba Mandela ambaye hawezi kusahaulika katika historia ya nchi yake. Hali kadhalika, Mwalimu Nyerere kwa kukubali nchi yake kuwa mstari wa mbele katika kupambana na siasa za ubaguzi wa rangi. Mashujaa wanaotajwa na msanii huyu ni wapiganaji ambao nao hawakuogopa kumwaga damu zao, wakaamua kupigania haki za watu wanyonge. Hawa na wengine watakumbukwa kwa matendo yao mema. Anaona kuwa watu wenye kutenda mema kwa ajili ya watu wa taifa lao, basi, huwa wameandika matendo yao kwa kalamu ya dhahabu na kuacha historia isiyofutika kwa vizazi vyote.

Msanii anaamini kuwa ukatili hauna heshima duniani wala mbinguni kwa Mungu. Msanii, pia anawalaani hawa makaburu waliotenda matendo yaliyovuka mipaka ya ubinadamu kwa kuamua kuwaua hata watoto wasio na hatia. Mauaji ambayo yalilaaniwa na kila mpenda haki duniani kote, na anaomba walaaniwe akisema:

> Makatili tunawapiga laana ee laana kuubwa,
> Watu gani wasio na huruma ee,
> Kuzitoa roho za watu bila sababu ee ,
> Hata watoto wadogo wamekosa nini ee?
> Mtakwenda sema nini mbele ya Mungu ee.

Msanii amewalaani hadi hatua ya mwisho kabisa. Katika kuhitimisha laana hizi, anafikia hatua ya kujiuliza ikiwa watu hao waliotenda matendo hayo wanamwamini Mungu au la. Watakwenda kujibu nini kwa Mungu

atakapowauliza kuhusu mauaji ya watoto na mateso kwa watu wasio na hatia. Kwa hiyo, nyimbo zote mbili, yaani, ule wa *Mateso* na *Ukatili ni Unyama,* kwa pamoja zinasadifu muktadha wa siasa na utawala wa wakati huo , yakiwemo mauaji ya halaiki ya watoto hasa ya tarehe 16 juni, 1976 katika jiji la Johannesburgh eneo la Soweto, nchini Afrika Kusini.

Muktadha wa Kiuchumi

Muktadha huu hapa utajulikana kwa kifupi kama (MU). Pengine kabla ya kueleza namna muktadha wa uchumi uliyoathiri maisha na nyimbo za Marijani Rajabu, ni vema ikaeleweka hali ya uchumi ya wakati huo na mwitikio wa jamii. Uchumi wa nchi wa kipindi kuanzia miaka ya 1970 ulikuwa bado haujakaa kutokana na nchi kutoka kwenye makucha ya watu weupe. Kuanzia hapo, nchi ilitakiwa kujenga uchumi wake kwa nguvu zote za watu waliopo mjini na vijijini. Waliopo mijini walitakiwa kufanya kazi kwa bidii mahali walipo, ikiwa ni ofisini au viwandani. Hali kadhalika, waliopo vijijini walihamasishwa kufanya kazi za kilimo, kama Nyamahanga (2015) anavyosisitiza kuwa hali ya uchumi wa Tanzania ilitofautiana kipindi hadi kipindi kutegemeana muktadha wa siasa na uchumi wa muhula husika. Kwa mfano, licha ya kuwa kulikuwa na hali ngumu ya kiuchumi katika miaka ya 1970, hali hiyo haikuwa sawa na hali ngumu ya uchumi ya miaka 1980. Vilevile, hali ya miaka 1990 haikuwa sawa na ya miaka 1970 na 1980.

Katika utafiti huo, anaendelea kueleza kwamba, uchumi wa Tanzania ulianza kuimarika kuanzia miaka ya 1970, ilipofika mwaka 1978 ndipo uchumi wa nchi uliyumba kutokana na vita kati ya Tanzania na Uganda.

Juhudi na hatua hizo za kiuchumi ziliharibiwa na vita, ambayo vilivyogharimu maisha ya wananchi na mali zao. Fedha nyingi zilihitajika kununulia silaha na chakula kwa ajili ya wapiganaji. Kwa hiyo, watu wakachangia chakula, fedha na mifugo yao. Ushiriki huu wa wananchi katika vita hivi, uliwafanya wananchi kushuka kiuchumi. Kwa mfano, katika kutoa mifugo kulisababisha baadhi ya wananchi kukosa maksai wa kulimia mashamba yao. Hivyo, kilimo kikadorora. Hali ikawa ngumu kwa mtu mmoja mmoja na nchi kwa jumla. Ofisa huyo aliendelea kusisitiza kuwa hali ya Watanzania ilikuwa ngumu kiasi cha watu kuvaa mifuko ya mbolea (*viheseni*) na magunia. Watu walipanga foleni kwenye maduka ya ushirika ili kupata huduma kama nguo na hata sabuni.

Mtafitiwa mwingine ambaye pia ni askari mstaafu wa Jeshi la Polisi, katika mahojiano yaliyofanyika Majohe – Gongolamboto, alikuwa na haya ya kusema:

> Ili kuinusuru nchi na hali ngumu ya uchumi, serikali ilihamasisha utekelezaji wa Sera ya "Siasa ni Kilimo." Sera ambayo ilienea mijini hadi vijijini. Hata waliokuwa wakiishi mijini walijikuta wakijihusisha na kilimo pembezoni mwa mji au vijijini kwao kama kiitikio cha kauli hiyo ya serikali, ingawa utekelezaji wake ulikwisha kuanza tangu mwaka 1971 (John Adamson: Mahojiano 15/ 10/ 2015).

Kutokana na hali ngumu ya uchumi, kukawa na nyimbo zilizohamasisha kazi, hususani kilimo. Katika nyimbo za miaka ya sabini utagundua kuwa kuna nyimbo zinazohimiza watu waliopo vijijini wakazane katika kilimo; kuna wakati, watu waliokuwa mijini walihamasishwa kurudi vijijini ili

kuunganisha nguvu vijijini. Hali ya uchumi ya wakati huo iliwaelekeza wasanii nini cha kuimba na kuipambanua hali hiyo vya kutosha. Serikali na wasanii walipeperusha bendera yenye maudhui ya kufanana, ikiwa ni kutekeleza maagizo ya chama na serikali. Mbali na nyimbo zilizohusu kilimo, zilikuwepo pia nyimbo zilizohamasisha umuhimu wa kazi kwa jumla wake kijijini au mijini. Kwa mfano, "Kazi ni kipimo cha utu" ndio ulikuwa ujumbe. Kila anayechaguliwa kuwa kiongozi ilikuwa ni lazima awe ni mtu anayeheshimu kazi na mtu mwenye kipato halali kinachokidhi mahitaji yake.

Wana muziki na nyimbo zao walishiriki hali hii. Suriano (2012) anaeleza kuwa muziki wa dansi ulivamiwa na wana muziki wasio na vipaji ili kujipatia kipato badala ya kujiingiza katika shughuli za kiujambazi. Nyimbo nyingi zilitungwa zikielezea hali ngumu kiuchumi. Hali hii ya uchumi iliathiri pia muziki wa Marijani Rajabu. Miongoni mwa nyimbo zilizoimbwa katika kipindi hiki, zipo nyimbo kadhaa ambazo zinasawiri muktadha huu wa uchumi. Nyimbo hizo zilikuwa na maudhui yanayosisitiza umuhimu na thamani ya kazi katika jamii. Miongoni mwa nyimbo hizo ni "*Alinacha*", "*Kumekucha*" na "*Masudi*".

Muktadha wa Uchumi na Wimbo wa "*Alinacha*"

Wimbo wa "*Alinacha*" unahusu tamaa ya kupata mali au utajiri wakati hakuna juhudi zozote za kufanya kazi. Maudhui yake yanailekeza jamii kuhusu njia halali za upatikanaji wa mali. Wimbo unasema:

> Alinacha zitakuponza wewe,
> Unawaza pesa, mamilioni,
> Gari kubwa na nyumba nzuri (ajabu),
> Hata kazi huna!
> Chanzo cha nyumba nzuri na gari uwe na pesa,

Sasa pesa utapata wapi bila kazi,
Fanya kazi ujenge taifa Alinacha ee,
Fanya kazi hiyo,
Sisi sote tumeumbwa kuhangaika eeeh,
Hangaika usikate tamaa Mungu anakuona,
Iko siku utafanikiwa kama wenzio eeh,
Fanya kazi hiyo.

