Utambuzi, Hisia na Mabadiliko ya Kisemantiki katika Leksia za Kiswahili

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Ikisiri

Makala haya yamejadili nafasi ya utambuzi na hisia katika mabadiliko kwenye kisemantiki ya leksia za Kiswahili. Makala yanaonyesha namna maarifa katika utambuzi hujenga msingi na kuongoza mbinu na taratibu mbalimbali za mabadiliko ya kisemantiki na hatimaye kuchangia katika mabadiliko ya maana. Mifano mahususi ya leksia kutoka Kiswahili cha kabla ya Karne ya Ishirini na cha Karne ya Ishirini na Moja imelinganishwa ili kudhihirisha mabadiliko husika. Asili ya data ni matini teule za kabla ya Karne ya Ishirini, matini za kilekskografia za Karne ya Ishirini na Moja na kutoka kwa wazungumzaji wa pwani ya Kenya wenye elimu-asilia. Nadharia ya Semantiki Tambuzi imezingatiwa. Imebainika kuwa tajriba na maarifa yaliyofichamwa kwenye utambuzi huwa nguzo muhimu katika kuleta mabadiliko ya maana za leksia. Makala haya pia yamedhihirisha mchango na ufaafu wa vigezo vya kiutambuzi vya nadharia ya Semantiki Tambuzi katika kuelezea mabadiliko ya lugha.

Maneno muhimu: Utambuzi, hisia, mabadiliko, leksia, Semantiki tambuzi

Utangulizi

Wanasaikolojia tambuzi hueleza kuwa mwanadamu hutumia mfumo wa kiutambuzi katika kuufasiri na kuudhibiti ulimwengu wake halisi na wa kidhahania (Lakoff na Mark, 1980; Croft na Cruse 2004). Kulingana nao utambuzi wa lugha ni sehemu ya mfumo wa utambuzi wa binadamu kwa ujumla na haishughulikiwi na sehemu ya kipekee au mahususi kando na tambuzi za masuala mengineyo kama ya kisaikolojia na hisia (Croft na Cruse, 2004; Vyvyan na Greeens, 2006; Lemmens, 2017). Kadhalika, nyenzo kuu za kujipa maarifa ni kupitia hisia tano za mwanadamu: kuona, kusikia, kugusa, kuonja na kunusa.Kwa mfano, mtoto anaanza kuelewa dhana ya 'ndani na nje' kupitia tajriba yake ya kuweka vitu 'ndani ya' mdomo wake. Maarifa haya huhifadhiwa katika 'ghala la maarifa' ambalo hujenga mfumo wa kiutambuzi. Maarifa ambayo tayari yamo kwenye tambuzi za wanajamii huwasaidia kukabili dhana mpya na mageuko

anuwai katika mfumo wa jamii. Mathalani, magari ya kivita ya kijeshi (vifaru) yalipoanza kutumika kwa mara ya kwanza katika vita vya kwanza vya dunia kati ya mwaka wa 1914 hadi 1918, Waswahili waliyaita magari haya 'vifaru' maadamu yalishabihiana kiumbo na mnyama aliyejulikana wazi katika mazingira yao. Ni wazi kuwa upanuzi wa upeo wa maana ulichochewa na kukitwa katika taswira ya mwono.

Fauka ya haya, dhana inapokosa matumizi, hutupiliwa mbali au kutumiwa kuwakilisha dhana nyingine tofauti. Kwa mfano, *gungu* ilikuwa sinia kubwa ya kizamani ya Waswahili iliyotengenezwa kwa shaba nyeupe yenye asili ya Kishirazi au Uajemi (Abdulaziz, 1979). Kabla ya karne ya 20, Waswahili waliipiga sinia hii kama ala katika nyimbo za harusi. Baadaye leksia *gungu* ilihamia kutoka *kifaa* hadi *ngoma yenyewe*. Maana mpya pekee ndiyo iliyo katika tambuzi za Waswahili wa kisasa. Katika TUKI (2013) 'gungu' inaelezwa kama 'ngoma mojawapo ya kizamani ya watu wa mwambao wa Afrika Mashariki.' Katika Unguja kulikuwa na *gungu la kufunda* iliyochezwa na mke na mume na *gungu la kukwaa* iliyochezwa na familia mbili ya mke na mume (Steere, 1870). Kuna mabadiliko ya aina mbili katika lugha: mabadiliko potevu na mabadiliko ingizi. Mabadiliko potevu ni mabadiliko ambayo kwayo neno hupotea kabisa au neno jipya huibuka na kutumika badala ya lile la zamani. Mabadiliko ingizi huwa mabadiliko ambapo msamiati huongezeka kwenye msamiati wa zamani. Msamiati mpya huingizwa katika lugha kwa njia ya kuunda maneno mapya au kutohoa kutoka lugha nyingine. Mabadiliko ya Kileksia katika Kiswahili yanahusisha mikondo mitatu mikuu kulingana na namna tatu za utokeaji:

(i) Uingizaji wa maneno mapya kwenye lugha kwa sababu hakuna maneno yanayowakilisha dhana husika. Kwa mfano, *kitanzambali* (kifaa kidogo cha kielektroni cha kuteua na kuthibiti mitambo kutoka mbali; rimoti).

(ii) Uingizaji wa maneno mapya ili yatumike sambamba na yale ambayo yapo. Kwa mfano, leksia *kompyuta, ngamizi* na *tarakilishi* hutumika sambamba.

(iii) Kupotea kwa maneno ya awali. Kuna baadhi ya leksia ambazo zilikuwa zikitumika zamani lakini kwa sasa leksia hizo hazitumiki tena huku nafasi yake ikichukuliwa na leksia mpya. Hii hapa ni mifano kutokana na Nabhany (2012):

(1)   <u>Kikale</u>   <u>Kisasa</u>
            Gongwa   Ikulu
            Ng'andu   Dhahabu
            Ngeu   Damu
            Utongolezi   Fitina
            Tinene   Bara

Leksia nyingine katika (1) zilipotea katika matumizi na hupatikana tu katika tungo za kale. Msomaji yeyote wa matini za kabla ya Karne ya Ishirini anakumbana na leksia hizi. Wakati huohuo, anakumbana na leksia mpya zinazobuniwa kila kuchao kutokana na maendeleo na mabadiliko katika muundo wa jamii.

Suala la kubadilika kwa maana za leksia huchunguzwa katika tawi la isimu historia. Isimu historia hutalii mabadiliko mbalimbali ya lugha kadri miaka inavyopita. Mabadiliko ya lugha bila shaka huambatana na maendeleo na mabadiliko ya kijamii, kisiasa, kiuchumi kiteknolojia. Kiswahili sawa na lugha nyingine hakijasazwa na mabadiliko ya lugha katika viwango mbalimbali. Maumbo ya lugha yanapobadilika au kupotea hufanya maandishi yaliyopo kutoeleweka kwa urahisi hasa kwa wanaojifunza lugha kwa mara ya kwanza. Hali hii ndiyo inamkabili msomaji yeyote wa matini za kabla ya Karne ya Ishirini. Matini hizi zinaonekana kutumia maneno magumu na baadhi yake yamepotea katika tambuzi za watumiaji wa Kiswahili. Mathalani, Kiswahili kilichotumiwa katika *Kasida za Hamziyya, Al Inkishafi, Diwani ya Muyaka bin Haji* na *Utendi wa Fumo Liyongo* linatofautiana na Kiswahili kilichoko katika matini za karne ya Ishirini na moja. Kadhalika, kazi tangulizi za kilekskografia kama vile Steere (1870, 1919) na Krapf (1882) zinasheheni leksia ambazo katika matni za kisasa zina maana iliyobadilika. Kubadilika kwa maana leksia ni suala zito la kiisimu ambalo huathari muundo wa lugha.

Kuna wataalamu na wahakiki wengi walioshughulikia matini za kale za Kiswahili kama vile Hichens (1939), Harris (1962), Knappert (1979), Allen (1971), Abdulaziz (1979), Timammy na Swaleh (2013) miongoni mwa wengine. Hao walijikita kwenye fani mbalimbali za kifasihi zilizotumiwa katika tungo hizi. Kazi nyingi zilipendelea uchambuzi wa fani na maudhui bila kushughulikia kwa kina suala la mabadiliko ya maana katika mpito wa wakati. Ni hali hii ambayo imezua haja ya uchunguzi uliojikita katika mabadiliko ya maana za leksia mahususi za Kiswahili zilizopitia mabadiliko, kwa kufaidi vigezo mbalimbali vya kiutambuzi.

Data iliyochanganuliwa ilikusanywa kutoka kwa matini za kale za Kiswahili na nyingine kukusanywa kutoka kwa wahojiwa walio na ujuzi wa Kiswahili cha kale. Matini zifuatazo ziliteuliwa: Krapf (1882) *Dictionary of Suaheli Language;* Steere (1870). *A Handbook of the Swahili Language as Spoken at Zanzibar. Revised Edition* by *Madan (1919);* Burt (1910) *Swahili Grammar and Vocabulary;* Hichens (1939). *Al-Inkishafi; The Soul's awakening;* Allen (1971). *Tendi: Six examples of a Swahili Classical Verse form with Translations and Notes;* Abdulaziz (1979). *Muyaka 19th Century Swahili Popular Poetry;* Mutiso wa Kineene (2005). *Utenzi wa Hamziya;* Mulokozi (1999). *Tenzi Tatu za Kale;*Chiraghdin (1987). *Malenga wa Karne Moja na* Nabhany (2012) *Kandi ya Kiswahili.*

Kati ya leksia mia tano zilizokusanywa, sampuli ya leksia mia mbili iliainishwa na kupangwa katika makumbo ishirini na matatu kwa misingi ya uhusiano wa kimaana kama vile leksia za wanyama, za vifaa, za biashara na kadhalika. Leksia za Kiswahili cha kale kilichofifia na zingine ambazo zingali zinatumika katika Kiswahili cha kisasa kama vile *umeme, kanga* na *ndege.* Hata hivyo, katika makala haya tumeteua sampuli na kuchanganua mifano michache ambayo inaoana na malengo ya makala haya. Katika sehemu inayofuata tumeeleza kwa kifupi misingi ya nadharia iliyotuongoza katika utafiti huu.

Nadharia ya Semantiki Tambuzi

Nadharia ya Semantiki Tambuzi ni sehemu ya nadharia pana ya Isimu Tambuzi yenye asili yake katika Saikolojia Tambuzi (Vyvyan n.w. 2006). Mtazamo huu uliibuka katika miaka ya 1970 kwa sababu ya kutoridhika na mitazamo iliyotawala kipindi hicho na iliyotumia mfumo wa kanuni kufafanua lugha. Isimu Tambuzi ni mtazamo unaochunguza uhusiano kati ya maumbo ya lugha, akili na maumbo yanayopatikana katika mazingira na jamii (Vyvyan, keshatajwa; Lemmens 2017). Mtazamo huu huchunguza lugha kama chombo kinachorudufu fikira na kuakisi mfumo wa dhana na ruwaza ya fikira. Hutazama lugha kama mfanyiko wa kiakili sawa na hisia zingine za mwanadamu (Lee, 2001). Semantiki Tambuzi hushughulikia uhusiano kati ya tajriba, mfumo wa dhana na ruwaza za maana katika lugha. Kulingana na Lakoff (1987), Taylor (1999), Lee (ibid), Croft na Cruse (2004), Vyvyan et al (keshatajwa) na Lemmens (keshatajwa), mtazamo huu una misingi ifuatayo:

(i) Lugha kuwa sehemu ya utambuzi kwa ujumla

Kama tulivyotangulia kudokeza, utambuzi wa lugha ni sehemu ya mfumo wa utambuzi wa binadamu kwa ujumla (Croft na Cruse, 2004). Lugha haishughulikiwi na sehemu ya kipekee au mahususi kando na tambuzi za masuala mengineyo kama ya kisaikolojia na kihisia. Hakuna kifaa mahususi cha kiakili kinachoshughulikia lugha. Msimamo unaokinzana na madai ya wanasarufi-zalishi.

(ii) Kiini cha lugha huwa ni kuwasilisha maana

Semantiki Tambuzi hutambua kuwa kiini cha lugha ni kuwasilisha maana (Talmy, 2000). Maumbo yote ya lugha yamefumwa pamoja katika utambuzi kwa kusudi la kuwasilisha maana. Basi maana huwa katika majopo ya kiutambuzi. Maana haziwezi kuelezeka bila kurejelea utambuzi kwa ujumla. Kwa hivyo, maana si miliki tu ya leksia lakini mawanda yote ya utambuzi yana mchango katika kudhihirisha maana. Kimsingi, sarufi na leksia si hazina tofauti bali ni ncha mbili za upanga mmoja kama mchakato wa kudhihirisha maana. Vipengele vingine kama sifa za kiarudhi pamoja na sitiari pia hutoa mchango katika kufuma maana.

(iii)   Maana imejikita katika maumbile ya binadamu yakiwa msingi wa kufasiri dhana katika ulimwengu wake.

Maana inaumbika katika tajriba za pamoja za watu zinazohusiana na maumbile ya binadamu. Maumbile na umbo lake binadamu humjengea binadamu misingi ya kutambua dhana mbalimbali katika mazingira yake, kile wanaisimu tambuzi huita picha au taswira (Vyvyan et al 2006; Lemmens 2017). Basi kifaa cha tingatinga cha kuchimbia na kupakia vitu watakiita *mkono wa tingatinga.* Wanadamu husimbua maana kutokana na namna wanavyofasiri dhana fulani. Kwa mfano, unapowauliza watu kadhaa walichokiona walipotembelea jijini Nairobi watatoa majibu anuwai kama vile waliona magari mengi, majumba marefu, bidhaa rahisi, barabara za kisasa, maduka mengi ya jumla, wachuuzi wengi kutegemea tajriba, usisitizo na madhumuni yao ya kutembelea jiji. Mhimili huu husaidia kueleza tofauti mbalimbali zinazochipuka kutoka na ufasiri wetu wa dhana moja. Pia unasaidia kueleza nafasi ya sitiari na lugha ya kimafumbo katika kuleta mabadiliko ya lugha.

(iv)   Maarifa ya kiutambuzi huwa katika kategoria zenye mizunguko na uzito (wa maana) ukififia kutoka kiinimaana.

Maarifa aliyonayo mtu huwa yamehifadhiwa katika kategoria mbalimbali (Lee, 2001; Langacker, 2016). Vyvyan na Greens (2006) wanaelezea kuwa leksia ni chombo kinachotumiwa na wazungumzaji katika kufikia maarifa yaliyopo katika hifadhi ya maarifa katika utambuzi. Kwa mfano, neno 'paka' linapotamkwa humchochea mhusika kufikia maana ya msingi ya paka pamoja na masuala mengineyo yanayozunguka dhana hii kama vile familia mbalimbali za paka, sauti na chakula wakipendacho. Aidha neno 'mama' lina maana msingi yaani 'aliyezaa kiumbe fulani.' Hata hivyo, maana hii msingi imeambatanishwa na maana zingine za neno mama kama vile mama wa kambo, mama mlezi, mama mkwe na kadhalika. Maarifa haya, kwa ujumla hujenga mizunguko ya kategoria kuhusu maana ya neno 'mama'. Uzito wa maana hufifia ukiondoka nje ya kiinimaana au maana msingi (Lakoff, 1997; Croft na Cruse, 2004). Dhana hii ilisaidia kueleza namna maana msingi huweza kupishana nafasi na maana za ziada. Pia inatusaidia kuelezea kufifia kwa maana na nafasi ya metonimu katika mabadiliko ya maana leksia. Mizunguko ya maana inakuwa muhimu katika kuelezea uhusiano wa kipolisemia wa maana.

(v)   Lugha huhusisha ujenzi wa picha za mawazo na mipaka ya kidhana katika mawanda ya kiutambuzi.

Utambuzi na matumizi ya lugha huhusu ujenzi wa mipaka ya kidhana (Lemmens, 2017). Binadamu ana uwezo wa kuhamisha dhana mbalimbali kidhahania kupitia sitiari, jazanda, metonimu na uhulutishaji (Croft, 1993). Kulingana na wanaisimu-tambuzi, sitiari ni mchakato wa kuhamisha dhana kutoka kwa uwanda moja na kuipachika kwa dhana tofauti ya nyanda zingine (Lakoff na Mark, 1980).

Kuhusu uhulutishaji, mawanda mawili yanatoa dhana inayounda dhana tofauti katika uwanda mwingine. Mhimili huu unasaidia kuelezea mabadiliko ya maana leksia yanayoletwa na matumizi ya jazanda au sitiari, lugha ya kimafumbo, tasfida, metonimu na uhulutishaji. Huu ndio msingi wa mabadiliko ya maana kileksia.

(vi) Maana hujikita katika kaida na tajriba za pamoja; ina sifa za kitamaduni
Isimu tambuzi hutambua maana iliyojikita kwenye tajriba (Vyvyan na Greens, 2004). Maana ya maumbo ya lugha huibuka katika jamii na utamaduni wa watumiaji wa lugha (Päivi na Maria, 2016). Kwa hivyo, wanaisimu tambuzi huzingatia mtazamo-tumizi katika uchanganuzi wa lugha. Mtazamo huu hushikilia kuwa kuna kufanana kwa kiasi kwa namna ambavyo watu hutumia lugha. Wao huiga na kuathiriana kilugha. Mhimili huu unasaidia kufafanua mabadiliko yanayoletwa na lugha ya mafumbo na tasfida, athari za lugha za kigeni na suala la kuiga mitindo mbalimbali ya lugha ambayo pia huleta mabadiliko ya maana kileksia.

(vii) Maana huwa na muundo wa kiensaiklopidia
Maana hujumuisha maana msingi pamoja na fahiwa zake zote (Geeraerts Mha., 2006; Lemmens, 2017). Japo kuna maana moja kuu ya kileksia, anayejua maana ya leksia fulani pia hujua maelezo mengineyo mengi yanayoambatanishwa na leksia hiyo. Vilevile, hakuna mipaka mahususi na bayana kati ya maana ya leksia na utambuzi unaotokana na maana hiyo. Kwa hivyo maana ya leksia fulani ni maana kuu pamoja na maelezo ya matumizi yake katika miktadha anuwai ya jamii. Hii ndiyo maana ya kiensaiklopidia. Maana ya leksia fulani haiwezi kueleweka kikamilifu bila kuhusisha maarifa ya kiensaiklopidia ya leksia hiyo. Kwa hivyo, aliye na umilisi wa dhana 'simba' pia hutambua sifa zake kama vile ujasiri wake, angurumavyo, sura yake, chakula akipendacho na familia yake. Lee (2001) anaeleza kuwa kubadilika kwa upeo wa maarifa, usisitizo, kuipa dhana mahsusi kipaumbele na sitiari huchangia pakubwa kuleta mabadiliko ya lugha. Katika kauli: *Yeye (A) ni simba (B),* sifa ya *ujasiri* ndiyo imepewa kipaumbele licha ya mnyama husika kuwa na sifa nyinginezo. Pia mmilisi wa lugha atatambua kuwa anayerejelewa (A) ni binadamu na si mnyama.Mhimili huu unasaidia kueleza mahusiano ya maana asili na maana mpya zinazoambatanishwa na dhana fulani; kihalisia au kitamathali.

Uchanganuzi na Matokeo
Uchanganuzi wa data ulihusisha kutambua leksia zilizobadilika kimaana na kubainisha mbinu za mabadiliko ya kisemantiki zilizohusika. Uchanganuzi ulibainisha bayana kuwa mabadiliko ya maana za leksia si suala la kiholela bali yaliambatana na mifanyiko mbalimbali ya kiutambuzi. Wanasemantiki tambuzi hueleza kuwa binadamu ana uwezo wa kuhamisha dhana toka kitu au dhana moja

hadi kitu au dhana nyingine katika mawanda ya kiutambuzi. Maarifa ambayo tayari yako katika tambuzi zao hujenga msingi wa kuelezea dhana mpya kwa kutumia uwezo wao wa kuunda picha au taswira; kile Lakoff (1987) anakiita sitiari. Kinachohamishwa huwa tabia, taswira ya umbo au kazi ya kitu kwa kuihusisha na tabia au umbo au kazi ya kitu kingine. Kipacha (2005) alisema kuwa sitiari ina muundo ufuatao: mada (kizungumzwa), taswira (kifananishi) na ufanano (kiungo). Zingatia jedwali lifuatalo:

**Jedwali 1: Muundo wa Sitiari: Mada, Taswira na Ufanano**

Mada (Kizungumziwa)	Taswira (Kifananishi)	Ufanano (Kiungo)
Stima	**Umeme**	Mwangaza
Kiingilio	**Mdomo**	Uwazi, upenyo
Uongozi	**Simba**	Ujasiri
Mke	**Jiko**	Upishi
Riziki	**Unga**	Hulisha mtu
Bidii	**Jasho**	Huzalisha riziki

Katika mifano hii, lugha ya kitaswira ilihusika kuleta mabadiliko yanayotokana na ufanano wa aina fulani. Ni wazi kuwa maarifa aliyonayo mtu, humjengea msingi wa kufasiri ulimwengu wake halisi au wa kidhahania. Uchanganuzi ulibainisha kuwa maumbile ya mwanadamu humjengea msingi wa kuufasiri ulimwengu wake. Zingatia mifano ifuatayo:

(1) *Sehemu ya mwili* *Maana ya Kimsingi* *Maana mpya*
    Kichwa Kiungo juu ya shingo Kiongozi, kinara
    Mdomo Uwazi wa kulia/kinywa Uwazi katika kifaa ~ wa chupa
    Jicho Kiungo kionacho/maninga Pambo kwenye omo/gubeti ya jahazi
    Moyo Mtima Kiini cha mti
    Ulimi kiungo ndani ya kinywa Lugha

Maana-msingi na maana ya awali ya *tumbo* ni 'sehemu inayofanana na **mfuko** iliyo **ndani** ya viumbe ambayo inapokea na kukisaga chakula'. Baadaye leksia hii ilibadilika ikapata maana ya jumla na kuwa: 'sehemu (yote) ya kiwiliwili iliyo kati ya kifua na kinena.' Kwa ufupi, leksia msingi imepanuka na kuhusisha dhana za kandokando kama inavyodhihirishwa katika kielelezo kifuatacho:

**Kielelezo 1: Mageuko ya 'tumbo' kutoka Kiini- Maana**
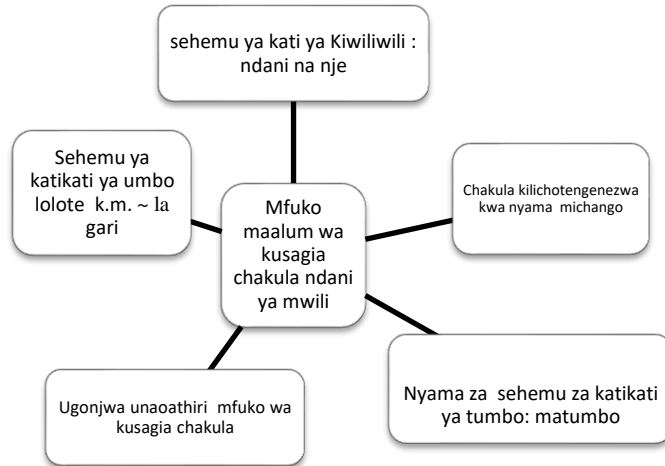
Maana inapotokea kuwa ya jumla, basi mbinu ya mabadiliko ya kisemantiki iliyohusika ni *semantiki panuzi* na *sitiari*. Uchanganuzi pia ulibainisha kuwa hisia tano za mwanadamu za kuona, kusikia, kuonya, kugusa na kunusa zina nafasi muhimu katika mabadiliko ya maana za leksia za Kiswahili. Hisia hizi husaidia kujenga taswira katika hali halisi au kidhahania. Hii hapa ni mifano inayohusiana na taswira ya mwono:

(i) Mabadiliko kupitia Taswira ya Mwono

Binadamu anapoona kitu kinachoshabihiana na kingine anachokijua, huwa mwepesi wa kutambua uhusiano kati ya dhana zote mbili kianalojia kupitia picha au taswira. Aidha, binadamu ana uwezo wa kiutambuzi wa kuhamisha dhana kutoka wanda moja la maarifa hadi jingine (Lakoff na Mark, 1980). Hali hii husababisha upanuzi wa upeo wa maana ya leksia zinazohusika. Basi maana mpya ya leksia inahusiana na ya awali kihistoria kupitia *uhusiano wa kisitiari*. Ikumbukwe kuwa dhana zinazohusishwa kimwono zinaweza kuwa za kiumbo, maumbile, matumizi, hulka, kiwango, mahali au mwendo mradi zinaonekana. Hii hapa ni mifano ya leksia zilizobadilika kupitia taswira ya mwono licha ya kuwa katika mawanda tofauti. Tazama picha ifuatayo kwa makini:

Picha 1:Pembe za Mnyama na Maumbo yake Nyambulishi

Mnyama   Pembe tatu   Pembe nne   pembe tano
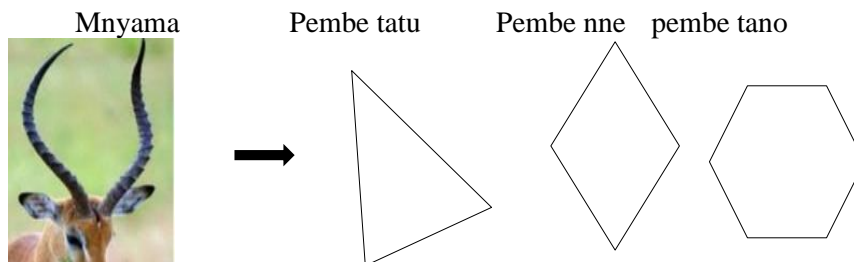
Dhana asilia iliyokuwa katika tambuzi za Waswahili ni pembe za wanyama ambazo huwa na ncha kali. Taswira ya mwono ndiyo imezingatiwa kuyapa majina maumbo yaliyoambatanisha, hali iliyopanua maana ya leksia pembe. Tazama picha nyingine:

**Picha 2: Kanga (Ndege) na Kanga (Leso)**
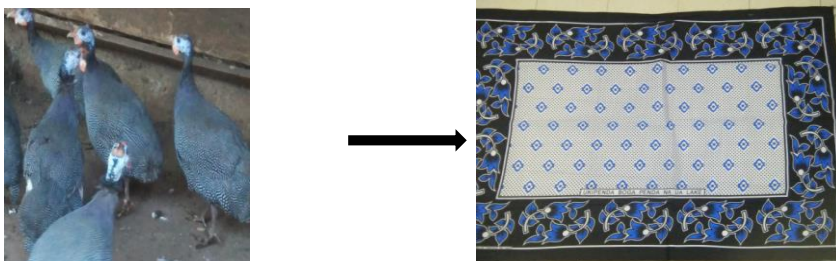
Maana asilia ya *kanga* ni 'aina ya nyuni wa jamii ya kuku anayeishi porini, mwenye rangi ya kijivu iliyokoza na madoadoa.' Leksia hii pia hupatikana katika lugha zingine za Kibantu; *nkanga* (Kinzuani, Kipokomo, Kimeru, Kikuyu); *nkaanga* (Ki-Mwiini); *kʰanga* (Kiduruma, Kiamu, Kimvita); *nkanga-dungwe* (Ngazija); *anga* (Kimwani). Leksia hii ingali inatumika katika Kiswahili Sanifu kwa maana hiihii (TUKI 2013). Leksia 'kanga' ilipanuka kimaana kutajia *vazi maalum* yaani 'aina ya nguo nyepesi yenye nakshi na maandishi inayovaliwa na wanawake, leso' (Abdulaziz, 1979; National Museums of Kenya, 2005). Pia tazama picha ifuatayo:

Picha 3: Vifaru
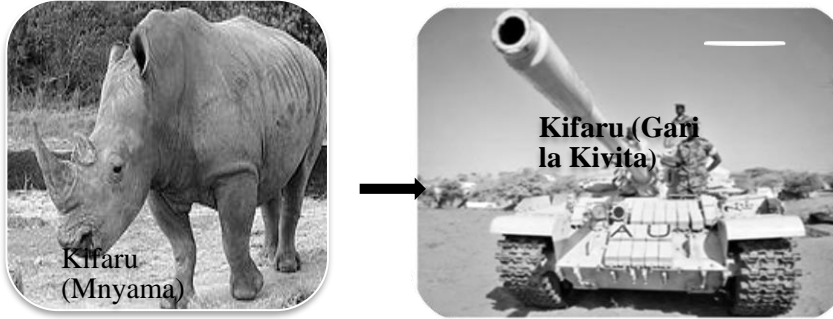
Maana ya leksia *kifaru* ilibadilika katika karne ya ishirini kuwakilisha gari la chuma la kivita lenye mzinga katika sehemu yake ya mbele. Gari lenyewe hutumiwa na wanajeshi kutupia makombora. Vifaru vilitumiwa kwa mara ya kwanza na Ufalme wa Muungano wakati wa vita vya kwanza vya dunia (1914-1918) dhidi ya Wajerumani. Huenda mabadiliko haya yalitokea wakati huo.Taswira ya kuona iliyojengeka Waswahili walipoona kifaru (gari) kwa mara, ilisimbua maarifa ambayo tayari walikuwa nayo katika tambuzi zao kuhusu kifaru (mnyama). Tazama picha nyingine:

Picha 4: Aina za Ndege
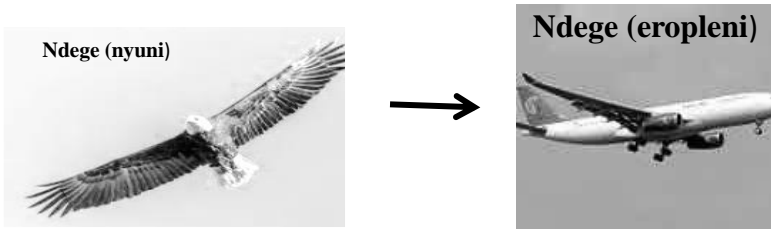
Leksia *ndege* ilitumika katika lahaja ya Kiunguja (Burt, 1910). Mabadiliko yanatokana na kuingia kwa eropleni katika mazingira ya Afrika Mashariki baada ya kufika kwa Wakoloni. Mabadiliko haya yalitokea katika kipindi cha nusu ya kwanza, ya karne ya Ishirini. Kuwepo kwa 'mbawa' katika chombo hiki na uwezo wa kupaa angani kulichochea Waswahili kuhamisha maana kutoka wanda moja kwa lingine la kiutambuzi. Uhusiano unaodhihirika katika picha 1-4 ni wa kihistoria yaani dhana B ina asili katika A. Mkondo huu ndio uliozingatiwa katika mabadiliko ya kisemantiki ya leksia zifuatazo:

(2)   <u>Leksia</u>   **A**   **B**

Leksia	A	B
-lango	Kiingilio cha nyumba au mji	> Mahali pa kufungia bao katika soka
Ulingo	Jukwaa la kulindia shamba	> Jukwaa la michezo ~ *wa masumbwi*
Umeme	Mwanga uandamwao na radi	> Nguvu za stima au betri
Kupe	Mdudu afyonzaye damu	> Mtu mtegemezi
Tamba	Tembea, safari	> Tembea kwa majisifu, simulia
(U)tatu	Mbili kuongeza moja	> Shairi la mishororo mitatu katika beti

Maana za leksia katika B zina historia yake katika A. Basi kuwepo kwa umbo A ndio msingi wa kuwepo kwa umbo B.

(ii) Mabadiliko kupitia Taswira ya Mguso

Mabadiliko mengine hutegemea utambuzi kupitia hisia za mguso. Mathalani, *msasa* ni aina ya mti wenye majani yenye mguso wa kukwaruza. Awali majani haya yalitumiwa na seremala kulainishia vitu vya mbao (Krapf, 1882). Katika Kiswahili cha kisasa, msasa ni karatasi maalum iliyotiwa chembechembe za mchanga inayotumiwa na seremala ya mguso ya ukwaruzo' ndiyo imetumika kufanikisha badiliko hili. 'Kupiga mambo msasa'ni tamathali yenye maana ya kulainisha au kurekebisha mambo. Kadhalika, kitenzi 'saga' kilikuwa na maana ya kupondaponda kitu hadi kiwe mfano wa ungaunga; sababisha kitu kiishe polepole kwa kukisugua na kingine (Krapf, 1882). Awali, Waswahili walisaga nafaka kwa *mawe ya kusagia*. Jiwe kubwa la chini liliitwa *mama* na dogo la juu likiitwa *mwana* (Johnson, 1939). Katika mwisho wa karne ya ishirini, kitenzi – saga kilianza kutumika kama tasfida ya 'kitendo cha kufanya ngono kati ya wanawake wawili kwa kugusanisha uke wao ili kujifurahisha' (Longhorn, 2011). Msagaji basi ni mwanamke anayejamiiana na mwanamke mwingine bila shaka kwa kugusisha sehemu za uke. Basi kuna mshabaha wa jinsi tendo la awali na tendo jipya hufanyika kupitia taswira ya mguso. Mbinu ya mabadiliko ya kisemantiki ni *upanuzi wa maana kisitiari, udhalilikaji na tasfida.*

Fauka ya hayo, kitenzi 'saga' kilikuwa na maana msingi ya *kupondaponda kitu hadi kiwe mfano wa ungaunga, sababisha kitu kiishe polepole kwa kukisugua na kingine* (Krapf, 1882). Awali Waswahili walisaga nafaka kwa mawe ya kusagia. Jiwe kubwa la chini liliitwa mama na dogo la juu likiitwa mwana (Johnson, 1939). Katika mwisho wa Karne ya Ishirini, kitenzi *saga* kilianza kutumika kama tasfida ya 'kitendo cha kufanya ngono kati ya wanawake wawili kwa kugusanisha uke wao ili kujifurahisha' (Longhorn, 2011). Basi msagaji ni mwanamke anayejamiiana na mwanamke mwingine. Kuna mshabaha wa jinsi tendo la awali na tendo jipya hufanyika kupitia taswira ya mguso. Mbinu za mabadiliko ya kisemantiki zilizokupitia mbinu ya upanuzi wa maana kisitiari, udhalilikaji na tasfida.