Wimbo huu unahusu nafasi ya kazi kwa binadamu. Msanii anaonesha kuwa kufanya kazi ndiko kunakoweza kumsaidia mwanadamu kupata mahitaji mbalimbali ya msingi na yale ya anasa. Anahimiza watu kupenda kufanya kazi ili kujipatia kipato halali. Msanii anasisitiza umuhimu wa kufanya kazi katika jamii kupitia kwa mhusika Alinacha ambaye anataka mambo makubwa bila pesa; na ili apate pesa lazima afanye kazi, ndipo anaweza kununua gari, kujenga nyumba nzuri, na mengineyo.

Marijani Rajabu anasisitiza kuwa kufanya kazi ndiyo wajibu ambao mwanadamu amepewa na Muumba wake, kama anavyodhihirisha kuwa mtu afanye kazi, siku ipo Mungu atamjalia kufanikiwa, kama aimbavyo:

Sisi sote tumeumbwa kuhangaika eeeh,
Hangaika usikate tamaa,
Mungu anakuona,
Iko siku utafanikiwa kama wenzio eeh.

Ili kujenga maudhui ya wimbo huu vizuri, msanii amerejelea simulizi ya Bwana Alinacha ambaye si mgeni kwa Waswahili. Katika hadithi hiyo, Bwana Alinacha alikuwa mfanya biashara tajiri, lakini alikuja kufilisika. Akavunjavunja vikombe na sahani za udongo, akaanza kuhesabu vipande akiamini ni fedha. Hadithi ya Bwana Alinacha imekuja kujulikana kama ruya au ndoto za mchana ya mtu kufikiria hali isiyo halisi. Kwa hiyo, jina 'Alinacha' si geni, ni jina ambalo hutumika kukejeli watu wenye tabia za

kialinacha. Utasikia mtu akimwambia mwenziwe kuwa "Una ndoto za Alinacha," yaani, ni ndoto za mchana ambazo mtu anajiwazia na si rahisi kutekelezeka. Kwa kutumia simulizi hii, Marijani Rajabu aliweza kufikisha ujumbe uliokusudiwa, unaowataka watu wafanye kazi kama sera za chama na serikali zilivyoelekeza.

Muktadha wa Uchumi na Wimbo wa "*Kumekucha*"

Wimbo wa "*Kumekucha*" unahamasisha watu kufanya kazi. Unahimiza pia watu kurudi kutoka mijini na kwenda kuunganisha nguvu huko vijijini kwa ajili ya kilimo ili kuwashinda maadui watatu: ujinga, maradhi na umasikini. Wimbo unasema:

> Kumekucha sasa kumekucha,
> Majogoo vijijini wanawika,
> Na sasa jua mbinguni linatoka ,
> Wazalendo amkeni tufanye kazi sasa,
> Oh oh mama twende mbele ,
> Oh oh ohooo twende mbele sasa tusonge mbele,
> Kwa majembe mabegani tuende mbele,
> Na mapanga mikononi tusonge mbele,
> Sote twende vijijini tukalime sasaaa.

Wimbo huu uliimbwa kama kiitikio cha Siasa ni Kilimo ya miaka ya 1970 ambayo ilihamasisha kilimo kama ndiyo njia pekee ya kuondokana na umasikini na kupambana na adui njaa na maradhi.

Maudhui ya wimbo huu ni watu kufanya kazi. Wimbo huu, licha ya kuhamasisha watu kuamka na kubeba mapanga, miundu, mashoka na majembe mabegani, unawataka watu waliopo mijini warudi vijijini kuunga mkono juhudi za kilimo kwa maendeleo ya taifa. Kuna wakati wimbo huu

uliwahi kuwa unatumika katika kituo cha Radio Tanzania Dar es Salaam (R. T. D) kama ishara ya kuamsha watu asubuhi nyakati za saa kumi na moja alfajiri. Baadhi ya watu waliupokea kuwa ndio kiamushi chao, na wengine hawakuupokea kabisa hususani baadhi ya vijana na watu wavivu.

Muktadha wa Kiutamaduni

Utamaduni ni jumla ya mambo yote yanayobuniwa na jamii ili kukidhi utashi na maendeleo yake. Kwa maneno mengine, utamaduni ni mwenendo wa maisha ya jamii, mtazamo wa mambo, na taratibu zao ya kuendesha maisha zinazowatofautisha wao na jamii nyingine. Utamaduni ndicho kitambulisho kikuu cha taifa lolote na ni kielelezo cha utashi na uhai wa watu wake. Kwa hiyo, nguzo za utamaduni huu ni mila desturi, lugha na michezo na historia yake. Mila ndizo ambazo huhalalisha matendo ya jamii. Mtu akiwauliza watu kuwa kwa nini mnafanya hivyo, atajibiwa kuwa hii ni mila yetu. Basi, tunaweza kusema kuwa mila ni taratibu zisizoandikwa ambazo huiongoza jamii.

Mila na desturi hujengwa na hukomaa na kisha hurithishwa kutoka kizazi kimoja na kingine. Desturi huanza kama tabia ya mtu au ya kundi na baadaye ikizoeleka huwa ndiyo namna halali ya mtu au watu kutenda. Hivi ndivyo watu katika jamii hukemea tabia mbaya ili zisije zikaota mizizi na kuwa ndiyo desturi. Hali kadhalika, jamii huzilinda na kuzisifia mila na desturi nzuri. Kadri muda unavyopita ndivyo mazingira ya kijami hubadilika, huku baadhi ya mila na desturi zikionekana kupitwa na wakati. Hapo jamii hutakiwa kuachana na mila na desturi hizo na kubuni nyingine zinazokwenda na wakati, ambazo zinakidhi mahitaji ya jamii.

Jukumu la kuzikemea na kuzibadilisha mila hizo zilizopitwa na wakati huwa ni jukumu la jamii yenyewe na wasanii waliomo kwenye jamii zetu. Kuna wakati, na kwa baadhi ya wasanii huwa ni daraja la jamii la mila na desturi. Kwa maana kuwa, kwa msanii anayezingatia utanaduni, anazipitisha mila na dsturi zilizo bora na kuzizuia zile zisizofaa ili zisivuke upande wa pili wa daraja.

Muktadha wa utamaduni husababisha Fasihi iwe na sifa ya kujiegeza zaidi kwenye maisha ya watu na namna wanavyoishi katika eneo husika. Sanaa iliyozingatia hasa muktadha wa utamaduni huwa na lengo la kubadilisha tabia au kuzikanyaga mila na desturi zisizofaa. Hata hivyo, msanii aliyetunga kazi kwa kuzingatia utamaduni anayo nafasi ya kusifia mila na desturi zinazofaa ili watu waendelee kuishi katika mkondo huo na pengine kuuboresha zaidi. Utamaduni hujumuisha nyanja zote za kimaisha zikiwemo, amali, kaida na desturi katika kujiletea maendeleo. Yote haya yana umuhimu kwa sababu, kwa kazi husika huwa imezingatia ujumi wa utamaduni wa jamii. Hivyo, ni jukumu la msanii kukumbuka kuwa kazi husika ameieleza kwa nani na kwa utamaduni wa wakati upi.

Kabla ya kuja kwa wageni; yaani wafanyabiashara, wamishenari na wapelelezi na baadaye Ukoloni kamili, jamii za Afrika, zikiwemo za Tanzania zilikuwa na utamaduni wake ambao ulitofautiana kutokana na mifumo ya kiuchumi, kijamii na mazingira. Jamii hizi zilikuwa na lugha zilizobeba dhana za mitazamo na taratibu za kuendesha maisha. Watu waliishi katika mazingira kulingana na hali zao.Wageni hao walileta

mifumo tofauti ya kiuchumi na kijamii na kuathiri mifumo ya tamaduni zilizokuwepo. Mitazamo ya taratibu za kidini, mavazi, lugha na mengineyo viligeuzwa ili kuendana na tamaduni za kigeni. Wageni hao walijaribu sana kuwafanya wananchi waamini kuwa hawakuwa na utamaduni au walikuwa na utamaduni usiofaa (Sera ya Elimu ya Utamaduni 1962: 4).

 Kwa kipindi chote kuanzia wakati huo hadi miaka ya 1970, wakati Marijani Rajabu anaanza kuimba, chama na serikali vilikuwa vikipinga kuiga utamaduni wa kigeni na kuhimiza kuendeza utamaduni wa Tanzania katika nyanja mbalimbali. Hotuba za viongozi, akiwemo Mwalimu Nyerere, zilisisitiza jambo hilo. Hali kadhalika, wanamuziki, akiwemo Marijani Rajabu, walishiriki kupeleka ujumbe kwa umma. Nyamahanga (*keshatajwa*) ameonesha kuwa nyimbo nyingi za wakati huo zilisheheni maudhui ya kiutamaduni kuhusu watu kupenda kwao, badala ya kupenda ugenini, kupenda utamaduni wao kuliko wa Mzungu, na kuthamini rangi zao. Huu ndio ulikuwa muktadha wa utamaduni uliomzunguka Marijani Rajabu, ambao pia uliathiri pia fani na maudhui ya nyimbo zake.

Katika muktadha wa utamaduni, Marijani Rajabu alitunga na kuimba nyimbo zilizokuwa na maudhui mbalimbali yenye kuisisitiza jamii kuzingatia utamaduni wa Mtanzania katika shughuli zao, kama vile, mapenzi, ndoa na urembo.

 Mktadha wa Utamaduni na Wimbo wa "*Mayasa*"
Katika kipindi hiki kulizuka mtindo miongoni mwa vijana wa kike na wa kiume kuiga utamaduni wa kigeni katika mavazi na mapambo. Vijana wa

kiume walikuwa wanavaa mashati na suruali za kubana; huku wasichana wa kijipamba na kujipodoa kwa kitumia dawa za kujichubua ili wawe wazuri. Marijani Rajabu alililiona hili na kuonya katika wimbo wa *Mayasa*. Maneno ya kipande cha wimbo yanasema:

Mayasa mbona wanichana mbavu bibiye,
Sura yako mbona sasa imekuwa hivyo,
Nakuuliza mbona hata kunijibu hutaki?
Umenikasirikia kama mimi ndio nilikutuma,
Sura yako na ulivyokasirika mama eee,
Ndio mimi wazidi kunichana mbavu Mayasa,
Dada yako jana alipita kunieleza,
Lakini mimi hata kidogo sikumuamini,
Kanambia ulizidisha tamaa ya urembo,
Mawazo yako uwe mzuri kuliko ulivyoumbwa,
Mayasa tazama sasa ulivyobadilika aaa,
Urembo umekubadilisha sura yako ooo,
Nasikia ukachanganya madawa ya nywele,
Ukaona bado na mengine madawa ya ngozi,
Mchana kutwa hubanduki kwenye kioo,
Sujui mama ulitaka uwe sawa na Malaika...

Mayasa alikuwa na uzuri wa asili. Nywele zake zilikuwa nzuri na ngozi yake ilikuwa inapendeza. Lakini kwa tamaa ya kutaka kuwa kama malaika akachanganya madawa yakamharibu. Mayasa ameharibika kiasi cha kuwa kichekesho. Anawafanya watu wacheke kiasi cha kuchanika mbavu.

Hayo ndiyo madhara yaliyowapata wasichana wale waliotafuta urembo wa kuiga wakati huo, na jina la Mayasa, likawa ni msamiati wa kumwelezea msichana wa urembo wa bandia.

Muktadha wa Utamaduni na Wimbo wa "*Ndoa ya Mateso*"

Ndoa ya Mateso ni wimbo unaoakisi hali halisi ya ndoa zinazokabiliwa na matatizo yanayosababishwa na mfumo dume ambao umejengeka katika

mila na tamaduni nyingi za hapa nchini. Kwa utamaduni huu, mke hana haki ya mali iliyopo kwenye familia na matumizi yake. Mume ndiye mwenye haki yote. Mke na watoto ni kilio na kulalamika, kuzilalamikia mamlaka ambazo kwa sehemu kubwa huongozwa na wanaume, na huambiwa wavumilie. Wimbo unasema:

Niulizieni enyi walimwengu,
Huyu mwanaume anavyonitesa,
Hii ndio haki au ni mateso,
Kanitoa kwetu kwa baba na mama,
Kwa vigelegele na heshima nyingi,
Tazameni sasa anavyonigeuka.

Utamaduni huu   ulionekana kumkera Marijani Rajabu na kuamua kusimulia kisa kwa njia ya wimbo ambao unaichora familia yenye ndoa ya mateso. Wimbo huu umehusisha wahusika kadhaa, mwanamke anayelalamikia mateso katika ndoa yake, mumewe anayelalamikiwa, mamlaka na watoto wanaotajwa kuwa wanapata taabu kutokana na mwanaume kuitelekeza familia.

Mambo anayoyafanya mwanaume huyu, ambayo msanii anaonekana kutoafiki, ni kunyimwa mkewe na watoto wake haki ya kumiliki na kutumia mali kwa manufaa ya familia. Badala yake, mwanaume anamiliki na kutumia mali hiyo , tena kwa anasa na sterehe zake na kuiacha familia katika mateso. Maneno katika sehemu ya wimbo yanasema,

Mambo anayoyafanya ni aibu kusema,
Kwa kuwa leo nina uchungu nitakueleza,
Hapa unapotuona hatuna chochote nyumbani,
Mume wangu haonekani sijui yuko wapi,

> Anababaishwa na anasa za mjini,
> Bibi kanitupa na watoto hawajali,
> Pesa zake zote zinaishia nje,
> Kwa makuku ya kukaanga,
> Mimi na mkate mkavu.

Anasa anazozifanya ni pamoja na ulevi wa kupindukia ambao mkewe amechoshwa kiasi cha kuomba talaka yake. Mila kama hizi zilikuwa zimeshamiri na bado zipo kwa baadhi ya jamii hapa Tanzania. Mila hizi mbovu ni kwa kikwazo kwa watoto na katika kusimamisha nguzo ya mwanamke kwa ajili ya maendeleo yake na familia na taifa kwa jumla.

Muktadha wa Utamaduni na Wimbo wa "*Uke Wenza*"

Wimbo huu wa "*Uke Wenza*" unahusu adha ya ndoa za mitala ambazo katika utamaduni wa jamii nyingi za Tanzania ni jambo la kawaida. Marijani Rajabu, katika wimbo huu anamwonesha mwanamke mmoja, rafiki yake na mama Fatu aliye katika mitala, akieleza hali mbaya aliyonayo mama Fatu kutokana na uke wenza. Wimbo unasema:

> Kweli mama Fatu nilipokuona,
> Sikuamini macho yangu,
> Nilikuwa kama nipo ndotoni,
> Mama Fatu shoga yangu,
> Ama kweli hujafa hujaumbika,
> Naamini ya walimwengu,
> Jinsi umbo lako lilivyobadilika ni masikitiko kwangu,
> Hebu nieleze umepatwa na saibu gani.

Katika wimbo huu, Marijani Rajabu anaonesha namna utamaduni huu unavyotesa wanawake, huku wanaume wakiona fahari. Mtindo wa uimbaji ambao Marijani ameutumia ni wa kupokezana kati ya mama Fatu na rafiki

yake. Marijani Rajabu anapingana na utamaduni huu ambao umeenea katika jamii za Pwani ya bahari ya Hindi na kwingineko. Utamaduni huo umefanya umbo la mama Fatu limebadilike kiasi cha kutokutambulika na waliomfahamu.

Kutokana na mjadala kati ya mama Fatu na rafiki yake, msimamo wa Marijani Rajabu ni wakimapinduzi. Marijani Rajabu hakuwa mfuasi kipofu wa utamaduni na desturi za jamii. Hataki kuwa mfuasi kipofu wa utamaduni unaokandamiza mtu mwingine.

Muktadha wa Utamaduni na Wimbo "*Mapendo*"

Wimbo huu wa *Mapendo* ni miongoni mwa nyimbo za Marijani Rajabu ambazo zinaingia moja kwa moja kwenye muktadha wa utamaduni. Maneno ya wimbo ni kama haya:

> Yule mvulana mimi nimeshampemda,
> Sioni sisikii mapenzi yamenizidi nguvu mama,
> Sio mimi ni sababu ya mapendo ooo,
> Nasema bila kuficha aa,
> Mwingine simtaki tena mama aaa,
> Siyo mimi ni sababu ya mapendo ooo,
> Mnayemtaka nyinyi mbona mimi simpendi jama aa,
> Siyo mimi ni sababu ya mapendo oo.