Maana ya awali ya 'kereketa' ni *patwa na mwasho kooni au kinywani kama ifanyavyo tumbako kwa pua au mdomo, au mchanga unapoingia kwa macho*

(Steere, 1870; Krapf, 1882; Burt, 1910). Hivi leo, leksia hii imetwikwa maana za ziada yaani, *jambo la kuudhi, tetea jambo fulani kwa dhati baada ya kuchukua msimamo mkali.* Mabadiliko ya leksia yametiwa kasi na wanaharakati wa mashirika yasiyo ya kiserikali ya kutetea haki za wanajamii ambapo walipewa lakabu 'wakereketwa' na watetezi wa haki za binadamu. Uteuzi wa leksia hii huonesha misimamo sugu isiyotetereka. Leksia *kereketa* isikanganywe na *keketa,* iliyoingia hivi majuzi katika Kiswahili,yenye maana*; tafuna kitu, kuumwa na tumbo sana, kata kitu kigumu kwa kutumia kisu butu, tahiri mwanawake* (BAKITA, 2015). Maana inayoonekana kupewa kipaumbele katika kisasa hasa kwa wanaharakati wanaotetea haki za wanawake ni *tendo la kutahiri* m*wanawake*. Mabadiliko ya kisemantiki yanayohusika ni ya upigaji *chuku* na *sitiari*.

Maana ya awali ya 'usugu', kutokana na kitenzi 'kusugua' ni ugumu wa ngozi utokanao na msuguano baina ya viungo. Pia, usugu hutokana na vidole kusuguana na viatu. Krapf (1882) anasema 'sugu' ni mahali pagumu. Katika kisasa leksia hii imepata maana za ziada: *tabia ya ukaidi, -sioweza kuondolewa kwa urahisi. -enye kustahimili, -kutosikia adhabu au dawa, isiyobadilika kwa urahisi*. Msimamo ~, imani ~ ugonjwa ~. Hapa, maana ya leksia *imekuwaya jumla.* Pia inatumiwa *kisitiari*.

(iii) Mabadiliko kupitia Taswira ya Mwonjo

Maana awali ya *mtindi* imekuwa 'maziwa yaliyoganda na kupata ukali' (Krapf, 1882). Pia ni maziwa yanayobaki baada ya kutolewa siagi. Katika kisasa leksia husika imebadilika kimaana na kupata maana ya ziada yaani *pombe*. Nahau *piga mtindi (kunywa pombe)*. Hapa leksia imehama kisitiari ambapo 'maziwa' huwakilisha 'pombe.' Mabadiliko hayo yalinuia kutumia lugha ya kitasfida kuhepa hisia zisizofaa zinazohusishwa na pombe hasa ile haramu. Mbinu ya mabadiliko ya kisemantiki ni *sitiari* na *tasfida*. Aidha, maana ya awali ya *uroda* ilikuwa –*enye raha, inayopendeza* (Massamba, 2004). Maana ya kisasa ya 'uroda' ni *tendo la kujamiiana* (TUKI, 2013). Mbinu ya mabadiliko ya kisemantiki ni *tasfida* na *udhalilikaji wa maana*. Pia, keki ni mkate wenye sukari nyingi hutumiwa katika kisasa kama sitiari ya 'rasilimali' mathalani katika *kauli ~ ya taifa.*

(iv) Mabadiliko kupitia Taswira ya Kusikia

Maana ya msingi ya kitenzi-*endesha* ni kitendo cha kuongoza chombo cha usafiri kama gari, baiskeli na kadhalika kuelekea mahali fulani. Bila shaka mwendo wa vyombo vya usafiri huandamana na kelele fulani. Katika lugha ya hadhi kitenzi hiki hutumiwa kitasfida kuwakilisha dhana yenye aibu ya 'kuhara.' Inaonekana tendo lenyewe limepigwa *chuku*. Muharo mwepesi hujulikana kama 'parata' (Nabhany, 2012). Mabadiliko haya yalihusu *upanuzi wa maana* kupitia *chuku,tasfida* na *udhalilikaji wa maana*. Kadhalika, maana ya awali ya 'foka' ni

kitendo chamaji au pombe kuchemka na kutoa mapovu hadi kumwagika, maji kutoka kwa nguvu kupitia kwa tundu, bubujika. Hivi leo, leksia hii ina maana ya ziada yaani, *sema kwa harakaharaka na kwa hasira, sema kwa ukali*. Katika mabadiliko haya, tendo la kuteta linamithilishwa na tendo la kufoka kwa maji au pombe. Mbinu ya mabadiliko ya kisemantiki ni *upanuzi wa maana kisitiari* na *udhalilikaji.*

(v) Mabadiliko kupitia Taswira ya Mnuso
Kama tulivyotangulia kusema, maana za leksia huwa na muundo wa kiensaiklopidia. Basi leksia *choo* inapotajwa huchochea (katika akili ya msikilizaji) maswala mengiyo yanayoambatana na dhana husika, kwa mfano, harufu chukizi itokanayo na kinyesi, kilindi/shimo au kijumba kilicho pembeni chenye nzi wengi, maji ya kuoga na kadhalika, kulingana na tajriba ya mhusika. Waswahili huona aibu kutaja maneno *mavi* na badala yake kutumia lugha ya kimafumbo. Maana msingi ya *choo* ni 'chumba au mahala pa kujisaidia' lakini ilibadilika na kupanuka kiupeo kupitia mkondo ufuatao:

Mahali/chumba pa kujisaidia > mavi > mambo ya upuzi, ya kijinga

Katika badiliko la kwanza, leksia *choo* imetumika kitasfida na kimetonimu ambapo dhana pana (chumba) inawakilisha dhana finyu (mavi). Matumizi ya *choo* kuwakilisha 'mambo ya upuzi, ya kijinga au maovu' ni ya kisitiari ambapo dhana ya mnuko ndiyo imetumiwa katika kudhalilisha maswala yanayorejerewa. Kuna leksia zingine zinazohusiana na dhana ya 'choo' ambazo zimebadilika kwa sababu ya tasfida. Maana ya awali ya *msala***ni** (**-ni** - kielezi cha mahali) ilikuwa ilikuwa *musalla,* lenye maana ya 'mahali pa kusalia' kisha ikasogea kwa 'mkeka *wa duara au zulia dogo la kuswalia*' na hatimaye ikaanza kutumiwa kama tasfida ya 'chooni' (Burt, 1910; Akidah, 2013). Katika Kiswahili cha karne ya 21, *msalani ni mahali pa usafi, chumba maalum ambapo watu huenda haja, chooni. Ameenda ~.* Leksia nyingine zinazoboresha dhana ya choo ni pamoja na *kwenda haja* na *kujisaidia.*

Uchanganuzi ulibainisha kuwa kuna leksia nyingine ambazo hubadilika kwa kuchochewa na masuala mengineyo yaliyo nje ya hisia tano za mwanadamu kwa mfano, *kipusa* (upembe wa kifaru) >*msichana mrembo*. Badiliko hili linatokana na 'thamani' iliyoambatanishwa kwa dhana hizi na si 'urembo' unaoonekana kwa macho halisi. Huu ni uwezo wa kiutambuzi.

Hitimisho
Makala haya yamebainisha wazi kuwa maarifa na tajriba zilizofichamwa kwenye utambuzi huwa nguzo muhimu katika kuleta mabadiliko ya maana za leksia. Imebainika wazi kuwa muundo wa maana na maumbile ya mwanadamu hasa hisia zake tano na ufasili wake wa ulimwengu wake husaidia mwanadamu kukabiliana na dhana mpya zinazoibuka katika mazingira halisi na ya kidhahania.

Imebainika kuwa maana imefumwa katika historia, falsafa na tajriba za pamoja za wanajamii; ina sifa za kitamaduni. Utambuzi huwa 'ghala' la maarifa aliyo nayo mtu (au jamii) ambayo kila kuchao huzidi kupanuka kiupeo, kufinyika na kugeuka kuambatana na maswala yanayomzunguka. Kadhalika, fasili tofauti za dhana moja, usisitizo na dhana kupewa kipaumbele ni masuala yachangiayo mabadiliko ya lugha. Mwisho, makala yameonyesha mchango na ufaafu wa vigezo vya kiutambuzi vya nadharia ya Semantiki Tambuzi katika kuelezea mabadiliko ya lugha. Yamkini maana huwa sehemu ya utambuzi kwa jumla sawa na maswala mengine kama hisia.

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Literature as Medium for Moral Instruction: A Swahili/Islamic Analysis of Ahmad Nassir's *Utenzi wa Mtu ni Utu*

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Abstract

This paper analyzed a narrative poem *Mtu ni Utu* by Ahmad Nassir Juma Bhalo. The analysis will be guided by the thesis that Swahili-Islamic poetry has been and continues to be an important tool for moral instruction following in the teachings of the holy Qur'an and *sunnah* of the Prophet of Islam Muhammad (PBUH). The poem continues in the long tradition of Swahili poets using literature as a tool for moral instruction in society. The poem exhorts an individual and society to preach and practice love, impeccable morality, to value and strive to uphold marital vows since family is the cradle and foundation of humanity; to peacefully co-exist, cultivate and uphold good manners. All these are the sure ingredients to a morally upright social order comprising of God-fearing individuals, tolerant, mindful of other people's welfare-beliefs, life-styles, culture and above all else, to be each other's keepers as the holy books teach. It was found out that, the poem addresses basic tenets and teachings of not only Islam, but humanity which are a sure ingredient to a harmonious society. Since Kiswahili literature (poetry) now traverses the globe (it is widely read outside its traditional setting), it is our view that it is an avenue for the construction of moral values even to a non-muslim non-Swahili audience the world over.

Key words: Medium, Swahili, Islamic, poetry

Introduction

Any literature, be it oral or written, serves two basic functions - pedagogical and aesthetic. The two always go hand in hand and any useful literature always strives to balance between the two. Before the advent of Arabs and Europeans into the East African coast, Swahili society (like other African societies), solely depended on orature as the avenue and medium for expression and especially, as a means

of imparting morals and passing on its culture to latter generations. As Swahili society came into contact with such peoples as Arabs, Persians, Indians, and other peoples, and later on Europeans missionaries, explorers and colonialists external influences gradually crept into Swahili culture and way of life.

However, the greatest influence upon Swahili society was the Islamic religion and its worldview. This was a direct consequence of Arab traders' migration and eventual settlement on the East African coast even before the 6th century AD. The Swahili (being Muslim), had learnt the Arabic script to enable them read the Qur'an and other religious texts (in *madrassahs*). Eventually, this script was adopted by the Mijikenda and other migrants to the region and was used for both formal and informal communication in all spheres of life.

Mazrui and Mazrui (1995) argue that the influence of Islam upon the Swahili people was so great that it gave rise to some of the greatest verses and poets who were either religious scholars or very knowledgeable about Islam. In fact , Islam as an ideology, fuses worldly and metaphysical phenomenon so much that, one's deeds in this world are considered and taken to be *ibadah* (worship) and they would determine one's station in *akheerah* (hereafter). The power of ideology is succinctly expressed by Metzaros (1989) who is of the opinion that any dominant ideology, has the power to forcefully assert itself upon an established social system at all levels i.e from the coarsest to the most refined.This is the reason one can arguably say, Islam is an attribute of the Swahili people, but not necessarily part of their definition.

The eighteenth and nineteenth centuries witnessed a rapid development of Kiswahili literature and especially (prosodic)poetry. This poetry, like other African literary genres, was directly linked to the day to day affairs of the Swahili people.Shariff (1988) attests to this fact by arguing that though Swahili poetry was rich in aesthetic value, it did not lack in moral themes. However, it is important to note that Swahili Poetry of the time, was particularly inclined towards an Islamic and Swahili perspective. Some of the earliest verses composed are *Utendi wa Mwanakupona* (Mwanakupona's Epic), *Utendi wa Ngamia na Paa* (The Camel and the Gazelle), *Utendi wa Masaibu* (The poem of Adversity), *Utendi wa Miqidadi na Mayasa* (Miqdad and Mayasa), *Utendi wa Ayubu* (The Poem of Job) and *Utendi wa Qiyama* (The Last Judgement), amongst others. In the recent past, *Utenzi wa Mtu ni Utu* follows in this tradition.

Analysis

Utenzi wa Mtu ni Utu by Ahmad Nassir Juma (Bhalo), comprises 453 stanzas. Like its predecessors composed much earlier, this verse follows in the tradition of being divided into sections: the first being the preamble (containing the invocation or prayer). "We would at this juncture wish to reiterate that this 'formula' has its roots in Islamic ideology: that for each and every (good) action

undertaken by a Muslim, they would start with this 'prayer'. Later on, it became the norm in prosodic verse. This is attested by the fact that all composers of classic Kiswahili verse prior to the 20th Century, were Muslims. Stanzas 1 and 2 of the poem testify to this:

> *Kwa jina lako moliwa*
> *Mikono nayenuwa*
> *Kukuomba mwenye quwa*
> *Mpaji wa qulla ndiya*

> *Ni wewe pweke Wahidi*
> *Ni wewe pweke Wadudi*
> *Na Mtume Muham'adi*
> *Nabiyyullahi Nabiya*

> In the Name of God
> My hands I do raise
> To implore You Most Powerful
> He Who Guides in all matters

> You are the One and Only
> You are the only One, Loving
> And the Messenger Muhammad
> God's Messenger and Prophet

It is particularly telling in this verse that the 'invocation/ prayer' covers stanzas 1 to 9. At times,the composer may ask for writing materials (mostly ink and a reed). An account of the unworthiness and incompetence of the poet may follow at this juncture or be placed at the very end of the poem". (*Kwako ni mja dhwaifu*…Stanza 10) (Allen, 1971). Allen continues to assert that, composers often complained of the decay of morality in society. Hence the necessity of using the poem to impart morality. Stanza 14 is quite clear in this:

> *Nambe nao kwa utenzi*
> *Malimwengu ni mazinzi*
> *Na duniya ni upinzi*
> *Wache kuitegemeya*

> So I may speak to them in verse
> Worldly affairs are a quagmire
> And the world is but temporal
> They should depend on it not

At the end of the *dibaji* (preamble), the thematic assertion or subject of the verse together with some reference to authenticate it could be mentioned. Therafter, the poet would present the main body of the poem. In *Utenzi wa Mtu ni Utu,* stanza 57 concludes this preamble thus:

> *Basi hapa tafupiza*
> *Dibaji kuendeleza*
> *Nipate kuwaeleza*
> *UTU nilokusudiya*

> And here I will conclude
> Writing this preamble
> So I may tell you
> The HUMANITY I intend

From the foregoing discussion, the end is seldom sudden; the composer would probably put in one or more verses naming the author, date of the composition, number of verses, et cetera.*Utenzi wa Mtu ni Utu* has a preamble from stanza 1 to 57. In stanza 48, the poet exhorts thus:

> *Sasa bora mbele yetu*
> *Ni mtu kujuwa kitu*
> *Akawafunza na watu*
> *Na wao wakatumiya.*

> The best of persons
> Is the one who knows something
> And lets it beknown by others
> So they may act upon that knowledge.

This is in line with Prophet Muhammad's (PBUH) *hadith* (tradition) that "the best person, is the one who learns the Qu'ran (or any other piece of knowledge) and imparts its content to others". Stanza 50 says this succinctly:

> *Na mwenye kujuwa kitu*
> *Akawa hafunzi mtu*
> *Ni kama mtukukutu*
> *Mughuriwa na duniya*

> And one who knows something
> But wouldn't teach anyone
> Is like an ignorant person
> Whom the world has led astray

Stanzas 58 to 187, handle one of the main themes of the verse including the cultivation of love amongst humanity. Stanzas 188-211 discuss the themes of mutual tolerance, understanding and forgiveness inspite of social class, social standing,adversity or riches. Stanza 58 reads:

> *Sasa nitakalo mno*
> *Kuwaekeza hapano*
> *Taanza kwa UPENDANO*
> *Uzainio duniya*

My greatest wish of no
Herein is to exhort you
LOVE is my departure
Binding the world together

Stanza 185 and 186 is a deep and encompassing advice that needs deep contemplation. They read:

Basi kheri tuateni
Vitendo viso thamani
Walezi tuwaenzini
Na wazazi wetu piya

It is well if we let go
Of unbecoming behaviour
Hold our guardians in awe we must
Just as we do our parents

Stanzas 212-280 specifically concentrate on the institution of marriage as the cradle of humanity, love, mutual understanding and perseverance. Theses are some of the main virtues that contribute to a blissful marriage and a conducive environment in which to bring up children. Stanza 213 in particular summarizes the essence of a successful marriage:

Na mke mtwii mumeo
Na mume twii mkeyo
Mutuzane zenu nyoyo
Musitendane ubaya

A wife to be obedient to husband
Likewise a husband should obey the wife
To comfort each others hearts
As it has been passed

Would this stanza be informing about the ideal wife/husband relation in a Swahil/ Islamic setting?