Wimbo huu unapinga utamaduni wa kulazimisha ndoa; wazazi kuwachagulia watoto watu wa kuoa au kuolewa nao. Marijani Rajabu anamtumia msichana ambaye wazazi wake wanataka aolewe na mwanaume ambaye hamtaki; yeye ana kijana mwenzake ambaye amependana naye. Katika wimbo huu, wazazi wanaonekana kuwa wameshampata mume mtarajiwa wa binti yao.Binti ameng'amua mpango unaofanywa na wazazi

wake kuhusu kumchagulia mume ambaye ni mtu mzima sawa na babaye wa kumzaa kwa umri. Kwa hekima yake, binti anaamua awaambie wazazi wake kuhusu mchumba waliyependana naye; na kwamba wanatarajia kufunga ndoa. Wazazi wanamlazimisha binti yao kwa sababu mume ni tajiri. Binti anaona kuwa utajiri huu si kitu ila zaidi yeye ni kuona anaolewa na mtu ambaye ni chaguo lake. Binti anasema kuwa yupo tayari kula chochote na kuishi katika hali ya umasikini ilimradi tu anaishi na ampendaye. Hapa msanii anathibitisha:

> Oo jama niacheni e mwenzenu nimeshapenda jama,
> Mapenzi hayana masikini wala tajiri ni kwa mtu yeyote,
> Oo jama niacheni e mwenzenu nimeshapenda jama,
> Hata kama masikini mimi niko radhi kuishi naye eee,
> Oo jama niacheni e mwenzenu nimeshapenda jama,
> Hata kama kwenye pango tutakwenda kuishi sote ee,
> Oo jama niacheni e mwenzenu nimeshapenda jama,
> Walimwengu walikwisha sema kipendacho roho hakina
> dawa eeee.

Katika muktadha wa kitamaduni wa jamii iliyomzunguka msanii huyu, yaani utamaduni wa Kiswahili, mtoto alikuwa ni lazima awatii na afuate masharti ya wazazi, hasa katika suala la ndoa. Marijani Rajabu hakufungwa na utamaduni huo, yaani kuupigia upatu; alipinga suala hilo kupitia kwa mhusika katika wimbo huu.

Mktadha wa Utamaduni na Wimbo wa "*Pendo*"

Wimbo huu wa "*Pendo*". maudhui yake ni yale yale ya wimbo wa sababu ya mapendo. Msanii anaonesha kuwa penzi halihitaji kulazimishana. Ufuatao ni wimbo wenyewe:

Pendo!Pendo! Kulazimishana !

Pendo pendo yafaa kulingana!
Uzegeni kamuoza mwanaye kwa baba Hamisi!
Sababu Hamisi hajambo kidogo,
Ana nyumba tatu na kiunga cha minazi,
Pendo! Pendo! Kulazimishana !
Pendo pendo yafaa kulingana!..

Katika wimbo huu msanii amekusudia kumwonesha mhusika, mzee Uzegeni anayetaka kumwoza binti kwa mzee Hamisi ambaye si wa rika la binti yake. Mzee Hamisi anapigiwa chapuo na mzee Uzegeni kumwoa binti yake kutokana na kuwa na hali njema kifedha. Binti hayupo tayari kuolewa na mtu mzima asiye chaguo lake tena wa umri sawa na babaye. Analazimishwa kwa faida ya wazazi wake. Ujumbe ni kwamba jamii zenye utamaduni wa kulazimisha watoto wao kuolewa zinache tabia hiyo. Tabia ya kujali mali kuliko thamani ya ndoa imejaa uchu wa kinyama. Tabia ya kulazimisha watoto kufuata utashi wa wazazi wao si tabia inayofaa; haikubaliki zama hizi na zile.

Muktadha wa Kijiografia

Waandishi na wasomaji wa kazi za fasihi wanatambua kuwa muktadha wa kijiografia ni kigezo muhimu hususani kwenye mtindo wa masimulizi. Katika uelewa wa kawaida kabisa, hadithi hutofautiana kidhima kutokana usimuliaji kutegemea eneo la kijiografia. Zaidi ya hayo, hata sifa za wahusika hutofautiana. Yaani, kama ni mhusika mnyama, basi, mnyama huyo huyo anaweza kuwakilisha dhana tofauti au dhana moja ikawakilishwa na wanyama tofauti. Senkoro (n.d) katika Fasihi ya Majaribio anasema kuwa mnyama sungura kwenye fasihi ya Afrika Mashariki ni mnyama anayewakilisha watu wajanja, lakini kwa nchi ya

Ghana mnyama anayewakilisha dhana hiyo ni buibui. Kwa hiyo, mahali alipolelewa au mahali alipo msanii wakati anaumba sanaa panaweza kuathiri, si tu majina ya wahusika, bali hata lugha na ujenzi wa dhana kitaswira katika kazi yake. Aidha, tunaposoma kazi ya fasihi kuna mambo ya msingi ya kujiuliza kama vile, kwanza, ni sifa zipi za kimahali zimejidhihirisha katika kazi, pili, eneo hilo limepambanuliwa kwa kutumia nyanja zipi, na hatimaye, tatu, je, msanii amechota sifa za kimahali na kufanikiwa makusudio yake kisanaa na kidhima?

Marijani Rajabu alizaliwa na kulelelewa katika jiji la Dar es Salaam katika viunga vya katikati ya jiji, muktadha ambao ulimwathiri kimaudhui na kifani. Miji ina maudhui yake, na hali kadhalika, vijiji vina maudhui yake na mengine huweza kupatikana kotekote kwa kiwango sawa au cha kuzidiana. Ntarangwi (2004) anasema kuwa jambo la kuzingatia ni kwamba muktadha wa kijiografia husaidia mhakiki kupima ubora au ubovu, ukweli au uwongo wa matukio, uhalisi wa mambo na fikra za msanii katika misingi ya ukweli wa hali ya maisha ya watu katika muktadha husika. Anaendelea kusema kuwa kwa mhakiki kujua jumuiya ambamo kazi ilitungwa ataelewa sababu za msanii kuteua lugha na maudhui ya aina fulani.

Ukweli huu una mashiko kwa sababu mazingira alimotungia kazi msanii huathiri lugha iliyotumika ambayo humtambulisha msanii. Kwa hiyo, athari za eneo kama muktadha kwa mtunzi wa kazi ya sanaa. Marijani Rajabu alizaliwa, kukulia na kuishi Dar es Salaam, jiji ambalo lina mchanganyiko wa jamii kutoka maeneo mbalimbali ya nchi na dunia. Kwa

namna moja au nyingine, aliathiriwa na mazingira ya jiji hilo na athari hizo zinaonekana katika fani na maudhui ya kazi zake. Nyimbo zake zimesawiri uhalisi wa maisha ya watu wa jiji la la   Dar es Salaam kwa wakati huo. Athari hizi zinaonekana dhahiri katika maudhui ya nyimbo zake. Kwa mfano, wimbo wa "*Ndoa ya Mateso*" ni miongoni mwa nyimbo zinazosawiri maisha ya mjini. Sehemu ya wimbo inasema:

> Mambo anayoyafanya ni aibu kusema,
> Kwa kuwa leo nina uchungu nitakueleza,
> Hapa unapotuona hatuna chochote nyumbani,
> Mume wangu haonekani sijui yuko wapi,
> Anababaishwa na anasa za mjini,
> Bibi kanitupa na watoto hawajali,
> Pesa zake zote zinaishia nje,
> Kwa makuku ya kukaanga...

Kuparaganyika kwa ndoa na kuvunjika kupo hata vijijini, lakini sababu za kuvunjika kwa ndoa inayoelezwa katika wimbo huu ni tofauti; ni mtindo wa maisha ya ki-mjini umemteka mwanaume huyo.

Wimbo mwingine unaosawiri maisha ya watu wa mjini katika suala la mapenzi ni wimbo wa "*Siwema*".Katika wimbo huo, Siwema ni mwanamke wa mjini ambaye anafanya kila njia kutumia uzuri wake kumbabaisha mwanaume, amteke na asifurukute. Bahati nzuri mwanaume huyo akashtukia hila hizo. Sehemu ya wimbo inasema:

> Siwema, usinipe mateso ya moyo,
> Na sasa nimechoka, ukweli nasemaaa aah,
> Nia na madhumuni yako,
> nimeshavitambua siwema dada,
> Nilidhani nimepata mpenzi wa kweli,
> Kumbe nimepatikana na mambo ya ajabu,
> Unajitapa, mbele ya rafiki zako,

Kwamba mimi sina la kusema mbele yako,
Umeniweka kwenye kiganja,
Unalotaka, ndilo ninalofanya,
Sababu wewe ni mzuri sana,
Siwezi kupata mwingine kama wewe,
Siwema dada unajidanganya.
Wema wangu ndio ulioniponza,
Fadhila zangu kumbe kwako ni bure,
Malipo yake kunifanya mbaya,

Kwa kawaida mambo haya hata kijijini yapo, lakini ushahidi unaokuja zaidi kuwa mambo haya yalikuwa mjini ni kutokana na maneno ya sehemu ya wimbo yanayoonesha juhudi za mwanaume za kuzunguka nchi akimtafuta msichana mrembo anayempenda, ameishia kuwaona warembo wengi wenye tabia njema, na wenye kujipamba hasa, wakapambika. Maneno hayo, yanawasawiri wasichana wa mijini ambao hufanikiwa kujipamba kwa kila namna kutokana na upatikanaji wa vifaa vinavyohusika na kurembesha.

Aidha, wimbo wa "*Mwanameka*", hali kadhalika, unasawiri maisha ya kimapenzi katika mji. Mwanameka ni mwanamke ambaye anatumia hila, urembo na kujipitishapitisha kwa Musa mpaka Musa ametekwa na kuharibu ndoa yake. Msanii anasema:

Uliposikia eee, kwamba Musa ameoa,
Kaoa mke wa ndoa...
Musa sasa katulia eee, uhuni kaweka kando,
Ukatumia kila uwezo, kuyabadili mawazo ya Musa,
Watambua eee, ukipusa (?) urembo.

Mbinu anazotumia Mwanameka kumnasa Musa si za mwanamke wa kijijini; ni za mjini. Ingawa msanii hajataja mji lakini, vifaa alivyotumia

mwanameka kujirembesha kwa miaka hiyo, ya Marijani Rajabu akiimba, vilipatikana mijini kirahisi zaidi kuliko kijijini.

Wimbo mwingine unaosawiri hali ya maisha ya mwanamke wa mjini wa wakati huo ni wimbo wa "*Mayasa*". Katika wimbo huo, msichana Mayasa kwa kusaka urembo, anatumia madawa na kuharibu sura yake.

> Mayasa mbona wanichana mbavu bibiye,
> Sura yako mbona sasa imekuwa hivyo,
> Nakuuliza mbona hata kunijibu hutaki,
> Umenikasirikia kama mimi ndio nilikutuma,
> Sura yako na ulivyokasirika mama eee,
> Ndio mimi wazidi kunichana mbavu Mayasa hooo,
> Dada yako jana alipita kunieleza.
> Lakini mimi hata kidogo sikumuamini,
> Kanambia ulizidisha tamaa ya urembo,
> Mawazo yako uwe mzuri kuliko ulivyoumbwa,
> Mayasa tazama sasa ulivyobadilika aaa,
> Urembo umekubadilisha sura yako ooo.

Uhalisi wa maisha ya mjini pia unaoneshwa katika wimbo wa "*Masudi*" ambao unasimulia hali ya ujambazi. Kwa wakati huo hali ya ujambazi ilikuwa imeanza kushamiri jijini Dar es Salaam. Vijana walikuwa wakijihusisha na vitendo visivyo halali vya kujitafutia kipato. Tabia ya Masudi kulala stendi, kukwapua vitambaa, hereni na kuchomoa fedha za watu mifukoni, si mazingira ya kijijini haya, ni ya mjini ambako mtu hadi akwapuliwe hela yake inategemea msongamano wa watu.

Aidha, akina mama kutojali watoto wao na kuwatelekeza kwa kupenda starehe, pia ni uhalisi wa maisha ya mjini kama inavyosawiriwa katika wimbo wa "*Matilda.*" Msanii anasema:

> Ooo Matilda yoo Matilda tulia mama unisikiee,

Mama Matilda sasa tulia umleee mtoto wako,
Matilda mama ghaagha,
Mama Matilda nakuomba nisikie punguza nyendo za usiku
na mchana,
Kumuacha mwana pekee anatafuta wapi mamaye hayuko,
Na siku nyingine ukalale huko huko,
Huna imani Matilda utaua,
Kumuacha mwana peke yake anatafuta wapi mamaye
hayupo,
Na siku nyingine ukalale huko huko.

Mazingira anayozungumzia msanii ya kumfanya Matilda achelewe kurudi na siku nyingine alale hukohuko si ya kijijini haya, ni ya mjini. Ingawa kwa nadra hata katika vijiji yanaweza kupatikana, hususani katika vijiji vinavyokua.

Kwa kuhitimisha mjadala huu kuhusu athari au uhusiano wa kimiktadha na msanii na sanaa yake, tuseme kuwa muktadha una nguvu kubwa kwa msanii. Tumeona nguvu ya miktadha hiyo. Kwa hiyo, kama tulivyoona kupitia mifano kutoka katika nyimbo za Marijani Rajabu, tunaweza kusema kuwa msanii ni mtumwa wa miktadha. Kama atajitahidi kuwa huru, hawezi kujitenga na akaikwepa miktadha yote inayomzunguka.

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Education and Culture: A Critical Inquiry towards Quality Education in Tanzanian Context

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Abstract

This study aimed at investigating the influence of culture for quality education in Tanzania. Specifically, the study was guided by three specific objectives namely: to assess the influence of culture for quality education ; to explore the perceptions of education stakeholders on the influence of culture for quality education; to suggest various ways through which culture to be integrated with education for quality education in Tanzania. The study was conducted at Iringa Municipal, in Iringa Region. For this matter a total of 105 participants from 2 primary schools, and 2 secondary schools in Iringa Municipality were deemed enough to provide relevant information. In particular the sample consisted of 20 secondary school teachers, 20 primary schools teachers, 20 primary school pupils, 20 secondary school students, 20 parents from two wards where schools are found, one (1) district education officer, two (2) school inspectors and two (2) wards. The study employed qualitative approach under descriptive case study design. Data were collected through semi-structured interview and observation. Findings of the study revealed that, the majority of the education stakeholders were aware about the influence of culture on education towards quality education in Tanzania. In view of the research findings, it can be concluded that educators need to understand individual histories and ideologies regarding education and learning as well as the cultural patterns and believes of groups. Each culture has traditions and the education system is responsible for acknowledging those traditions but also providing quality education.

Key words: Culture, Education, Quality, Critical inquiry

Introduction and Background of the Study

As a social variable, education is related to both the transmission of cultural patterns and the underlying values of society geared towards integral human development (Mhina, 2011).   As an African author affirms, education entails a process of transmitting knowledge of the values, aesthetics, spiritual beliefs, and all things that give a particular cultural orientation its uniqueness from one generation to the next (Mhina, 2011). Education is necessary connected to the global conception of human person, the universe and life, and therefore has to respect and take note of the present and future perspectives of each individual person, as well as society in general, in the process of human growth and development (Nanni, 1997). This conception of the world and of life should not overlook the actual educational needs of youth in relation to the local situation of a given people (Pellerey, 1999). In this perspective, we can already affirm with the first president Julius Kambarage Nyerere, that in any walk of life, development has to consider and address the dignity of the human person, since a development that is divorced from its human or cultural context is a growth without a soul (Nyerere, 1969).

The current situation of education and development in Tanzania indicates how the African education programmes today still lack a sense of local direction. This lack of local direction in education contributes to an ever-increasing personal and cultural identity crisis (Mhina, 2011). As a response to this situation, Mhina (2011) give his proposals on the *utu*-centred pedagogy as a contribution towards improving youth education and development in Bantu Africa today, in view of the pedagogical

implications of the *utu* concepts, with particular reference to the *utu*[6]-centred anthropology in Tanzania.

In the traditional African cultural perspectives, the aspect of education as a pedagogy was never seen as separate from education as transmission of cultural values. The *utu* concept can help us to analyse better how the transmission of the cultural values of the African heritage should be at the heart of an African-centred pedagogy today, since without such values education loses its meaning for African people. The African *utu* concept, which advocates values of human dignity and identity, reminds us of the necessity of clarifying what we mean by values in education today since not all aspects of life and practices attributed to a culture contain educational values worth of human dignity. Values are of different kinds and categories, for example there are economic values, cultural values, social values, religious values, etc., with respect to validities of different values in human life. A culture of values is evidently transmitted through values education, the pedagogy of values or an education based on a true sense of values. This is where a cultural value comes in with its primacy on values education for youth development in Tanzania and the rest of Bantu Africa today.

Education is an art/science. In other words, education is a set of facilitational procedures based on a body of scientific data, laws, and other theories. This scientific base enables education to be optimally effective

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[6]*Utu* is a Swahili expression of Bantu Origin which, in summary, refers to a holistic concept of the human person and the world-view. Ontologically, from its African Bantu origin, utu signifies first of all the "being" of the human person. The expression utu has, as its attributes, the aspects of solidarity, mutual respect, brotherhood, charity, responsibility and co-responsibility, rooted in moral/ethical values, transcendence, and African religiosity expressed in daily life through relations with others and the rest of the universe.

rather than just a hit or miss affair. The enactment of educational procedures is an art, not art in the sense of painting a picture or playing a symphony, but art in the original Latin meaning of performing an action, any action, in a coordinated way (Lee, 1991). Nanni (2008), defines education as the promotion of the fundamental personal capacity for living life in a free and responsible way in the world with others, in the flow of time and age, in the striking up of the personal relationship and in organized life. Education is very close to teaching, bringing up or training for the capacity to act. Education also is referred to as a human transformation towards maturity. Culture is a totality of the most persistent and widely shared acquired meanings, more or less strongly inter-connected, which the members of a group, because of their affiliation to that group, are generally led to assign to the stimuli arising from their environment and from themselves, by inducing in response to these stimuli attitudes, representations and common valued behavior, whose reproduction tends to be ensured in non-genetic ways (Kiaziku, 2009).