A description of an invaluable friend and their attribute is discussed in stanzas 297 to 316. In stanzas 317 to 431, the composer details the ingredients of a perfect human being endowed with human-like attributes. He draws an analogy from past religious leaders whose efforts have enriched the Islamic religion with a complete constitution. Stanza 318 reads thus,

Yaani ubora wetu
Kwa killa aliye mtu
Ni kujipaamba kwa utu
Akasifiwa twabiya

> That is our worth
> Whoever a human is
> Has to adorn humanity
> Actions to speak for them

From stanza 432 to 444, the poet mentions his name, his aliases or pen name, his hometown or locale (this was and continues to be the norm with prosodic poets) the name of the verse and the number of stanzas (…*Kwetu ni Kuze Uwani, Ya Mombasa Kisiwani*…St. 435). Finally, stanzas 445 to 457, is the conclusion.

Genuine Love for one Another

Genuine love and care for one another is the first theme the poet discusses, whereby he refers to love as 'uzainio wa duniya' (st.1) (an ingredient that adorns the world (or life). In everything that a muslim does, one begins with the invocation: 'In the name of Allah (God), the Beneficent, Merciful'. This invocation in itself, teaches human beings to be aware of the creators' love and care for all His creatures. As for the human being, God is beneficient. He bestows of his bounties and blessing to all human beings whether or not they are obedient (believing in Him). This attribute refers to man's temporal life on earth. As for the hereafter, God is merciful i.e, human beings will be judged according to their deeds (good or bad) on earth. Of course, God will have sent messengers (warners) and bearers of good tidings to faithful believers.

The poet insists on '*mapenzi ..nikuswafiyana nyoyo tuwe kitu kimoja*' (st 61) 'true love…is to have only the best of wishes for one another.' This ingredient cements genuine brotherhood of man which would ward off ill-intention and suspicion (st.65-70). We should strive to be known by the attribute of being humane and mindful of other people's welfare (st 74). Genuine love wards off every kind and form of discrimination. There should be no '*mnyonge msonge*' (st 78) (the weak/less fortunate to be mistreated or trampled upon). That genuine love for one another is the basis for good relationships and human development, as broght out clearly in stanza 64:

> *Viumbe wakipendana*
> *Milele husikizana*
> *Na mambo mengi hufana*
> *Kwa utakafuwaaniya*
>
> When people love one another
> They will forever relate well
> Many things will work well
> Because of the goodwill therein

The poet further encourages human beings to love one another as *'mapenzi ndiyo amani na neema duniyani'* (st. 83) (love is peace and bounty in this world).

This kind of love should be cultivated amongst all beings irrespective of their race, religion, country, region or colour. Peace and harmony are the sure end-products of love amongst humanity. Once this is achieved, then human beings would find heavenly bliss in this life. Human beings should desist from the adage 'the world is evil, a bad place' since it is us humans, who are the source of all the evil deeds in this world (st.90-96). He reiterates the fact that love begets blessings, peace and good tidings to those who know its worth.

In the same vein, the poet insists that unity and togetherness is also an important ingredient to creating humane beings (st.104-111).The composer discusses unity as being '*umoja ulimwenguni…ni nguvu ziso kifani*'(st-105)(unity in this world….is immeasurable strength) unity is freedom. This metaphorization of unity attests to the weight attributed to it as an ingredient of human existence.

Stanzas 109 to 122 discuss tribalism or ethnicity.The poet is of the opinion that *'ukatili ndiyo sumu utanguwao kaumu'* (st,111) (tribalism is the poison that annihilates a nation). But it is ironical that human beings are one, from one source-Adam and Eve. God almighty, in His wisdom, created us and allowed us to reside in different nations for a purpose. The Holy Qur'an attests to this fact:

> *Oh mankind!We created you from a single (pair)*
> *Of a male and a female,and made you into nations and tribes,*
>   *that Ye may know each other*
>   *(not that ye may despise each other).Verily*
>   *the most honoured of you*
>   *In the sight of God*
>   *Is (he who is) most*
>   *Righteous of you.*
>   *And God has full knowledge*
>   *And is well acquainted*
>   *With all things.*
>   (Surah Hujurat XLIX:13

It is worth noting that in stanzas 123-140, the poet impresses upon several levels of unity as a measure towards the creation of humane beings, mindful of each others' welfare. He insists that despite all the differences that exist between humans, it is an indisputable fact that*'…kwa Adamu na Hawa, ndiko tulikotokeya'…* from Adam and Eve do we all claim on origin. That the human being has to learn self-control and self-restraint cannot be overemphasised (st.125-6), though one may be inclined to desperately want to do something there is the conscience to guide and temper their actions.The acquisition of knowledge, goes a long way into making sure ones actions are modest in line with logic and morality. The Holy Prophet (PBUH) has exhorted believers thus.

The acquisition of knowledge is mandatory to all believing men and women. In the same vein, our actions should be guided by knowledge (st.129-30) . Furthermore, East African unity is imperative in fostering good relations with other countries and peoples (st.133-135), till the whole world comes together as one. In order for this to be achieved, moderation in all our actions is mandatory (st. 148). Respect for one another, being moderate in deeds and words are useful characteristics with which human beings should adorn themselves. This should be followed by exhorting others to do good and to strive to be morally upright. The Holly Qur'an exhorts thus:

Let there arise out of you a band of people inviting to all that is good, enjoining what is right, andforbiding what is wrong: They are the ones to attain felicity (S III: Al-I-Imran: 104).

Stanzas 156-187, explain the relationship that should exist between parents and their children. Parents are obliged to show their children the proper way, just as children are obliged to do the same by being careful not to disrespect their parents in any way (st.158). Children should always be aware that parents came before them and they deserve much respect. The Qur'an clearly enjoins this:

And out of kindness lower to them
The wing of humility,and say: "My
Lord!Bestow on them thy mercy as
They cherished me in childhood.''(SXVII:Bani Israil:24).

And in this vein, a child is obliged to seek a parent's forgiveness (st.164-183). A child should always remember and appreciate the pain a mother undergoes during childbirth and how weak and helpless one is as a child. Parents undergo a lot of hardship as they bring up children. For this reason, a child should be eternally grateful to the parents and should pay for their good health and prosperity.

Relationships (with Fellow Beings, Marriage, as Guests, Friendship)
In life, there are certain matters that need great attention and consideration. This is the reason (stanza 188) the poet discusses the important role of relationships in life. He discusses one's relation with fellow beings, the institution of marriage, friendship, co-existing among other issues.

Foremost, the poet raises the issue of differences in income (and class) between people (st.188-191). The poet reiterates that it is God who sustains all beings and has no partner or adviser as to how His creatures receive His blessings. As such, one should always remember that God "*Aweza kukupa sasa………Na akitaka ku'asa yote yakakupoteya*" (st.190) (He can bless you now…….And if He so wills, you could loose all).

Stanzas 194-196 hint at the aloofness and arrogance exhibited by some individuals that have been blessed. The writer advises against this behaviour since it is God who determines who gets what, when, how and in what measure. Thus the importance of "*Tajiri na masikini, tuishi kwa moja niya*".... Both rich and poor, should live as one people (st. 188). The human being should always be grateful for what they get, in whatever measure (st.201-201). The most important thing to do is to continue working hard as we pray. We should therefore strive to do good and shun bad ways so that we may be successful in this life and the hereafter.

The institution of marriage, its role and function in human society is discussed in stanzas 212-280. Foremost, a couple should have mutual respect, love for each other and always strive to do good to one another (st.213). The husband provides and the wife takes care of the home, to be taken care of well by the spouse. Stanzas 216 *'Kipigo cha mwanamke……..ni nguo na kula kwake'* …A wife's beating is clothing and food). This attests to the fact that Swahili culture demands that the husband, being the head of the family, takes care of the wife in all respects. The Holy Qur'an says,

> *Men are the protectors and maintainers of women, because God has given the one more (strength) than the other, and because they support them from their means* (S IV: An-Nisaa; 4:34).

The Swahili say, Mum*e ni kazi, mke ni nguo* (literally, a man's duty is to work, a woman is to adorn herself). This means, a man (husband) is obliged to work in order to provide for the family (here symbolized by 'mwanamke'). In this sense, both Swahili culture and Islamic tradition recognizes both a wife's and husband's roles, functions and duties in an ideal marriage. Furthermore, the husband is duty-bound to be patient with a wife so he may teach her (as she gradually gets to know him better), he should lead by example (st.219), should be God-fearing (st.220), treat the wife '*Kama mtoto'*- (like a little child), and he should also live peacefully with her. The poet's advice to a married couple summarizes the ideal Swahili couple. Stanza 215 reads:

> *Mke 'sitende maovu*
> *Mume 'siwe mshupavu*
> *Na kujifanya mwelevu*
> *Ukatenda yaso ndiya*
>
> A wife should not misbehave
> And the husband never bossy
> To pretend a know-it-all
> And end up being way-ward

In stanzas 223 to 226, the husband is advised to shun hearsay especially about the wife. A person should always verify what they hear before taking action

(st.226). Furthermore, there are five duties (obligations) that a wife needs to fulfil so to please both, God and the husband. They are enumerated as *M'ngu* (God), *Mtume* (the Prophet), *babako na mama* (your father and mother) and finally, the husband.This poem follows in the tradition of performing a pedagogical duty as well as continuing in the tradition of using literature as a medium for moral instruction, it has intertextual links with *Utendi wa Mwanakupona* (Mwanakupona's Poem) written in 1858 and Shaban Robert's *Utenzi wa Hati* written in 1956.

Stanza 23 of *Mwanakupona* reads:

Nda Mungu na mtumewe
Baba na mama wajuwe
Na ya tano nda mumewe
Mno imekaririwa

To God and His Prophet
Know your mother and father
And the fifth is your husband
It has been reiterated.

This poem, written in 1858, continues to inspire young maidens as they prepare for marriage in the majority of Swahili households. It should be noted that, both Swahili culture and Islam concentrate more on wifely obligations and duties since upon marriage, the woman leaves her parents' home and joins the husband. A wife is advised to continue having good relations with her siblings, relatives, neighbours and not to let spite and arrogance be part of her character. She should ensure the husband is pleased with her till death does them part. The same message is passed to Mwanahashima (Mwanakupona's daughter) in *Utendi wa Mwanakupona*, stanzas 234 and 235 of this poem.

Stanza 26 of Mwanakupona reads:
Siku ufufuliwao
Nadhari ni ya mumeo
Taulizwa atakao
Ndilo takalotendewa

On Resurrection day
The say will be your husband's
He will be asked what he wants
And that is what will be done to you

In the current verse, stanza 234 reads:
S*iku ya fufuko lako*
Taulizwa mume wako
Atakalo juu yako
Na M'ngu tamtendeya

On your being resurrected
Your husband will be asked
What it is he wishes for you
And that is what God will fulfil

This is figurative language in the sence that woman's station and dwelling after marriage is the husband's family or residence. In this case, a husband's worth and deserving status, is God-like. The Qu'ran confirms that each and every person will be judged and compensated in line with the commissions or ommisions of this worldly life; be it a woman or a man. The Holy Qur'an has this to say:

> *Never will I suffer to be lost*
> *The work of any of you,be he*
> *Male or female:Ye are members,*
> *One of another.*(S.III Al-i-Imran:3:195).

Finally, the poet summarizes this section by reiterating the temporal nature of life on earth (st.250). This theme is common in both pre-20th century and modern Kiswahili literature. Both *Mwana kupona* (Mwana kupona binti Mshamu) and *Inkishafi* (Ali Nassir) mention this in almost the same wording. This is in line with the Qu'ranic verse,

For the life of this world
Is but goods and chattel
Of deception.
(S.III Ali-Imran. 3:185)

Nassir tells us that '*Ulimwengu ni kivuli,hakisimami na ndiya'* …. the world is but a shadow, it does not stand the test of time). Stanza 6 of Mwanakupona says: '*mwanadamu si kitu, na ulimwengu si* wetu' ….the human being is nothing, and this world is not ours (permanent) dwelling/ home. *Inkishafi* says:

Wangapi dunia waipeteo,
Wakataladhadhi kwa shani lao,
Ikawasumbika kwa mizagao,
Wakanguka zanda waziumiye

How many people have passed through the world?
They had their share of leisure,
it (the world) dazzled them momentarily,
they fell down (dead) in regret

Stanzas 281-296 reiterate good morals especially with the presence of others. One should, as the Swahili say…..*Wendapo kwa wasoona, nawe jito fumba sana* …When you are with the blind, close your eyes (st. 286). This may mean that

people come from different backgrounds, cultures, religions and beliefs (sts.295-296).

The characteristics and the value of friendship is discussed at length in stanzas 297-316. A good friend must be of good character; be honest, give sound and valuable advice (st.306), warn the friend of any of danger, be mindful of one's well-being in health and ill-health and finally, a good friend (st.316). Stanza 298 reads:

> Yaani kumuelewa
> Rafiki yako wa sawa
> Ukitaka kumjuwa
> Ni kupima twabiya

> In order to understand
> Your real friend
> If you really wish to know them
> Just know their character

Finally, stanzas 317 to 431, present general characteristics that make a person human. Such persons should adorn themselves with good manners, impeccable moral values, be God-fearing, should never become haughty and arrogant because of riches. Mention is made of great personalities in Islamic history such as Abubakar (the first Caliph) Ali (the fourth Caliph), Uthman (the third Caliph), the prophet's (PBUH) grandsons Hassan and Hussein, the brave Miqdad, Mayasa the heroine of ancient Arabia. Here again, the theme of the temporal nature of life on earth is reiterated. It was and still is, an important theme in Kiswahili prosodic poetry.

The theme of imminent death and resurrection before recompense for good or bad deeds, follows the mention of the virtous people mentioned above. Ultimately, all human beings will die. *Utakufa wondoke, waje watu wakuzike…You will die and people will gather for your funeral* (st.362). This is the final rite of all human beings and before that happens, one should seek forgiveness from fellow beings and God. In this verse, the author mentions his name, his attributes, his lineage and home (sts.-432-444). He goes on to pray for himself and his audience. Further, he pleads with the Creator that peace may prevail on Earth (st.440). The poem was written in 1960 and was published in 1978.

Conclusion

This paper analysed Ahmad Nassir Juma Bhalo's *Utenzi wa Mtu ni Utu* (1978). The poem continues in the long history of Kiswahili poetry serving the didactic function of being a medium for moral instruction. The analysis used a Swahili/ Islamic perspective since this is the setting in which the poet lives and writes. The

poet exhaustively discusses the themes of love, impeccable moral standing, the institution of marriage and the ingredients to its existence. The composer also demonstrates the way to peaceful co-existence. All these themes are the sure ingredients to the creation of a morally-upright social order comprising God-fearing persons who are tolerant and mindful of other people's welfare. These people would respect other people's beliefs, traditions, customs and above all be each other's keepers by always being ready to co-exist together as one people, one community, under the care of one loving Creator, God Almighty.

It was found out that Swahili-Islamic poetry continues to perform a didactic function of imparting moral values following in the teachings of the Holy Qu'ran and the traditions of the Prophet of Islam, Muhammad (P.B.U.H). And since morality is a basic human trait, the poem is an invaluable reference text for the construction of morals not only amongst Swahili society and muslims, but even to non-Swahili and non-Muslim communities the world over. This is given the fact that, technology and the expansion of institutions of learning all over the world, has made access to literatures of many societies.

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Changamoto Zinazokumba Uchanganuzi, Ufasiri na Ufunzaji Ushairi wa Kiswahili katika Shule za Upili Nchini Kenya

Gakuo J. Kariuki
Chuo Kikuu cha Kenyatta

Ikisiri

Makala haya yanaangazia baadhi ya changamoto zinazokumba taaluma ya ufasiri, uelewekaji na ufundishaji wa somo la ushairi katika shule za sekondari nchini Kenya. Mawazo na kauli zinazosheresheshewa katika makala haya zinazotokana na utafiti wa kisayansi uliofanyika katika kaunti mbili za Mombasa na Trans Nzoia. Pamoja na kufafanua changamoto husika, nimejizatiti vilevile kutoa mapendekezo na suluhisho la kudumu kwa changamoto hizo. Tunataraji kuwa utafiti huu utanufaisha na kuimarisha ufunzaji wa ushairi na lugha ya Kiswahili kwa jumla.

Maneno Muhimu: Ushairi, Ufasiri, Shule za Upili, Kenya

Utangulizi

Ushairi ni somo la lazima katika katika shule za sekondari nchini Kenya. Ushairi ni utanzu na mhimili mojawapo wa fasihi andishi. Mojawapo ya malengo ya elimu nchini Kenya ni kutambua, kudadisi, kutathmini na kustawisha aina na tanzu mbalimbali za lugha na fasihi kwa jumla. Makala haya kuhusu changamoto za ufunzaji wa ushairi miongoni mwa wanafunzi wa sekondari nchini Kenya, yamelenga kutimiza lengo hili.

Utanzu wa ushairi ni mgumu (Gibbe, 1978; Chacha, 1980; Njogu na Chimera, 1999). Ugumu huo umetambuliwa na kuelezwa na wataalamu mbalimbali kama kiini cha wanafunzi wengi kuogopa na kutofanya vyema katika somo la lugha ya Kiswahili (Wallah: 1988, Mohamed: 1990). Ugumu huo umegubikwa katika kiini cha mawasiliano ya mtunzi na hadhira yake. Mawasiliano hayo hujumuisha muktadha na maudhui yaliyojikita katika lugha isiyo ya moja kwa moja, bali yenye tata na tatizi (Gibbe, 1978). Tata na tatizi zinazozingira mawasiliano baina ya mtunzi na hadhira yake (wasomaji) huhitaji mkakati kabambe wa ufasiri ili kuyashadidia maudhui na kuyasukuma kuwafikia wasomaji na hadhira lengwa. Ugumu wa ushairi unaoathiri ufasiri na uelewekaji unatokana na sababu mbalimbali. Sababu hizo ni pamoja na mbinu za ufundishaji wa ushairi na mashairi, mikabala na mielekeo ya wanafunzi wenyewe kuhusu

ushairi na mashairi, aina na mikondo ya mashairi yenyewe, lugha na mitindo ya uwasilishaji ya watunzi wa mashairi, pamoja na miktadha ya kimazingira, kihistoria na kijamii inayozingira sio tu watunzi wa mashairi, bali pia hali nzima inayohusu kiini na dhamira ya mawasilisho ya mashairi hayo.

Tumeweka wazi mkakati mzima wa ufasiri na uelewekaji mashairi na ushairi kwa jumla kwa kuhusisha uchunguzi wa muktadha wa kiutamaduni ambao umechanganuliwa kwa msingi wa nadharia ya Ki-Hemenitiki na Uhistoria Mpya, kudhihirisha na kutathmini jinsi ukengeushi wake unavyochangia kiwango cha kueleweka na kufasirika kwa mashairi miongoni mwa hadhira lengwa ya wanafunzi. Isitoshe, tumechunguza kiwango cha ufasiri na uelewekaji wa ushairi miongoni mwa wanafunzi wa shule za sekondari nchini Kenya. Ufasiri wa ushairi umekuwa tatizo la muda mrefu. Tatizo hili limewavutia wachunguzi na watafiti wengi. Wachunguzi hao walijaribu walivyoweza kushughulikia tatizo hili huku wakitumia mbinu na nadharia anuwai.

Baadhi ya nadharia zilizohusishwa ni pamoja na Uhakiki Mpya, Umtindo na Mwitikio wa Msomaji miongoni mwa zingine. Nadharia hizi hazijihusishi na suala la muktadha na zinaegemea sana ufasiri wa kiwango cha mtu binafsi anayesoma matini ya fasihi. Kwa hiyo, haziwezi kutegemewa kwani kila msomi huibua viwango tofauti vya ufasiri kulingana na jinsi anavyoelewa kazi yenyewe. Azma ya kuchangia suluhisho kwa tatizo hilo ndiyo imetupelekea kutumia nadharia ya Ki-Hementiki na ya Uhistoria Mpya kuliziba pengo lililoko. Nadharia hizi mbili licha ya kuwa ni za kiuhakiki na kifalsafa, zinajumuisha mfumo na utaratibu mwafaka wa kuchunguza na kutatua matatizo ya kiufasiri na uelewekaji matini. Nadharia hizi zinajikita katika kuangazia ukengeushi wa masuala kama vile mazingira, jamii, historia pokezi, mtunzi na dhamira ili kufanikisha uelewekaji na ufasiri bora wa kazi za fasihi ukiwemo utanzu ushairi wa Kiswahili.

Tumehamasishwa na matatizo ya kufasiri na kuelewa ushairi miongoni mwa wanafunzi wa shule za sekondari. Hili limetokana na tajriba ya ufunzaji wa Kiswahili na ushairi kwa muda mrefu wa takribani miaka thelathini sasa. Isitoshe, ripoti za Baraza la Mitihani la Kitaifa la Kenya (2002, 2003, 2004) na wa miaka ya hivi punde kuhusu matokeo yasiyoridhisha ya Kiswahili hususan ushairi wa Kiswahili, yalitupa ari kufanya uchunguzi kuchangia suluhisho kwa tatizo hilo. Kadhalika, vitabu vingi vya ushairi na mashairi hasa vile vinavyojihusisha na ufunzaji wa mashairi havielezi bayana namna bora ya ufasiri na uhakiki wa mashairi. Uchunguzi wetu unaelekea kuziba pengo lililoko la jinsi ya kufasiri na kuhakiki ushairi na mashairi kwa mihimili ya nadharia ya Ki-Hementiki na Uhistoria Mpya.

Ingawa ushairi ni utanzu mmojawapo wa fasihi ya Kiswahili na ambao ni somo la lazima, ufunzaji wake ni wa kihuria mno. Inaelekea kuwa kila mwalimu ana uhuru wa uteuzi wa vitabu, mwelekeo na mbinu za kufundishia (Mwangi,

2005). Baadhi ya diwani za ushairi zinazoteuliwa na walimu zimeandikwa na watunzi wenye kuegemea lahaja, sajili na muktadha wa Pwani. Pia, baadhi ya diwani zimeandikwa na watunzi wa Kiswahili ambao hawakujifungamanisha na muktadha wa kitamaduni wa Pwani. Tunahoji athari za kimuktadha na kimazingira, hususan, kuhusu mwandishi na jinsi mwingiliano huo unavyoakisi na kuathiri uelewekaji na ufasiri wa ushairi miongoni mwa wanafunzi wa sekondari.

Ili kutathmini suala la kimuktadha na kitamaduni linavyoathiri ufasiri na uelewekaji wa ushairi na mashairi, tuliyajumuisha mashairi kutoka kwa watunzi tofauti tofauti. Watunzi hao ni pamoja na wale walio na ukuruba na muktadha na utamaduni wa Pwani na wale ambao hawajajifungamanisha na usuli wa Pwani. Tulisaili kiwango cha athari za muktadha wa mwandishi na historia ya wakati wake inavyochangia ugumu wa kueleweka kwa ushairi. Pamoja na kuwa ushairi ni utanzu wa fasihi ambao ni somo la lazima katika shule za upili na kama sehemu ya sanaa ya lugha, ushairi ni mhimili wa kuzoa maarifa na motisha unaopelekea kuimarisha ufunzaji wa lugha ya Kiswahili. Hii ndiyo sababu mojawapo kuu ya kufundishwa na kutahiniwa kwa ushairi katika mafunzo ya lugha ya Kiswahili.

Ushairi ni utanzu wa fasihi ambao una muundo na matamshi ya maneno ya aina yake. Ndio utanzu mkongwe zaidi wenye utata na mgogoro tangu jadi. Mgogoro huu umeshamiri hadi leo baina ya mwelekeo wa kimapokeo na ule wa kimapinduzi. Wanamapokeo wanashikilia arudhi na muundo kama njia ya kuainisha na kutambulisha mashairi. Wanamapinduzi kwa upande wao wanashikilia uhuru wa mtunzi unaomruhusu kukiuka kaida na kanuni za arudhi katika kutunga mashairi. Juhudi za suluhu kwa tatizo la ufahamu wa ushairi miongoni mwa wasomi wa shule za sekondari lilitulazimu kuhusisha nadharia ya Ki-Hementiki kwa lengo la kuepusha utata. Utata huu, kwa mfano, hutokana na ukweli kwamba mathali ushairi hutumia mafumbo zaidi kuliko tanzu zingine za fasihi. Hata tamthilia na riwaya ngumu na zenye uketo wa lugha huitwa za kishairi. Hata hivyo, ifahamike hapa kama tulivyodokeza awali, kwamba si mafumbo pekee yanayotatiza ufasiri na uelewekaji wa mashairi.

Ugumu wa Kufasiri Mashairi

Ugumu wa ushairi umetambuliwa na kuelezwa na wataalam pamoja na wakereketwa mbalimbali wa mashairi kama kiini cha wanafunzi wengi kuogopa na kutofanya vyema katika somo la lugha ya Kiswahili. Mathalani, Gibbe (1978:8) ana haya ya kusema:

> Ushairi ni mgumu kueleweka hata miongoni mwa walimu na wanafunzi kwani kiini cha mawasiliano yake ya muktadha na maudhui huhusisha lugha isiyo ya moja kwa moja bali lugha yenye tata na tatizi.

Hapa, inadhihirika wazi kuwa ufasiri wa ushairi sharti uhusishwe na kueleweka kwa lugha ya mtunzi. Pamoja na hayo, mfasiri sharti ajikite katika

mawanda ya fikra, muktadha na mazingira ya mtunzi ili kudadavua kiini cha dhamira ya mtunzi na uwasilishaji katika tungo. Ugumu wa ushairi ni tukio la kusudi la kisanaa kama anavyoshadidia Shabaan Robert (1972) anaposema:

> Ushairi ni Sanaa ya vina inayopambanuliwa kama nyimbo, mashairi na tenzi. Zaidi ya kuwa sanaa ya vina, ushairi una ufasaha wa maneno machache ya muhtasari wenye maudhui mazito ya kimuktadha na kimazingira ....Mwauliza wimbo, mashairi na utenzi ni nini? Wimbo ni shairi dogo, shairi ni wimbo mkubwa na utenzi ni upeo wa ushairi.

Kwa mujibu wa dondoo hili, inaelekea kuwa hata gunge wa ushairi kama Shabaan Robert alitambua kuwa ushairi una uketo wa kisanaa. Sanaa hii inangoekana na maudhui na dhamira mbalimbali. Fasiri hizo mbalimbali hutokana na ugumu wa kuelewa na kufasiri mashairi na hili, hufanya kila hadhira kutoa fasiri za kimaana na uelewekaji mashairi kwa njia tofauti tofauti.

Katika dibaji ya diwani yake mwenyewe, Mnyampala (1965), naye ana haya ya kusema:

> Ushairi ni msingi wa maneno ya hekima ya tangu jadi. Ndicho kitu kilicho bora sana katika maongozi ya dunia kwa kutumia maneno ya mkato na lugha nzito yenye kunata iliyopangwa kwa urari wa mizani na vina maalumu kwa ushairi.

Mtaalamu huyu anadhihirisha kuwa licha ya ukwasi wa sanaa na hekima ya ulumbi na maneno, falsafa na mhimili wa mawasiliano ya ushairi yapo katika hekima na busara ya tangu jadi. Hekima hiyo ndiyo kiini cha mawasiliano katika ushairi na aghalabu, hugubikwa na sanaa yenyewe ya lugha na utamaduni wa washairi husika. Mawazo haya yanaungwa mkono na Massamba (2003:59) anaposema:

> Yafaa ikumbukwe kwamba ushairi ni sanaa na kwa kuwa ni sanaa basi hatuna budi kukubali kwamba lazima itakuwa na sura tofauti na tungo nyingine. Tutakuwa tunafanya makosa kama tukiuchukulia ushairi wa Kiswahili kuwa wa namna sawa na tunavyochukulia nadhari, barua, simu na maandiko yoyote yale. Kwa hivyo basi, ushairi ni aina ya utungo ambao umekusudiwa kueleza hisi za ndani alizo nazo msemaji au mshairi kwa kutumia lugha ya mkato au fupi, lugha yenye mvuto kwa namna maneno yake yalivyopangwa na kusarifiwa kwa uangalifu na ulinganifu, lugha yenye mnato kwa utamu wa maneno yake, lugha yenye mashiko na iliyo teule.

Kwa mujibu wa mawazo ya Massamba, Mnyampala na wengine, sanaa ya lugha katika ushairi ni umbo tu la utunzi. Kiini cha mawasiliano katika ushairi ni hicho kinachotambuliwa kama "Hisia za ndani kabisa " alizo nazo mshairi (mtunzi). Ufasiri mzuri wa mashairi hivyo basi, unapaswa kujikita katika maudhui yanayowasilishwa na wala siyo tu katika kuangazia usarifu, usanifu na

usanii wa tungo. Inapotokea kuwa ufasiri unajihusisha tu na usanifu wa tungo basi tata na tatizi za ushairi (kama anavyosema Gibbe, 1975), hutokea na hili hupelekea fasiri mbalimbali (kama anavyoeleza Shabaan Robert). Hii ndiyo sababu kuu ya ugumu wa ufasiri wa ushairi.

Ugumu huu wa kueleweka kwa mashairi na taaluma yake umewavutia watafiti na wasomi wengi kwa miaka na mikaka. Wengi wao wamejaribu kutatua na kusuluhisha tatizo lililoko la kueleweka kwa ushairi. Mathalan, Richards (1920), akinukuliwa na Wamitila (2002), alijaribu kulitatua tatizo la uelewekaji wa mashairi ya Kiingereza baina ya 1920 na 1941. Richards aling'amua tatizo kubwa lililowakumba wanafunzi wake katika ufasiri wa mashairi. Nadharia aliyotumia Richards ilikuwa ya uhakiki mpya ambayo ilichukulia kwamba sanaa ya maneno ina sifa bia ambazo zinaweza kutambuliwa na yeyote anayesoma. Richard's alisisitiza umuhimu wa kuwazoesha wanafunzi mbinu na mikakati ya usomaji mashairi. Alidai kwamba pana lazima ya kuangalia hali ya kisemantiki ya shairi nzima kama aina ya pekee ya kiusemi. Katika kitabu chake *Principles of Practical Criticism*, Richards alijikita katika mbinu za kuuhakiki ushairi ili kuwaondolea wanafunzi wake matatizo katika usomaji wa mashairi. Matatizo hayo yalitokana na kuathiriwa na maelezo au maandishi yaliyokuwa nje ya tungo husika. Kwa njia hii, wanafunzi wake waliishia katika kuhakiki kitu kingine tofauti kabisa na tungo za mashairi.

Wataalamu wengi wametia guu katika kuchunguza kiini hasa cha ugumu wa ufasiri na uelewekaji wa ushairi wa Kiswahili kwa ujumla. Mathalani, Kamau (1986), alitafitia kuhusu ufunzaji wa somo la fasihi katika shule za sekondari Kenya. Aligundua kuwa wanafunzi hawaupendi ushairi. Hii ni kutokana na ugumu wa ufasiri na uelewekaji wake suala ambalo, huwafanya wanafunzi wengi kuuambaa ushairi kwa madai kuwa ni somo gumu.

Chacha (1987) alishughulikia maana ya ufasiri wa Kiswahili. Alitalii athari za mabadiliko ya kijamii na kiuchumi kwa uwasilishaji maudhui katika ushairi. Mabadiliko hayo, kwa mujibu wa Chacha yameakisiwa na matumizi ya kijazanda. Alijihusisha na mashairi katika *Malenga wa Mvita na Malenga wa Vumba* na kuonyesha jinsi watunzi wanavyoweza kuathiriwa na tamaduni za jamii zao. Athari hizi zinasherehesewa kupitia kwa matumizi kupindukia ya mafumbo ambayo hutatiza ufasiri na uelewekaji wa mashairi.

Ndungo (1985) akishughulikia usawiri wa mwanamke katika *Utenzi wa Mwanakupona,* alimulika kwa kina mtazamo na kitamaduni na kijamii wa Waswahili kuhusu mwanamke. Mtazamo huu wa kitamaduni na kijamii ni mhimili muhimu katika uchanganuzi wetu kwani, tumechunguza jinsi uhamishaji wa muktadha na utamaduni unavyoakisi na kuathiri kiwango cha ufasiri na uelewekaji wa mashairi.

Naye Senkoro (1988) amejihusisha na suala la urahisishaji wa kueleweka kwa ushairi kwa kutambua jinsi walimu wengi na wanafunzi huogopa ugumu wa ushairi. Mtaalamu huyu amejaribu kutoa kielelezo cha jumla cha jinsi ya kuyasoma na kuyachambua mashairi kwa lengo la kuwapa hamasa na motisha wasomaji wa mashairi.

Kwa upande wake, Momanyi (1991) amelichunguza suala la ufasiri wa mashairi hususan kwa mujibu wa matumizi ya taswira. Momanyi ametalii jinsi suala la matumizi ya taswira linavyoweza kuchangia katika kueleweka kwa mashairi na ushairi. Amelihusisha suala la taswira katika *Utenzi wa Al-Inkishafi.*

Masinde (1992) ametalii suala la dhamira na mtindo katika mashairi huru. Ameshadidia dhana ya maendeleo na mabadiliko ya maudhui katika ushairi. Maendeleo na mabadiliko haya ya maudhui, tunahoji katika makala haya, huathiri ufasiri na uelewekaji wa mashairi. Ni vyema kwa hadhira ya wasomaji kuhamisha maudhui na miktadha ya kitamaduni ili kufanikisha uelewa wa mashairi na ushairi kwa jumla. Masinde anathibitisha kuwa mazingira ya mwandishi kwa ujumla wake huathiri uteuzi wake wa lugha na mtindo anayoitumia. Kwa maoni yake, dhamira za mtunzi zimejikita katika kila nyanja ya maisha ya binadamu ambapo falsafa zake hudhihirisha mtazamo pamoja na msimamo wake kuhusu maswala mbalimbali ya kijamii kisiasa na kiuchumi.