The definitions of culture in the sociological and anthropological sense as reported by Kiaziku (2009) have their origins in the description of culture which Edward Taylor gave in his essay *Primitive Cultures* (1871), and is referred by many anthropologists in discussing the origin of the term 'culture'. The principal features of this definition are; that culture includes, as well as the intellectual sphere, the totality of behaviors that constitute the customs of a people, the totality of all that shapes them that is not hereditary. For Edward Taylor, everything is culture and, if we contrast *nature* and *culture*, the latter is all that a person acquires or produces with his/her ingenuity and his/her effort (Kiaziku, 2009). It follows that the

social-anthropological concept of culture can be defined in these terms: "the complex of data (information) that each one receives from the human environment in which he/she finds himself inescapably inserted, and by which he/she is inescapably conditioned (by language, reproductive structures, educational methods, the organization of production, social-political structures, value systems, etc."(Montani, 1996).

In this modern concept of culture, three features stand out;

    a) It is *anthropological*, because it considers man in his/her integrity and in his/her capacity to dominate nature;

    b) It is *objective*, in that it gives a privileged place to the form of social organization and the customs that an individual encounters in a particular environment; and

    c) It is *passive*, because these structures of human living that are received and passed on by a group are things the individual is subject to, in the sense that, to a certain extent, they impose themselves as a collective and human formation (Mario, 1996).

The quality of education in Tanzania have been affected by different cultural aspects, among of these are language, traditional values and practices, gender bias, early and forced marriage, pastoralist traditions and religion. Children learn to communicate in the context of their home culture. Beginning at birth, children of their home language and culturally accepted communication styles to connect with others in a meaningful way, forming secure relationships that are intrinsic to health development. These connections help teachers to learn more about strengths, needs and culture

of every child in their care. Collaborative relationships with families also support children's individual language and literacy beliefs (and biases) and by identifying the variety of teaching strategies to share the magic of print and language.

Cultural tendencies impact the way children participate in education. Teachers who lack knowledge about culture might fail to interpret the behavior of a child from a collectivist culture. These differences may cause educators to inaccurately judge students from some cultures as poorly behaved or disrespectful in addition, because cultural differences are hard to perceive, students may find themselves reprimanded by teachers but fail to understand what they did that caused concern.

Throughout this study, the term culture referred to the key principles, values and behavior norms which a group upholds. The study also has addressed a need to understand factors that affect students' experiences in order to maintain and widen participation in their studies/ schooling.

Purpose of the Study
This study aimed at investigating the influence of culture on quality education in Tanzania. Specifically, the study aimed; to assess the influence of culture on quality of education in Tanzania; to explore the perceptions of education stakeholders towards the influence of culture and quality education in Tanzania; to suggest various ways through which culture to be in cooperated with education towards bringing quality education in Tanzania.

Literature Review
In this section the following themes have been reflected; Tanzania educational policy, Traditional value and practices, lastly is culturally

responsive pedagogy as theoretical review that ought to enhance quality education in Tanzania.

Tanzania Education Training policy of 1995 and its Cultural Aspects
Cultural issues hold a central position in the Tanzania training policy (URT, 2001). With regard to these, however, the research focus is to assess the place of culture as far as quality education is concerned, with regard to objectives of Tanzania training policy placed cultural aspects at the centre in the implementation of Learner Centered Curriculum MOEC (1995). Culture holds a central part in the objectives of Tanzania training policy of 1995, in order to promote learners' autonomy.

Dei (1994) suggests the importance of reform and innovation in African education system based on African cultural foundation. He argues that unless the curriculum and medium of instruction are based on the learners' culture, the colonial influence on African education would be inevitable. Dei explains about the importance of learners' mother tongue in the construction of knowledge to have positive influence on their active involvement in the classroom processes. He explains further that the medium of instruction has the role to influence or limit teacher-student classroom interaction. The colonial influence on African education system seems to despise numerous appreciations of the role of African languages on the quality of education. The major assumption was that teachers have their own beliefs and pedagogical interpretations which influence their everyday classroom instructional practices. The meanings and assumptions

teachers' have, have significant implications for their pedagogical decision-making and classroom practices (Tabulawa, 1998).

According to Brett (1996), the success of educational project largely depends on the teachers' acceptance and motivation to the project. This could mean that effective implementation of this project would be determined by teachers' motivation and commitment to the programme. These thoughts are echoed by Schultz (2000) when he writes, "It is the teacher's imaginative pedagogy that develops the classroom experiences and realities". Consideration of learners' culture during classroom Practice is important as it promotes curiosity, critical thinking, participation, and cultural awareness among students. Therefore, learners' cultural awareness is an important pedagogical aspect in Tanzanian education system. Connecting classroom practices with students' culture is meant to make the lessons alive and enhance students to challenge the socio-economic, political, and cultural ills while appreciating their good cultures consequently improving their lives.

Quality education in Tanzania
Quality education in Tanzanian formal education system can be traced back to the relevance of the stock's commission on education for Tanganyika under British occupation. It was further reflected in the 1967 Arusha Declaration under the Education for self reliance, Musoma resolution of 1974, 1978 Education Act, 1995 Education and Training Policy and the most recent Education Sectoral Development Programme.

Indicators of Quality Education in Tanzania

Quality in education can be indicated in terms of inputs, process and outputs. Some of these indicators:-

- Extent to which education at its different levels lives up its defined objectives

- Extent to which an institution is archiving its defined mission in specific objectives

- Levels of expenditure of students per year

- Demonstration of comparative levels of performance in reading, mathematics, science, civics and skills of learning to learn.

- Extent to which effective teachers are remunerated promoted and retained.

- Equity, equality and access to education.

- Extent to which participation of different social classes is encouraged at different levels of education dropout rate is reduced, high accomplished rate are retained, participation rate in higher education raised, and progression and transition rate are promoted.

- Extent to which positive attitude to learning, moral and ethical principles are promoted as a close curricula theme.

- Extent to which students perform better in academic arena (URT, 1995).

One of the important aspects of quality education is the relevance of the subject taught and the objectives of education. The quality education is that education which provides education with the tools to deal with and find solutions to the challenges facing mankind in their day to day life.

Cultural Elements that Affects Quality Education in Tanzania

Culture encompasses various elements which affects quality education both positive and negative. Some of these elements are traditions, customs, norms, language, religion, arts and literature, economic system.

Traditional values and Practices

Girls' education and health was hampered by harmful traditional practice such as initiation rites, Female Genital Mutilation (FGM) and early marriages. Such practices expose girls to sexual transmitted disease, unwanted pregnancies, psychological and emotional suffering. These detrimental tradition and norms have undesirable effects on girls' education. Boys are instead filled with enabling and empowering language of patriotism and heroism such differentiation in teaching of initiation widens gender gap in empowerment. Some customs favour early marriages for girls for fear of premarital sex relations and pregnancies. These cause many girls to dropout from school and the influence to poor quality education in Tanzania (Mgossi, 2011). There are practices which encourage early marriage and forced marriage. These practices affect the provision of quality education. Mgossi, further noted that pregnancy and early marriage affect the provision of quality to education.

Gender Bias

This is another cultural aspect which affects quality education in Tanzania. Some communities regard their girl children as a burden and think of getting rid of them by marring them off early. Also some reported incidences are those of parents fearing to take the cost of education, fear of early pregnancies and costs related to rising up a child. In this context, some parents opt at sending of the girl-child as early as nine years for the in-laws to grow her up themselves. The whole arrangement for marriage is done by parents believing that they are making the best choice for their children. In doing so they affect quality of education in Tanzania (Muir, 1994).

Language

It is a fact that, Language is the cornerstone of culture. All cultures have a spoken language even if there no development forms of writing. According to Tanzania training education policy (1995)the language of teaching is Kiswahili in pre primary and primary education in which English is a compulsory subject. In secondary education the language of teaching is English and Kiswahili. The poor command of English language of both teacher and students is a major reason for academic under achievement in secondary schools. Students start studying in English without proper preparation and are taught by teachers who in many cases have a low level of proficiency in English hence resulting to poor quality of education.