Kadhalika, Gakuo (1996) ameshughulikia suala la ufasiri na uelewekaji wa tenzi za Kiswahili. Amejikita katika *Utenzi wa Vita Vya Uhuru* wa Shaaban Robert (1945), wenye maudhui ya vita kuu ya pili ya ulimwengu. Ameangazia fani na maudhui pamoja na muktadha wa kihistoria uliomhamasisha mtunzi Shaaban Robert kuuandika. Ametumia nadharia muundo na mtindo kuthibitisha kuwa muktadha na mazingira yanayomzunguka mwandishi pamoja na historia yake, ndiyo mhimili na chemchemi ya maudhui na mawasiliano katika ushairi. Mathalani Gakuo anadhihirisha kwamba, dhana ya 'mahasidi' na 'marafiki' pamoja na 'watumwa' na 'wahuria' ni za kimuktadha tu na hazina uhusiano wowote na maana yake asilia katika kamusi au matumizi ya kila siku ya lugha.

Isitoshe, Njogu na Chimera (1999) wakishughulikia ufasiri wa mashairi ya Kiswahili wamezingatia fani za maudhui, wahusika, muundo, mtindo na muktadha na kudhihirisha kuwa shairi lote huwa ni fumbo. Fumbo chambilecho wahenga, hufumbiwa wasio na hekima. Ufumbaji kwa mujibu wa Njogu na Chimera waweza kutatiza mawasiliano baina ya mtunzi na hadhira yake. Wanapendekeza kuwa ufasiri sharti uhusishe udenguaji wa vipengele vya ushairi huku mfasiri akiunda upya ujumbe kulingana na muktadha wa wakati lilipotungwa na baadaye wakati uliopo.

Kwa upande wao, King'ei na Kemoli (2001) wanasema kuwa ushairi ni chombo mwafaka kinachomwezesha mwandishi kuufumbata upana na urefu wa maisha katika maneno teule machache yaliyofinywa kisanaa. Kadhalika,

Nyanchama (2004), ameshughulikia ufasiri wa ushairi hususan mashairi ya *Diwani ya Sauti ya Dhiki* (Abdlatif Abdalla). Kwa mujibu wa Nyanchama, mtunzi ana uhuru wa kuisuka kazi yake ya ushairi aipendavyo. Anasema kuwa mtunzi wa *Sauti ya Dhiki* ametumia taswira na ishara kemkem sababu ikiwa ni kutokana na historia ya Kenya, hali ya siasa nchini na kwingineko Afrika, tajriba ya mtunzi ndani na nje ya jela na utamaduni wake. Ili kuelewa ushairi huu na kuufasiri vilivyo, Nyanchama anadhihirisha kuwa mfasiri sharti achunguze na aelewe taswira na ishara za mtunzi. Taswira na ishara hizi zatokana na muktadha na mazingira ya mwandishi.

Naye Mwangi (2005), amelitaamali suala la ugumu wa ushairi hususan katika ufundishaji na ujifundishaji wa ushairi katika shule za upili wilayani Murang'a. Amejikita sana katika kutathmini kiwango cha ukiushi wa lugha ya kishairi unaohusisha lahaja, tahajia, sajili na semantiki kwa mtazamo wa nadharia ya Umaumbo na ile ya Ushirikisho. Ukiushi huo wa lugha na kilahaja unachangia ugumu wa ufasiri na kueleweka kwa ushairi. Kwa mujibu wa Mwangi, kama tungo zingejikita katika lugha sanifu, sanaa ya ushairi ingependeza na tungo zingelikuwa rahisi kusoma na kufasirika bila ya ukakasi.

Changamoto Zinazokumba Ufasiri na Ufunzaji wa Ushairi

Suala la kuweka wazi changamoto za ufasiri na ufundishaji ushairi limekuwepo nasi kwa muda mrefu. Baada ya kulivalia njuga katika uchunguzi wetu, tumetambulisha changamoto nyingi zinazokumba ufasiri pamoja na ufundishaji na ujifundishaji wa ushairi kwa jumla. Tuliainisha changamoto hizo kwa misingi ya vigezo viwili, yaani ujifundishaji na ufunzaji wa ushairi. Uchanganuzi linganishi kuhusu kaunti mbili (Mombasa na Trans Nzoia) unadhihirika katika maelezo kuhusu changamoto hizo.

Uchunguzi wetu umegundua kwamba walimu wanaofunza Kiswahili na ushairi katika sekondari ni walimu waliohitimu vizuri kimasomo. Katika kaunti ya Trans Nzoia asilimia tisini ya walimu hao wana shahada ya kwanza. Katika kaunti ya Mombasa hali ni bora zaidi ambapo asilimia thelathini ya walimu hao wana shahada ya uzamili ilhali, wengine wote wakiwa na ile ya kwanza. Uelewa wao wa Kiswahili ni wa kiwango cha juu.

Kaunti ya Mombasa, kwa mujibu wa matokeo ya uchunguzi huu, ni kiwakilishi cha eneo la Pwani kunakotumiwa Kiswahili cha kilahaja. Sehemu hii ina kiwango kikubwa cha uelewa wa mashairi hasa yale yanayohusisha lahaja za maeneo yake kama vile Kimvita na Kijomvu. Nayo kaunti ya Trans Nzoia ni kiwakilishi cha maeneo mengine nchini Kenya ya bara. Ni kiwakilishi cha wanafunzi wengi wanaotahiniwa mtihani wa kidato cha nne nchini Kenya ambao hawajatangamana na lugha pamoja na lahaja za pwani za Kiswahili.

Changamoto kutokana na Ufunzaji

Ufundishaji mashairi unakumbwa na matatizo kadha wa kadha kama tulivyogundua. Mosi, wanafunzi wengi (Zaidi ya asilimia sitini) katika kaunti zote mbili hawayapendi mashairi na somo la ushairi kama ilivyobainika. Hii inatokana na kuelewa kwao kubaya kuhusu ushairi. Hali hii inapelekea kuwepo kwa matokeo ya mtihani ambayo hayaridhishi. Suluhu kwa tatizo hili ni kuandaa mkakati wa kuwahamasisha wanafunzi kubadili muelekeo huu hasi.

Aina mbalimbali za mashairi huwatatiza wanafunzi. Katika kaunti ya Trans Nzoia, zaidi ya asilimia sitini ya wanafunzi wa sekondari hutatizika na mashairi ya watunzi wa pwani. Hii ni kutokana na lahaja ambapo wanachukulia lahaja hizo kuwa msamiati wa Kiswahili sanifu, hali ambayo inawakanganya mno. Inakuwa vigumu kwa wanafunzi hao kubaini maudhui, dhamira na kiini hasa cha mawasilisho katika mashairi ya watunzi wa Pwani. Tatizo hili linaweza kuepukwa iwapo wanafunzi hao watapewa mafunzo kuhusu lahaja za Kiswahili pamoja na kuwepo kwa tafsiri za mashairi ya kilahaja.

Mambo ni tofauti katika kaunti ya Mombasa. Wanafunzi wengi hawana shida na ufasiri wa mashairi ya watunzi wa pwani.Wao huyaelewa vizuri na kuchanganua maudhui na dhamira zake. Tatizo kubwa kwa wanafunzi wa kaunti ya Mombasa linatokana na ushairi uliotungwa na washairi waliozingatia Kiswahili sanifu. Lugha sanifu ya Kiswahili na msamiati wake huwakanganya wanafunzi hao. Hii ni kwa sababu kuwa wao hutumia Kiswahili cha kilahaja. Kwa kutowafahamu watunzi hao wa lugha "ngeni", kiini cha wasilisho katika mashairi hayo kinawapiku wanafunzi wengi wa kaunti ya Mombasa. Kuna haja ya kusisitiza matumizi ya Kiswahili sanifu katika maeneo yote ya pwani.

Tatizo lingine linalokumba ufundishaji ni uhuru wa ufundishaji miongoni mwa walimu. Walimu wengi, kama ilivyobainika, wana uhuru wa kupindukia katika kukabiliana na somo la ushairi. Hali hii inatokana na kutokuwepo kwa mwongozo wa walimu kuhusu ufundishaji wa mashairi. Isitoshe, walimu wengi wanafunza masuala wanayoyajua vyema na pengine hata kuyapenda. Baadhi ya walimu huvitumia vitabu na diwani za ushairi walizozifahamu vizuri. Wengine hutumikiza mashairi yale tu yaliyokuwa katika vitabu teule vya Kiswahili bila ya kujishughulisha na mambo mengine yenye upana katika taaluma ya ushairi. Kadhalika, baadhi ya walimu ni maadhura wa mfumo wa elimu usiozingatia sana somo la ushairi shuleni na hata pengine katika vyuo vikuu. Hii ni kutokana na waliyoyasema wao wenyewe katika mahojiano yetu. Mathalan, wapo wengine waliokiri kuwa ushairi wa Kiswahili haukuwa somo la lazima katika vyuo vikuu. Hali hii iliwafanya kutokuwa makini zaidi katika ufunzaji wa ushairi. Pana haja ya kudhibiti uhuru wa walimu katika kufunza ushairi wa Kiswahili. Hili litachangia kuwepo kwa urari wa kimielekeo na uteuzi wa diwani za kufundishia ushairi kote nchini.

Umilisi wa somo la ushairi miongoni mwa walimu ni suala lingine nyeti linalokumba ufundishaji. Takriban walimu asilimia sitini wana umilisi wa kadri kuhusu ushairi. Ni asilimia kumi tu ya walimu wote tuliotagusana nao wenye umilisi wa hali ya juu katika somo la ushairi. Wengi wa walimu hao hawajikiti katika kuyachanganua mashairi kwa mwelekeo na mihimili ya Ki-Hemenitiki na Uhistoria Mpya. Mihimili ya nadharia hizi, kama tulivyoona awali, inahusu masuala ya mtunzi, muktadha wa kijamii na utamaduni, historia ya upokezi wa kazi za utunzi, uhusiano kati ya mtunzi na kazi yenyewe kwa jumla, mawanda ya mawasiliano katika kazi hususan katika kutazama upya muktadha wa jamii na kihistoria. Yote haya huchangia kufasiri maudhui na dhamira za kazi ya utunzi.

Walimu wengi hufunza mashairi, mathalan, bila hata ya kuchunguza kiini, usuli na falsafa za watunzi wa mashairi husika. Hili linafanya somo la ushairi kumithilishwa tu na somo la ufahamu ambalo kiini chake cha kimsingi ni kusoma na kujibu maswali. Tunapendekeza kutatuliwa kwa tatizo hili la kuhimiza ufasiri wa Ki-Hemenitiki na Uhistoria Mpya katika ushairi wa Kiswahili. Mihimili ya kinadharia ni muhimu katika kufundisha na kuhakiki fasihi katika viwango vyovyote.

Ukosefu wa vitabu vya ushairi ni tatizo lingine tulilogundua. Walimu tofauti kutoka shule tofauti hutumia vitabu tofauti vya ushairi. Hali hii huchangia kuwepo kwa mkanganyo miongoni mwa wanafunzi. Si ajabu kwamba baadhi ya wanafunzi walilalamika na kulaumu baadhi ya walimu wao kwa "kutumia mbinu na njia tofauti za kufunza mashairi". Kulikosekana vitabu teule vya ushairi, vitabu vya ziada, kitabu cha kiada, kamusi za ushairi na vitabu vinginevyo vinavyotoa mwongozo kuhusu ufundishaji mashairi na ushairi. Kuna haja kubwa kwa wadau wote kuungana ili kuteua vitabu mwafaka vya kushughulikia taaluma ya ushairi kama ilivyo ada kwa tanzu zinginezo za fasihi andishi.

Muda na vipindi visivyotosha vilevile kufunzia ushairi ni changamoto nyingine inayokumba ufundishaji ushairi katika shule za sekondari. Katika mpangilio wa silabasi na mtaala wa kufundisha kwa jumla, hapana vipindi vyovyote vinavyoandaliwa kwa minajili ya kufunza ushairi. Inalazimu mwalimu husika mwenyewe kuteua vipindi au muda maalum wa kufunza ushairi. Baadhi ya masomo ya ushairi husukumizwa katika vipindi vya sarufi, fasihi simulizi na ufahamu. Ushairi kama utanzu haupewi kipaumbele katika mafunzo ya sekondari. Hali hii inafanya baadhi ya walimu na wanafunzi kuzembea na kupuuzilia umuhimu wa ushairi. Hali hii inachangia tumbo joto wakati wa mitihani pale ambapo walimu wengi na wanafunzi huomba Mungu na kutamani kutokutahiniwa kwa swali la ushairi kutokana na maandalizi hafifu. Hivyo, pana haja ya kuandaa mtaala wenye vipindi maalum vya somo la ushairi shuleni.

Vilevile, tulitambua kuwa utahini wa somo la ushairi umekuwa wa kuyumbayumba. Hali hiyo ya kulegalega inatokana na ukweli kwamba ushairi

hautahiniwi kila mwaka kama ilivyokuwa desturi ya baraza la mtihani hapo mbeleni. Kuna utahini wa mshitukizo kuhusu ushairi katika mtihani wa kitaifa wa sekondari. Huenda swali la ushairi lije au lisije katika baadhi ya miaka ya utahini wa kidato cha nne. Hali hii inaathiri ufunzaji na ujifunzaji kwa ambavyo ufunzaji na ujifunzaji vilevile unakuwa wa kuyumbayumba. Kwa kuwa swali la ushairi haliwi la lazima, baadhi ya walimu na wanafunzi huwa hawaoni ulazima wa kushughulikia ushairi katika masomo. Pana haja ya kuboresha suala la utahiniwa ushairi na kufanya swali la ushairi kuwa la lazima kama ilivyokuwa hapo awali. Hili litaibua ulazima katika ufundishaji wa somo la ushairi.

Tatizo lingine ni uhaba wa walimu wa kutosha kufunza Kiswahili na ushairi. Hapakuwepo na shule hata moja tuliotembelea ambayo ilikuwa na walimu wa kutosha wa Kiswahili. Kutokana na hili, hali ya ufunzaji Kiswahili ilikuwa mzigo mkubwa na hili linaathiri vibaya ufunzaji wa mashairi. Walimu wengi wa Kiswahili wanakumbwa na tatizo la kufunza taaluma zingine kama vile Historia na Serikali, Jiografia, Dini na hata lugha zingine kama Kiingereza pamoja na riadha. Hali ni tofauti katika ufunzaji wa lugha ya Kiingereza ambapo walimu wengi wa lugha ya Kiingereza hufunza Kiingereza na fasihi ya Kiingereza pekee. Hawawajibiki kufunza masomo mengine kinyume na hali ilivyo kwa walimu wenzao wa Kiswahili. Katika baadhi ya shule, walimu wengine wanafunza ama fasihi ya Kiingereza, au lugha ya Kiingereza tu basi. Ufunzaji Kiswahili na ushairi, hivyo basi, kwa kiasi kikubwa, unalemazwa na mzigo mkubwa wa ufundishaji walio nao walimu wa Kiswahili. Hali hii inaathiri vibaya ufunzaji wa ushairi na si ajabu baadhi ya wanafunzi walipendekeza kuwepo na walimu wa ushairi tu basi shuleni, ihihali wengine wakaonelea vyema ushairi utambuliwe kama somo linalojisimamia lenyewe. Pana haja ya kuwa na sera ya serikali inayoibua muwala na uwiano wa majukumu ya ufundishaji miongoni mwa walimu wa lugha.

Baadhi ya walimu hukanganyika na aina za mashairi. Hii ni kutokana na mgogoro wa jadi kuhusu ushairi. Mgogoro huu unawasilisha ukinzano baina ya matapo ya wanamapokeo na wanamapinduzi. Wanamapokeo kwa upande wao wanashikilia arudhi (Kimtindo na kimuundo). Kwa upande wao, wanamapinduzi wanadai kuwa shairi ni shairi kutokana na sifa za kimaudhui na dhamira pasina kujikita katika kaida ya arudhi. Hali hii inawabughudhi baadhi ya walimu ambao wanakanganyika kuhusu aina ya mashairi ya kufunza katika shule za sekondari. Baadhi ya walimu hao wanashangazwa na baadhi ya maswali ya mtihani kuhusu aina zozote zile za mashairi (ya arudhi na yasiyo ya arudhi) katika baadhi ya miaka ya utahini. Mojawapo ya shairi kama hilo lilikuwa la "Wasakatonge na Juakali" ambalo liliwahi kutahiniwa katika baadhi ya mitihani ya kitaifa ya kidato cha nne na ambalo walimu na wanafunzi hawakuweza kulibainisha kibahari. Kwa jinsi hiyo, kuna haja ya maandalizi kabambe ya walimu wa Kiswahili na ushairi hasa katika vyuo vikuu nchini.

Ujifunzaji

Kutokana na uchunguzi wetu, tumebainisha changamoto mbalimbali zinazokumba mchakato wa ujifunzaji wa ushairi katika shule za upili. La awali ni kuhusu umilisi wa wanafunzi katika ushairi. Wengi wa wanafunzi hawana umilisi wa juu kuhusu ushairi. Hawa ni wale ambao hawakujifunza wala kukutana na ushairi katika kitengo cha shule ya msingi. Wanafunzi hao wanajumuisha asilimia ishirini ya wanafunzi wote katika sekondari. Wanapoanza ushairi kuchelewa katika sekondari, hujikuta katika njia panda. Wengi wao hugwaya kutokana na ushairi hali ambayo ilipelekea kuibuka kwa mwelekeo hasi kuhusu ushairi. Kuhusu hili, tunaonelea kuwa somo la ushairi lianze mapema iwezekanavyo. Ni vyema lianzie kiwango cha chekechea, shule za msingi, sekondari na kuendelea hadi vyuo vikuu kama somo la lazima.

Kadhalika, tumegundua kuwa somo la ushairi ni gumu kwa takriban asilimia sitini ya wanafunzi wa sekondari. Hali hii inapelekea matokeo ya wastani katika mitihani. Baadhi ya ugumu huo wa mashairi unatokana na mashairi yenyewe hasa ugumu wa kubaini maudhui na dhamira. Wanafunzi wengi wanateta kuhusu wingi wa maudhui na dhamira katika baadhi ya mashairi hivyo, kuyafanya magumu kufasiri. Ni vyema basi walimu kushauriwa kutahini maudhui na dhamira chache (kuu) za kijumla ili kuepusha uchapwa wa aina hii.

Ugumu mwingine unatokana na "lugha ngumu" ya ushairi. Lugha hii ina mseto wa msamiati na lahaja pamoja na jazanda. Utumiaji wa ufumbaji (sitiari), kupindukia katika kuwasilisha maudhui ndicho kinachochanganuliwa kama kiini cha ugumu wa mashairi. Vilevile, kuna uhuru wa kupindukia wa mtunzi pamoja na walimu kutofautiana kuhusu dhamira na maudhui. Hali hii inawakanganya wanafunzi. Inafaa uhuru wa walimu ubanwe kwa kuandaliwa miongozo ya ufundishaji kama tulivyokwisha pendekeza tayari, pamoja na kuepuka mashairi yenye ufumbaji wa kupindukia. Inafaa vilevile, wanafunzi watahadharishwe kuwa ufumbaji ni jambo la kawaida katika ushairi na kwamba, hii ni sifa moja ya kipekee inayobaisha utanzu wa ushairi.

Tumebaini vilevile kuwa baadhi ya walimu hufunza ushairi kwa nadra sana. Kazi nyingi ya kukabiliana na ushairi ilifanywa kazi ya wanafunzi binafsi. Hili nalo huchangia ujifunzaji wa nadra sana wa ushairi wa Kiswahili. Aidha, mbinu za utahini na haswa maswali yanayozingatiwa yalikuwa hayaelekei kwa ambavyo hakuna mwongozo maalum kuhusu ufunzaji, ujifunzaji na utahini wa mashairi. Wanafunzi hukosa weledi kuhusu taaluma ya ushairi na hili linawafanya wengi kuhangaika wakitaka kujua zaidi. Hii ndiyo sababu inawafanya wengi wao kutaka mazoezi mengi na ya mara kwa mara pamoja na kupendekeza kuwepo kwa vipindi vya ushairi katika vyombo vya habari kama vile redio na televisheni. Ni vyema kuandaliwe vipindi vya kutosha vya ushairi ili kutoa fursa ya wanafunzi kufanya mazoezi ya kutosha ili kuwapa weledi na ujasiri katika taaluma na mitihani ya ushairi.

Kutokana na usaili wa kazi mradi kwa wanafunzi, ilibainika kuwa wanafunzi katika kaunti ya Mombasa hawajimudu kimaarifa kuhusu watunzi wengi walio nje ya sehemu ya pwani. Hili linawaathiri vibaya katika kubaliana na maswali kuhusu mazingira na maudhui pamoja na dhamira ya mtunzi. Itakuwa bora basi kuandaliwe vitabu vya kiada vitakavyotumiwa kutoa maelezo ya jumla kuhusu watunzi wa ushairi ili kuondoa utata ulioko. Vinginevyo, inafaa maelezo ya usuli na mazingira ya waandishi wa ushairi kutolewa kwa minajili ya kufundisha wanafunzi wa sekondari.

Wanafunzi wengi wa Kaunti ya Trans Nzoia ambao makala haya yanawachukulia kama kielelezo cha watahiniwa wengi wa shule za sekondari Kenya zilizoko seehemu ya bara, hutatizika na mashairi ambayo watunzi wake wana usuli wa pwani. Viwango vya matokeo yao kutokana na kazi mradi, vinaonyesha kwamba wao hujimudu vyema kuhusu mashairi ya watunzi wa mashairi yanayohusu Kiswahili sanifu kwa jumla. Tuligundua kuwa ukengeushi wa Ki-Hementiki na Uhistoria Mpya ndiyo kiini cha kutoelewa na kufasiri visivyo ushairi miongoni mwa wanafunzi wa sekondari.

Hitimisho

Tumeridhika na namna tulivyotumia mihimili ya nadharia ya Ki-Hementiki na Uhistoria Mpya katika kuchunguza ugumu wa ufasiri na uelewa wa mashairi miongoni mwa wanafunzi wa sekondari nchini Kenya. Kutokana na uchunguzi wetu mambo yafuatayo ni dhahiri;

- a) Muktadha wa kitamaduni na mazingira ya mtunzi ni nyenzo inayoakisi mawasiliano katika ushairi.
- b) Muktadha wa kitamaduni na mazingira yanayomzunguka mtunzi huathiri uwasilishaji wake wa maudhui.
- c) Wanafunzi wa kiwango cha sekondari wanapaswa kuingiliana vyema na muktadha wa mwandishi.
- d) Muktadha wa kitamaduni na mazingira ya mtunzi yanaathiri kwa kiwango kikubwa uelewekaji na ufasiri wa maudhui ya mashairi kwa wanafunzi na hadhira pana ya wasomaji.
- e) Ukengeushi wa Ki-Hementiki humuathiri mfasiri wa tungo za fasihi.
- f) Uhamishaji wa miktadha na utamaduni unaathiri pakubwa kiwango cha ufasiri na uelewekaji wa ushairi.

Kutokana na ugunduzi kwamba ukengeushi wa Ki-Hementiki na Uhistoria Mpya ndio tatizo kubwa katika uelewa na ufasiri wa mashairi miongoni mwa wanafunzi wa sekondari, tunapendekeza hatua kabambe zichukuliwe ili kuimarisha ufunzaji ushairi wenye kuegemezwa kwa mihimili ya Ki-Hementiki na Uhistoria Mpya. Ni vyema walimu wa ushairi waandaliwe ipasavyo katika vyuo vya walimu na vyuo vikuu kujimudu katika kukabiliana na changamoto za

kufunza ushairi. Masuala ya Ki-Hementiki na ya Uhistoria Mpya yanayojumuisha mtunzi, muktadhaa wa jamii na tamaduni, dhamira, historia ya upokeaji wa mashairi na tungo za ushairi, maudhui, mazingira, uhusiano wa mtunzi na kazi yenyewe pamoja na hali ya kutazama upya kwa muktadha wa jamii na historia yafaa kuzingatiwa katika mkondo mzima wa uchanganuzi, ufasiri na ufundishaji wa ushairi.

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Software Localization: An Exploration of the Problems Encountered by Localizers in Transferring Messages from English into Kiswahili

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Abstract

Regardless of translation type, rendering messages from the Source Language (SL) to the Target Language (TL) is a process that involves a chain of translational activities that require the translator to apply relevant strategies and solutions based on situation, context, client specifications and text function among others. All these require possession of relevant translatorial competences. The paper examined the linguistic aspects of English and Kiswahili as the SL and TL respectively that rendered transfer of message from English to Kiswahili problematic during the localization of some of Google's software products. To do this, we did both qualitative and quantitative analyses of the lexical and terminological units (LTUs) in both English and Kiswahili. The results have revealed that there are linguistic challenges in localizing software into Kiswahili considering the technical requirements for authoring software. Thus, it is necessary to develop an approach to mitigate those challenges in order to improve the communicative effectiveness of the localized products as well as their overall usability.

Key words: Localization, transfer, translatorial competence, lexical and terminological units

Introduction

Translation competence is defined as 'the underlying system of knowledge needed to translate' (PACTE, 2003). It is an overall ability of the translator to successfully carry out the transfer process of the source text (ST) to the target text (TT), taking into account a host of many things including the nature (genre) of the text, its purpose and the target reader. It comprises sets of sub-competences: technological, cultural, linguistic skills and transfer. Translation competence, it is argued should be achievable, in terms of performance in transfer competence and production, through the awareness of the relative merits of different transfer

strategies and careful selection from potential translation solutions (Schäffner*et al*, 2000). It is against this backdrop that this study specifically examined the transfer competence for the case of localization translators in Google.

Malmkjær (2009) describes transfer competence as the knowledge of the translational relationships that allows a translator to match languages appropriately when translating, as distinct from their ability to use their languages individually. It is the kind of competence that comes about when the localization translator is able to marry subject equivalence with linguistic, textual and cultural competences to deliver a localized text material that functions successfully in the target audience.

Transfer competence is a key component in software localization as it is the one responsible for ensuring the localized texts adhere to structural and semantic requirements of technical texts that are a characteristic of software, key among them being clarity, conciseness and briefness. This is done for the simple reason that the primary function of LSP (where software localization falls) is conveyance of information. Usability research has also shown that users normally do not have all the time to scan screens to find the content that interests them. Therefore a brief, unambiguous text would help in decreasing their processing cognitive load and highlighting the specific content that they are interested in on a particular page. In order to achieve this goal, unnecessary repetitions and content that are common knowledge among the targeted discourse community is avoided.

Linguistic Challenges in Transferring Messages from ST to TT

There are a myriad of linguistic issues and challenges which make transfer of message from ST to TT problematic to the localization translators as technical mediators. Some of them are TT related while others are TT related. We will discuss some of the linguistic features from components of the grammar and textual elements that are within the scope of lexical and terminological units (LTUs).

Where the ST Referent Does Not Show Clear Grammatical Markers

Although there are some broad similarities between Kiswahili and English morphology, Kiswahili has some characteristics that differ from English, for example the fact that Kiswahili nouns are often bound and need a prefix, unlike in English, where most nouns are free. Other times, essential part(s) of English grammatical structure are embedded in the grammatical structure resulting in vague use of reference and pro-forms that may confuse the translator. This problem is particularly common with segments that are made up of single word LTUs as demonstrated in the following examples:

> (1) Completed
> (2) Processing

The terms above lack important linguistic cues that would assist the localization translator to understand what they represent. Firstly, it is not clear which noun is being referred to, whether inanimate or animate. This is because Kiswahili verbs must take an affix denoting the noun. The problem with lexical units such as the ones above was that if the localization translator made an error by assuming the wrong referent, this had serious implication on the message and distorted the meaning significantly. From reviewer interviews, this was cited as one of the biggest source of errors by localization translators accounting to 75% of errors resulting from ST grammatical elements such as gender and tense.

In cases where context was not sufficient to tell what the referent is, only project experience would help imagine that in such cases, it is the device that is doing a task and not a human being. Otherwise without such experience, the localization translator would resort to guesswork which has potential of producing a misleading Kiswahili equivalent. If, for instance, he assumed the referent is animate and rendered the term in (1) as *amekamilisha* instead of *imekamilika,* the message would be substantially distorted thereby preventing achievement of ST informative function. Such errors are quite intolerable among software users.

The second problem is tense whereby, the localization translator is unable to tell whether the ST is in past tense or in the present perfect tense. In Kiswahili, both tenses are marked differently. In the above case, it was difficult to tell whether the verb is in simple past tense or in perfect past tense since in digital texts, non-finite verbs such as the one in our example are used in nominal and adjectival function because there is no need for tenses, other than the present tense.

Polysemy
Polysemy was also identified as a major cause of transfer problems and it was found to exist in virtually all parts of speech: nouns, verbs, and adjectives. Data revealed a number of common content terms in the ST that one would expect to carry simple, single meaning but instead were found to carry a number of related meanings, or senses in localization context. One critical aspect of such polysemous terms that we found is that their different senses though closely related were not very similar to each other. As Klein and Murphy (2001, 2002) notes, there is evidence showing that there is little semantic overlap between senses, supporting the view that senses of a polysemous word must then be represented separately. This, we can illustrate using a commonly used term "open" which when used in one sense means 'make operational', as in *open an Hangout* versus senses of 'turn on', as *Open the App*.

The senses above are clearly closely related, as they are both carrying the sense of 'starting something'. Nonetheless, one is not conceptually similar to the

other and there are specific contexts when their senses must be brought out with utmost specificity, lest the message is distorted or missed altogether. The former has the sense of 'starting', and the later, 'turning on'. Incidentally, one of these senses is usually core, in the sense that it is fairly constant across different products. For this case, the sense of 'starting' is the core, meaning that it is the dominant sense.

When encountering a polysemous word with no biasing context, it was reported by localization translators and revisers that there was a tendency of simply retrieving the core meaning and applying it. This is supported by Duffy, Morris & Rayner's (1988) argument that if one meaning is significantly more frequent than the other, then that meaning tends to be more activated, and the less frequent one less so.

Transfer problems caused by polysemy emanated from the fact that there were instances when the peripheral sense was to be applied. Thus, localization translators were required to discern this difference and offer the right equivalent for the peripheral sense, which, often times was not provided for in the glossaries and language resources such as bi-lingual dictionaries. A common example from the data and which runs across all products is *information.* The most common context of its usage is in informative messages where users are provided with a link to access more information about software functionalities. In all the cases, 'details' is core sense. However there are other peripheral senses such as 'news' and 'explanation' as demonstrated in the sentence below.

(3) We have received **information** that your blog has been soliciting user's sensitive personation **information** such as passwords and credit card details etc.

The first 'information' in the above sentence brings out the sense of 'news' and the second one, 'details'. A combination of both linguistic and transfer competences are necessary to spot this unique context where a sense different from the core is required in order to correctly achieve its function in the TT by rendering it as:

> *Tumepokea **habari** kuwa blogu yako inajaribu kukusanya **taarifa** nyeti za binafsi za mtumiaji kama vile nenosiri, maelezo ya kadi za mikopo n.k*

Multifunctional Words

Words that can be used as different parts of speech were also found to cause transfer problems as they caused the segments containing such words to have deeper structures, hence resulting in different comprehensions as exemplified by the following:

Table 1: Multi-functional LTUs

English	Equivalents +parts of speech
(4) Display	*onyesho* (noun) A visual output device used to display information. *onyesha* (verb) To show something; often used in the context of displaying ads *Onyesho* (adjective)
(5) Search	*Tafuta* (Verb) To try to locate something (a file, a folder, a computer, a text). *Utafutaji* (Noun) The process of seeking a particular file or specific data.
(6) Set	*Weka* (verb) *Seti* (noun)

From a linguistic point of view, the translation of multi-functional terms such as the ones above was problematic when they appeared as stand-alone and the context was lacking or insufficient. Often times, the content to be translated is usually disembodied due to the format in which it is authored, stored, and/or maintained. A common example is the database content used to drive many software applications which occurs in strings that may be displayed as labels in the software interface, values in menus, pull-down lists, dialog boxes or within pop-up messages that inform the user about the status of the application (Dunne, 2006). If a word such as 'display'stands alone, the task of translating is daunting since the localization translator cannot tell if it is referring to the noun, verb or even an adjective. Even when there is a context but which is insufficient, the problem still can present itself as in the following case.

> (7) Search word graph

> (8) Search term

When presented with a multi-word lexical units like the one above, the dilemma that the localization translators were faced with was really to tell what the term like 'search' meant? Is it referring to a noun (term used for searching some other information) or a verb that is giving a command (search for the term)?

The fact that the developers usually do not export information to help the translator identify the subject associated with the string and to see which texts belong together was identified as the main cause of this problem. The two senses have a very wide semantic gap making guesswork not an option, lest the communicative effectiveness of the text is lost. A localization translator who renders a similar LTU 'Search views' as *tafuta mara ambazo umetazamwa* (literally, search the number of times you have been viewed) instead of *mara*

ambazo umetazamwa kupitia utafutaji (literally, the number of times you were viewed through engine search), changes the text function from instructive to informative thereby distorting the *skopos* of the ST. It thus called for rigorous query filing with the client to get more context about the use of such terms.

Unfortunately, localization projects come with a reasonable amount of pressure due to time constraints, with 'crazy' deadlines and penalties for the team in case such deadlines are not met. In fact five out of six respondents reckoned that time constraints and short deadlines would either most likely or likely affect their ability to render a translation accurately. This scenario coupled with the fact that filing such queries is a process that requires some level of digital competence, five out of six respondents reported that they relied on their project-related experience to solve transfer problems of such texts, which sometimes did not result to accurate renditions.

Proper Names

Proper names present in the data covered several categories: names of persons, countries, software products and Applications, geographical places, and festivals. In order to be able to present and discuss transfer problems caused by proper names, we further divide them into two categories (Fernandez, 2006) - conventional proper nouns and loaded proper nouns since each of them presented unique transfer problem.