In order to attain quality education in Tanzania, students are supposed to be taught by their mother tongue language. As argued by Dei (1994) there is a need to reform and make innovation in African education system based on

African cultural foundation. He further asserts that unless the curriculum and medium of instruction are based on the learner's culture. Dei explains about the importance of learners' mother tongue in bringing the required knowledge and demonstrates the needed skills which are indicators of quality education. Deis's argument also is supported by the work of Freire (1971) who states that the medium of instruction may influence or limit classroom interaction between teacher and students as well as students themselves. Also the use of English as a medium of instruction hinders students to present the learned materials in exams. Therefore, for students to be able to construct the knowledge and to improve the quality of education in Tanzania they are supposed to be taught in Kiswahili.

Cultural Aspect and Accessibility to Quality Eucation
Discussions of "culture" are essential to understanding how minority students learn. If considerable strides are to be made with these students then America's descriptions of these students need to change to reflect and include their individual culture in the education process.

What is culture? Culture, as defined by Webster's Dictionary, is the totality of socially transmitted behavior patterns, arts, beliefs, institutions, and all other products of human work and thought. Implicit cultural assumptions are often opposed to and imposed on those of other cultures. Therefore, this attitude is not surprising, seeing that the founders of education in America viewed anything outside of their culture as "wrong" or "evil" and any deviation from that way of life was met with strict disapproval and discipline. These are accomplished students of varied ethnicities who recognize the bias in education and it's content. They also recognize the segregating effect it has against the "have and have-nots." These students,

rebel against a system that shuts them out rather than recognizing and developing their potential (Cushman, 2006).

They also suggest the need for transformative curriculum that promotes learners' acquisition of learning competencies to enable them become change agent of their society (Giroux & McLaren, 1992). One of the features of the pre-colonial African education curriculum was its use of the mother tongue as medium of instruction (Siwale & Sefu, 1977). Different from the colonial and post-colonial period where English was used as the medium of instruction, during pre-colonial period, elders used their tribal languages to educate their children. Siwale and Sefu argued that the use of the mother tongue languages enhanced not only children's understanding of the topic under discussion but also they promoted children effective participation on the topic.

The use of the mother tongue based on tribe languages according to Siwale and Sefu (1977) resulted in the development of learning autonomy, self-confidence, critical thinking and initiative among learners. The role of language in enhancing learning is when the topic is discussed using the learner's first language it influences the learner to effectively constructs knowledge, i.e. easily internalizing the topic by connecting the topic to the learner's routinely activities. Therefore, according to Nyerere, realisation of the ESR underpinned by the Arusha declaration presented the need for curriculum transformation in both content and pedagogical approaches. Meaning that, there was a need for a curriculum to be tailored on the

teachers' and students' daily life and that classroom practices needed to connect students' real life what Nyerere called "praxis" (Nyerere, 1967).

Culturally Responsive Pedagogy

The word pedagogy comes from the Greek *παιδαγωγέω* (paidagōgeō); in which *παῖς* (país, genitive *παιδός*, paidos) means "child" and *άγω* (ágō) means "lead"; so it literally means "to lead the child". The Greek *παιδαγωγός* (pedagogue); in which *παιδί* (ped) means "child" and *άγω* (ago) means "lead"; would also mean "to lead the child." Other relevant roots from Greek include *μικρό παιδί* or toddler; *αγόρι* or boy child; κοριτσιών or girl child; *μικρόπαιδί* or young child, indicating that *παιδί* is used with very young children of both sexes (Nyoni, 2012).

Pedagogy (/ˈpɛdəgɒdʒi/ or /ˈpɛdəgoʊdʒi/) is the holistic science of education. It may be implemented in practice as a personal and holistic approach of socializing and upbringing children and young people. The term is not to be confused with social pedagogy, where society (represented by social pedagogues) holds a bigger part of the responsibility of the citizen's (often with mental or physical disabilities) well-being (Nyoni, 2012). Pedagogy is also occasionally referred to as the correct use of instructive strategies. For example, Paulo Freire referred to his method of teaching adult humans as "critical pedagogy". In correlation with those instructive strategies the instructor's own philosophical beliefs of instruction are harbored and governed by the pupil's background knowledge and experience, situation, and environment, as well as learning goals set by the student and teacher. One example would be the Socratic schools of thought (Nyoni, 2012).

In order to attain quality education studies suggest the need of considering positive aspect of culture. In classroom content there is a need of appreciating the learner's culture. Therefore cultural- based teaching should be applied in the process of teaching and learning (Gay, 2000). This means that, when cultural is integrated help learners to make meaningful learning and interpretation of the topic especially when it reflects their day to day life.

For quality education, Gay further explains that cultural-based teaching based on whether teacher's pedagogical decision-making and practice makes sense to the learners' mind and life or not. Therefore according to Gay, teaching culturally would involve consideration and integration of learners' prior knowledge and experiences, their interests as well as their varied learning styles into the teacher's classroom instruction. All these have positive effect towards quality education in Tanzania. Cultural responsive pedagogy help to link subject content with learners' socio-economic orientation as well as their living style in terms of the medium of instruction, code of conduct, and participation in different productive activities.

Quality education needs teachers to enhance learners' involvements and adaptation to different socio-economic, as well as political and cultural environment. Teachers need to understand students' cultural and socio-economic setting during planning lesson. Example in planning a lesson to teach like livestock keeping, a teacher should consider the culture of the area. For example in area with many Muslims a teacher should be kin in

giving examples like pigs. The example demonstrated above explains the important of using cultural responsive pedagogy. Such pedagogy helps to relate personal growth to public life, to develop strong skills, academic knowledge, habits of inquiry, and critical curiosity about society, power, inequality, and change. The learning process is negotiated, requiring leadership by the teacher, and mutual teacher-student authority. Therefore quality education took place through this pedagogy. Gay (2000) asserts that consideration of learners' culture during classroom practice is important as it promotes curiosity, critical thinking, participation, and cultural awareness among students. Therefore, learners' cultural awareness is an important pedagogical aspect in Tanzania's education system in enhancing quality education.

Methodology

The study is basically qualitative in nature. It based on descriptive methods and aims at understanding the context from the perspective of the factors being studied. Qualitative research approach primarily takes a perspective of understanding aiming at gaining a deeper understanding of the problem being studied. Creswell (2013) argues that, qualitative research often collects data in the field at the site where participants experience the issue in the natural settings and do not bring individuals in the laboratory nor do they typically send out instruments for individuals to complete, like in survey research. The qualitative inquiry was more appropriate for this study because it focused on gaining understanding of the phenomenon on the influence of culture for quality education in Tanzania.

This study used a descriptive case study. According to Yin (2009), a case study uses multiple information sources through a variety of data sources; in this case semi-structured interview and observation were used. Yin also points out that a case study is an empirical inquiry that investigates a contemporary phenomenon in depth and within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident. This research design was seen to be the most desirable because the study sought to investigate the current situation of Education and culture especially on how culture influences quality education in Iringa municipal. The study was conducted in Iringa municipal, in Iringa region. The rationale of selecting Iringa municipal is under the fact that, schools found in Iringa municipal are more exposed to the world of globalization which has great influence on the aspect of culture and in one way or the other do affect quality education.

Targeted Population, Sample and Sampling Techniques
The study employed various targeted population and sample sampling methods.

Targeted Population
Silverman (2010) describes a population as consisting of individuals or things or elements that fit a certain specification. Moreover, a target population is group from which a researcher wants to get information from which to draw some conclusion or make generalizations. The targeted population of the study included 2 primary schools and 2 secondary schools in Iringa Municipality and other education stakeholders.

Sample

Ary *et al.,* (1996) asserts that it is not possible to deal with whole population in a research, there is a need to identify portion of the population called a sample. The sample represents the actual characteristics of the whole population (Cohen *et al.,* 2000). Best and Khan, (2006) argue that the size of adequate sample depends upon the nature of the population of the interest for the study. In this study, the selection of the sample considered different factors such as the information required, the purpose of the study and the time frame. For this matter a total of 105 participants obtained from 2 primary schools, and 2 secondary schools in Iringa Municipality were deemed enough to provide relevant information. In particular the sample consisted of 20 secondary school teachers, 20 primary schools teachers, 20 primary school pupils, 20 secondary school students, 20 parents from two wards where schools are found, one (1) District Education Officer, two (2) School Inspectors and two (2) Ward Educational Coordinators.

Sampling Techniques

Sampling is a process of choosing the units of the target population which are to be included in the study (Sarantakos, 1998). The study employed three types of sampling techniques, namely simple random, purposive and stratified sampling. These are techniques used in selecting elements within the population to represent characteristics found in the entire population.

Purposive sampling is used in qualitative research as it allows the selection of information-rich cases for in depth studies. According to Ary *et al.*, (1996) in purposive sampling, sample element judged to be typical or

representatives are selected from the population. Stratified sampling is a special form of sample or systematic random sampling in which the population is dived into a number of strata and is drawn from each stratum (Sarantakos, 1998). Simple random sampling means each member of a population has equal chance of being included in the study (Kothari, 2004). This technique was used since it drew the sample that was representative of a large population.

Discussion of the Findings

The research finding about education and culture sought to explore the influx of culture on education in Tanzania particularly in selected schools are presented in this section. Therefore this part focuses on the presentation, analysis and discussion of data. The research findings are presented in line with research objectives;

The Influence of Culture on Quality Education in Tanzania

In the first sub theme, the researcher explored the influence of culture on quality education in Tanzania. The findings showed that, culture has a great significant effect on how ethnic children learn. From this perception culture has a great impact towards quality education. The findings concur with study of Giroux and McLaren (1997) who assert that, there are many artists in communities already supporting the creative education of young people. Family, community members and independent art teachers play crucial role in the many pathways through which young people develop creative skills and learn to appreciate their own and others cultural traditions and values. They also commented that, in order to foster their crucial role in art education, it is necessary to provide opportunities to build and sustain the

skills and knowledge of both teachers and artists through pre-service teacher's education and ongoing dialogue and professional development with both groups.

The Influence of Tradition in Quality Education in Tanzania
The second sub theme has presented findings on the influence of tradition in quality education. The findings show that there was a great influence of tradition towards quality education. The findings concur with several studies including that of Mhina (2011) which affirm that, the concept of culture, as expressed in traditional African society, education and formation of youth, especially, through the rites of passage or initiation rites, is very central to the holistic growth and development of young people. Traditional African Societies are organised and function as a source of strength in enhancing youth education as a social dynamics in the wider society and the extended family network.

In African traditional society, education is especially "associated with the socialisation of the young and this learning process continues through life by means of the occasional songs which help to communicate and perpetuate the traditional understanding of the world and people's attitude towards it"(Mhina, 2011). Socialisation can be defined as the process of learning roles and expected behaviour in relation to one's family and society and developing satisfactory relationships with other people.

The Influence of Language in Quality Education in Tanzania
 In the third sub theme the findings show that, language has a great influence in quality education. The perceptions on the influence of language particular, English language was collected from heads of schools

and students based on the working and living experiences. Respondent

from secondary school A, narrated as following;

> The majority of students in the level of secondary school and above are not capable expressing themselves in English. This is due to the fact that, in primary school Kiswahili is a medium of instructions while English is just a class lesson. So students don't have the good foundation in English language (Interview, Head Secondary School A, 10/02/2017).

In the same vein, one respondent had this to say;
> For me and my colleagues it is very difficult to follow a lesson in English language because we are not fluent to it. Most of the time we speak Kiswahili and not English. In the class we feel better if a teacher teaches in Kiswahili (Interview, Student 1, Secondary School A, 10/02/2017).

Another respondent from Primary School A, said that;

> In primary school level it is very difficult to maintain our pupils to speak English due to the influence of the surrounding environment and society. Everybody speaks Kiswahili all the time. So it is difficult for the students to keep specking English and the preparation for secondary schools (Interview, Head Teacher, Primary School A, 13/12/2017).

The findings correspond to the findings of Dei (1994) who pointed out that,

the there is a need of reform and innovation in African education system

based on African cultural foundation. He further argues that, unless the

curriculum and medium of instruction are based on the learners' culture,

the colonial influence on African education would be inevitable. Dei

explains about the importance of learners' mother tongue in the construction of knowledge to have positive influence on their active involvement in the classroom processes. He explains further that the medium of instruction has the role to influence or limit teacher-student classroom interaction. The colonial influence on African education system seems to despise numerous appreciations of the role of African languages on the quality of education. Sociologically, it is a means of identification among members of the community to which he belongs. Educationally, he learns more quickly through it than through an unfamiliar linguistic medium.

Perception of Education Stake Holder on the Influence of Culture for Quality Education in Tanzania

Education stakeholders such as DEO, School inspectors, parents, teachers and students were interviewed to explore if they were knowledgeable about the influence of culture on quality education in Tanzania. They were also interviewed about their roles and duties which require them to do in order to improve quality education in schools. Responses on this aspect were important for the researchers to ascertain whether all stakeholders' roles were linked to the vision of multicultural societies towards quality education. When education stakeholders were asked to stipulate their perceptions all of them stated them clearly. This is because they were attached to various books.

For example DEO said that;

> I am here on behalf of the Ministry of Education as a DEO to supervise the implementation of the education policy by ensuring all the rules, regulations and procedures of education are followed. To ensure the standards of education are maintained by seeing if the recommended books teaching and learning materials are available in schools, qualified teachers and teaching processes are effectively implemented. To ensure all pupils are enrolled in schools and attend classes
> To ensure a conducive teaching and learning environment in schools especially on the use of required of instruction (Interview, DEO, 4/02/2017).

School inspector had this to say;

> As a school inspector (1) inspect schools in all matters relating to teaching and learning processes even the cultural aspects like language, norms and customs. (2) Advise and provide professional support to teachers. (3) Write reports of inspection for the MoVET (4) Advise on the appropriate instructional materials intended for use in teaching and learning in schools. (5) Conducted educational research and advice educational stakeholders and (6) act as a link between schools, other institutions and the MoEVT (Interview, School inspector, 4/02/2017).

In the same vain WEC had this to say;

> I as WEC my responsibilities are to (1) do a follow up of teaching and learning processes in schools for proper implementation of the curriculum, (2) involve parents to solve problems related to their schools and to encourage or advised parents to contribute to school building and improvement , (3) ensure enrollment of pupils is done well in schools, (4) supervise the resources provided by the government and parents and ensure they are well utilized,

(5) ensure all the teaching and learning materials as well as teachers are available in schools, (6) handle all administrative problems rising in schools particularly cultural problems (Interview, WEC, 3/02/2017).

When teachers, parents and pupils were asked through interview majority were aware about the influence of culture towards quality education in Tanzania. The findings were as follows; teachers, pupils and parents were aware about the influence of culture on quality education in Tanzania, since they were able to mention some aspects of culture such as language, norms, customs, traditions, economic and their roles towards quality education in Tanzania. Also they were able to explain their roles as education stakeholders in maintaining quality education in multicultural societies. The above findings concur with the statement of Moshi and Dachi which states:

> The Tanzania Government is currently undertaking major reforms in the education sector to enhance access and quality, especially at basic education level – primary and secondary. Politicians and education bureaucrats alike are placing a lot of emphasis on quantitative expansion. There is doubt, however, as to whether equal emphasis is being placed on producing products, with the requisite human capital – knowledge, skills and experiences – and the desirable social capital – values, attitudes, inclinations and culture for hard work and life in an ever changing society (Mosha &Dachi, 2004).

Generally education stakeholders to some extent have knowledge about the influence of culture towards quality education in Tanzania.

Various ways through which Culture to be Incorporated with Education for Quality Education

Curriculum guidelines and syllabus must include elements of culture which incorporated with quality education, example; language, moral issues, norms and customs. Also the government should make sure that people who are competent are preparing books which cater the positive aspect of culture in promoting quality education. WEC in one ward commented that, "Government should make sure that language of instruction in schools should be familiar to the students and teachers" (Interview, WEC, 10/2/2017).

Conclusion

In view of the research findings, it can be concluded that educators need to understand individual histories and ideologies regarding education and learning as well as the cultural patterns and believes of groups. Each culture has traditions and the education system is responsible for acknowledging those traditions but also providing quality education.

Recommendations

In the light of the study findings, analysis discussions and conclusions drawn, the following recommendations are made. The recommendations given are for the attention of educational managers at the MoEVT, Regional and District educational officers, school inspectors, Ward Educational Coordinators, Head of schools and Teachers. They must ensure that all the visions, missions' mottos and policies are clearly articulated to all educational stakeholders in order to ensure the provision of quality education in multicultural societies. The needs to address and harmonize

the complexities and contradictions adversely affect the implementation of quality education in multicultural societies, like Tanzania. Since language is both part of the teachers and students culture and medium through which culture is integrated in curriculum during classroom practices.

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NOTE TO CONTRIBUTORS

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2. An abstract of 150-200 words should accompany the article

3. The manuscript should have: a title page of the paper, the names, institutional affiliation, Postal address, phone number and Email address of the author(s). If a paper has more than one author, indicate the corresponding author. The entire manuscript must be typed in double- space. The font size of the main text shall be 12 point Times New Roman. All pages must be numbered.

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