Conventional proper nouns are those that seem to have no obvious semantic meaning; their morphology and phonology do not need to be changed to fit in the target language, or they have an international status (ibid.). Loaded proper nouns, on the other hand, are proper names which are not being used purely as 'identification marks' (Bączkowska 2016) but carry semantic load. These required a great deal of transfer expertise in order to translate them, without affecting their cultural and communicative value.

A general observation about proper names was that regardless of the category, proper names were identified by both localization translators and reviewers as among textual elements that presented transfer problems as a result of many factors. The first one is lack of consistency in their translation particularly names of countries since there wasn't a clear criteria for translating them. Whereas there are names of countries with one-to-one equivalents in Kiswahili, for example Unites States of America- *Marekani*, Russia – *Urusi*, there were others that did not have such equivalence. There are also those ST proper names that have both Kiswahili and English correspondences. A good example is Ethiopia whose Kiswahili correspondence is *Uhabeshi* and Ethiopia in English.Data revealed lots of inconsistencies and instability due to the adoption and application of more than one translation method or technique. It was difficult to tell for instance, when foreignization was to be adopted and which situations

called for naturalization since there was no clear criterion for doing so. For example, it is not clear why 'Cape Verde' was translated as *Kepuvede*, which not only defies Kiswahili phonological pattern that could have borne *Kepuvade*but also the noun structure when it is rendered as one word instead of two as is in the original. Similarly it is not understood why Argentina, Guinea, were naturalized as *Ajentina a*nd*Gine* respectively while Kuwait and Brazil are not. Faced with this state of affair, neither general localization knowledge nor project-specific experiences are adequate in dealing with the transfer problem.

English common nouns that were converted into proper names were another category of loaded proper names that caused transfer problems to the localization translators. These terms caused ambiguity between name readings and common nouns. Good examples are 'Ideas', a Google programme that connects users, experts and engineers to conduct research and feed new technology-driven initiatives, versus 'Ideas' the thoughts/conception, or 'Instant' a Google messaging tool versus 'Instant' an adjective referring to an action occurring at once or immediately. The problem was caused by the fact that although in English, capitalization usually disambiguates proper names and common words, this was not possible at sentence beginnings and in single-term segments, which formed the bulk of terms. This complex localization issue called for a combination of many other competencies and project-experience to aid transfer of information.

Data from glossaries and Google products also revealed that there was over-use of capitalization where segments show titles in title case and since descriptions do not specify that they are titles, localization translators confuse some of the constituent words as proper names. Consider the following message segments:

(9) *Google+* **Birthdays** *only come from the contacts in* **'Your Circles'**

In the example above, it was difficult to determine whether 'Birthdays' was a proper name or a common noun since the description just gave it as a label explaining the birthday settings.

Data revealed lack of clear strategy to localize source culture names. In some instances such names were substituted with target-culture names through neutralization. There are also cases where culture-specific proper nouns in English were replaced with cultural-neutral proper nouns in Kiswahili, for example Jack for Ali, or Musa. The challenge here being that Kiswahili speaking locale is very multicultural and therefore localization translators expressed difficulties in selecting a name that is 'neutral' enough to take care of this diversity.

Acronyms and Abbreviations

Use of abbreviations has been constantly increasing in computer technology. But generally they are used for technical reasons, key among them being to avoid long names and descriptions (Medina, 2017). They are also complex because of their multiple combinations and their unpredictable nature and because most of them are hard to translate into other languages without losing part of their nature or their meaning (Medina). In fact, there are very few abbreviations that have successfully been translated in Kiswahili and their contracted nature maintained. Examples are www (World Wide Web) in English and www (*Wavuti wa Walimwengu*) in Kiswahili. These are exceptions to the common tendency of pure borrowing.

Examples of acronyms such as GIF, FAQs, RAM, ROM are present in virtually all software products. The main problem transferring such acronyms and abbreviations into Kiswahili which we found is that whereas Kiswahili may be rich in other word forming processes: derivation, borrowing, and neology, it lacks capacity to create words through acronymy and abbreviating as compared to English. As a result, there are many English acronyms and abbreviations that localizers are unable to give equivalents in Kiswahili for fear of losing their semantic meaning. Consequently majority of them are transferred verbatim even when there is a possibility of a risk of compromising their communicative effectiveness.

The other problem is the inconsistency in rendition of abbreviations and acronyms in the translation resources available to the localization translators. In some cases, the acronym is first spelled out in Kiswahili then the English one put in brackets as is the case of the first two examples in the list below. Other times, they are transferred as they are in English as shown in the fourth example.

(10)   CRM – *mfumo wa kuratibu mahusiano na wateja* (CRM)
(11)   DMCA –*Sheria ya Millenia ya Hakimiliki Dijiti*
(12)   FAQs –*Maswali Yanayoulizwa Sana*
(13)   CVC DNS EPC EV, EULA FTP GEG

Looking at the ST acronyms and abbreviations, they are look-alike in form and one cannot quite understand why the same rule is not applied in their rendition. In (10), the abbreviation is spelled out in Kiswahili and the ST form closed in brackets. In (11) and (12) they are rendered like the first one but without the ST in brackets. The list in (13) is transferred verbatim. Lack of standard criteria of transferring this type of LTUs made work of localization translators be that of guesswork while transferring new acronyms and abbreviations that come up every day with advancement in technology.

The lack of enough capacity by Kiswahili to create words through acronymy and abbreviating as compared to English compounded the problem of transferring

days and months which are a common phenomenon in all text types. In the translation files sent to localization translators, months (January, February, March and the rest are abbreviated as Jan, Feb, Mar etcetera any time they appear in the ST. Likewise, days of the week (Sunday Monday, Tuesday all the way to Saturday) are abbreviated as Mon, Tue, Wed, Thur, Fri, Sat and Sun as shown in the screenshot below.

Message 51	VegaAndroid : 5573111768585039681

Message text

Tue

Description

Day of week: Tuesday. [CHAR LIMIT=3]

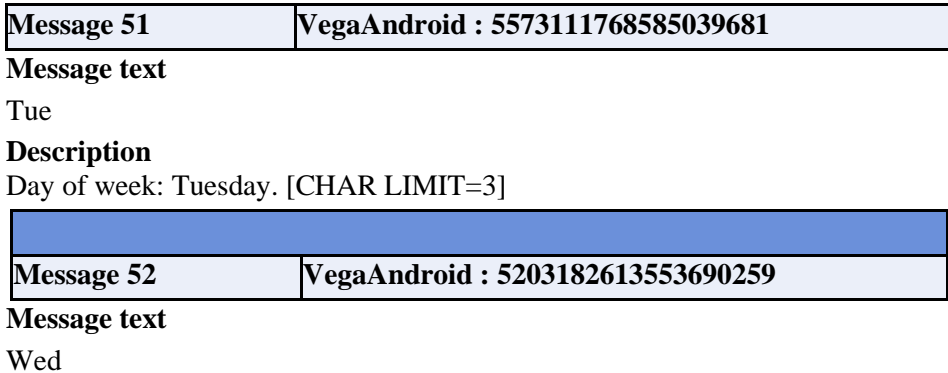|	
Message 52	**VegaAndroid : 5203182613553690259**

Message text

Wed

Figure 1: A Screenshot of an Abbreviated ST

The main technical reason for abbreviating days of the week and months is the fact that dialog boxes which house most of them have finite sizes and shapes and therefore there is character limitation for both the ST and the TT. This scenario presentslocalization translators with a dilemma as whether to abbreviate such strings or not. If they decide to abbreviate them in Kiswahili in order not to exceed the character limit set, they then risk coming up with abbreviations that made no sense to the software users.

For week days, the situation is even worse due to the fact that all of them except *Alhamisi* (Thursday) and *Ijumaa* (Friday) take the morpheme '*juma*' thus it would be problematic abbreviating them keeping the morpheme and a part of the other morpheme while at the same coining an abbreviation that is comprehensible.

ST acronyms and abbreviations that have plural markers like PCs, GIFs SMSs presents transfer problems especially when they appeared as standalone terms in which case it was impossible to mark plural in Kiswahili.

(14)	Say more with photos and GIFs.	
	Sema Zaidi ukitumia picha na GIF	
(15)	Send SMSs	*Tuma SMS*
(16)	PCs/MACs	*PC/MAC*

The messages above perform referential as well as appellative functions. (14) forexample is appealing to the user to use photos and GIFs (Graphics Interchange

Format) to add flare to their stories. Plural markers for the referents (GIFs and PC/MAC) are essential in bringing clarity to the message because, in their singular form, the said referents may not achieve the effects required, which could be "types"(of GIFs, PCs/MACs). Unfortunately, there is no way that plural can be marked in Kiswahili without adding an adjective like "*nyingi*". If this was the case, then the rationale for using acronyms and abbreviations to avoid long names would be lost.

Lexical Choice Dilemma: Loanwords vs Precise Technical Terms
Lexical choice, one of the main problems in localization at the lexical level, gave rise to transfer dilemma whereby localization translators were required to make a decision whether to use neologisms versus loanwords and the second dilemma involved choice between use of precise technical terms versus general terms. Consider the following examples:

      (17)   Celebs   *Watu mashuhuri* versus *Maseleb*
      (18)   Sticker   *Kibandiko* versus *stika*
      (19)   Media   *Kiambatisho* versus *midia*

As for the first dilemma, results obtained from the localization translators who participated in the study revealed that borrowed words were preferred to coined ones. The participants stated that the rationale behind such a preference is that the coined neologisms stood the risk of not conveying the information inherent in the original terms. The reason for this failure can be explained by Talebinejad et al (2016) who claim that neologisms are primarily coined with regard to the linguistic aspects of the terms, or rather breaking the terms into their linguistic components. As a result of this, in (19)'media' was rendered as *kiambatisho*. This is after considering its semantic meaning that 'media' are just 'tools used to store and deliver information or data'. Thus, they share the same semantic field with *kiambatisho* (attachment). The same applied to 'celebs' in (17), a term which simply means a person who is well known and gets lots of public attention, or attention from other people. The term was rendered as *watumashuhuri* (literally important people).

The above terminological choices to a great extent risk disregarding the informative aspects central to effective communication. Whereas '*maseleb'* and '*midia'* cannot be construed to mean anything else, *watu mashuhuri* could be taken to generally mean important people based on their place in the society and whether they are valued by the society regardless of their socio-economic status. This is quite different from a celebrity who is famous and highly honoured person because of his/her achievements. With *Kiambatisho*, elsewhere in other products, the term is a known equivalent for 'attachment', therefore using it to mean anything else creates a high possibility of causing ambiguity to the product users.

As the localization translators observed, most of the time, coined Kiswahili terms risked failing to convey the information embedded in the original technical term, and so they preferred to use the borrowed term. Moreover, the fact that Internet has 'exposed' most of the target users to 'netspeak', it is then expected that borrowed terms would be easier to recognize than new coinages which, as we have seen above, some have potential to be ambiguous.

As for the second dilemma, localization translators were confronted with situations where they were to choose between two competing terms, one being a precise but technical equivalent of the ST and the other one, a general term that is communicative but less specific. We use 'technical' here in the sense of being not comprehensible by many Kiswahili speakers because it is either a low frequency term, or they are restricted to a specific region within the Kiswahili speaking locale. Of course their decision was highly influenced by the text type and function. The following are examples from data.

(20) Deadline exceeded *Imepita tarehe ya kumalizika* versus *makataa*
(21) Share   *Shiriki* versus *tumiana*

In (20), *makataa* is the formal equivalent for 'deadline' but it is known to very few language speakers, mainly the Kiswahili language technocrats. So, although this would be the most specific, localization translators settled for *Imepita tarehe ya kumalizika* which is a less specific but more communicative paraphrase. As pointed in the previous paragraph, the text is informative and since the message is meant for all users including the 'laymen' then communication takes precedence over accuracy.

(21) is different though. The term *shiriki* is one of the most used terms especially in social media and interactive Apps like Google Shoelace (formally Google+), Google Photos, YouTube and Hangouts, where 'share photos, video, emoji, location and so on is common. Among Tanzanian users, *shiriki* is the known equivalent for 'share'. However, Kenyan users prefer *tumiana*. Despite this fact localization translators chose *shiriki*. Due to the high frequency usage of the term, it is picked with hope that eventually it will gain acceptance and popularity among Kenyan users as time goes by.

Context Issues
The issue of lack of or inadequate context was cited by 100% of localization translators as another cause of transfer problems. This is largely because localization of a software product involves translating text embedded in various parts of the software interface and deconstructing that context is required in order to access the information to be translated (Dunne, 2006). This deconstructive process represents one of the greatest challenges for translators working today. Figure 2 shows an example of a software interface (in this case, a dialog box) as

it appears in English. Figure 3 shows the source file with which the translation team must work in order to localize the software.
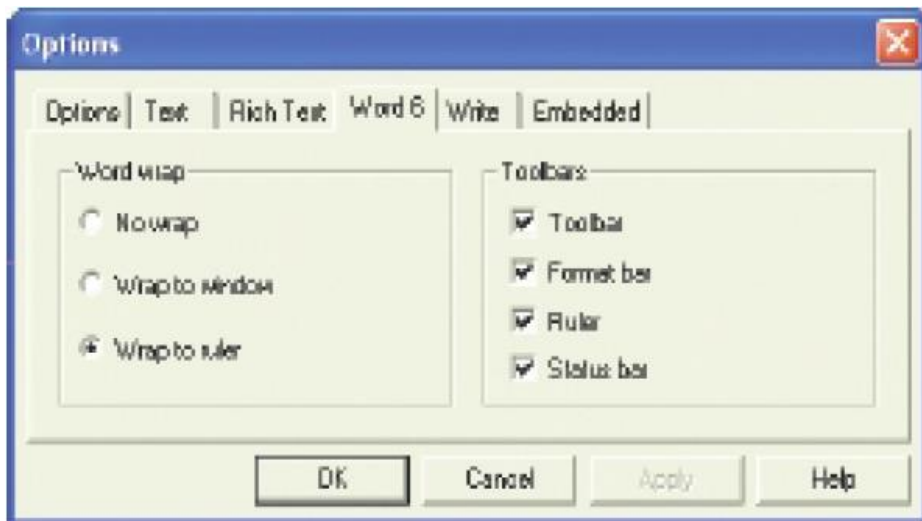

Figure 2: GUI (Dialog Box) of English Software to be Localized

SOURCE: Dunne, 2006:79

```
IDD_OPTIONS_WRAP DIALOG DISCARDABLE  0, 0, 280, 86
STYLE WS_CHILD | WS_VISIBLE | WS_DISABLED | WS_CAPTION
FONT 8, "MS Sans Serif"
BEGIN
    GROUPBOX        "Word wrap",IDC_BOX,7,7,128,72
    CONTROL         "&No wrap",IDC_WRAP_NONE,"Button",BS_AUTORADIOBUTTON |
                    WS_GROUP,13,21,81,10
    CONTROL         "&Wrap to window",IDC_WRAP_WINDOW,"Button",
                    BS_AUTORADIOBUTTON,13,39,81,10
    CONTROL         "Wr&ap to ruler",IDC_WRAP_RULER,"Button",
                    BS_AUTORADIOBUTTON,13,57,81,10
    GROUPBOX        "Toolbars",IDC_BOXT,144,7,128,72
    CONTROL         "&Toolbar",IDC_CHECK_TOOLBAR,"Button",BS_AUTOCHECKBOX |
                    WS_GROUP | WS_TABSTOP,153,21,68,10
    CONTROL         "&Format bar",IDC_CHECK_FORMATBAR,"Button",
                    BS_AUTOCHECKBOX | WS_TABSTOP,153,35,68,10
    CONTROL         "&Ruler",IDC_CHECK_RULERBAR,"Button",BS_AUTOCHECKBOX |
                    WS_TABSTOP,153,49,68,10
    CONTROL         "&Status bar",IDC_CHECK_STATUSBAR,"Button",
                    BS_AUTOCHECKBOX | WS_TABSTOP,153,63,68,10
END
```

Figure 3: Source File of Same GUI in which Localizers Work

Source: Dunne, 2006:79

The above file is an example of what gets to the localization translator finally to translate. It is a file with isolated language strings that provides a completely different context from that of a file containing a full dialog box. Neither the situational nor the linguistic context is provided. A novice localization translator who doesn't have adequate general localization knowledge and adequate digital competence about things like tags and placeholders may not even pick out what is translatable from context.

The transfer of texts in this format becomes difficult because localization translators may look at neighboring text to try to maintain a sense of context, but oftentimes, their view becomes myopic as they become lost among the thousands of text strings (Dunne, 2006). This is what Melby (2010) refers to as co-text, that is the surrounding text within a particular version of one document, and which if it lacks, the localization translator has to rely on other contexts and expertise to localize.

Although description of what each text segment does was usually provided, including which strings to translate and which to leave in English, there are situations in which translators needed extra information to interpret the source accurately without which, their work became a guessing game [and no one likes guessing games] as exemplified in the following:-
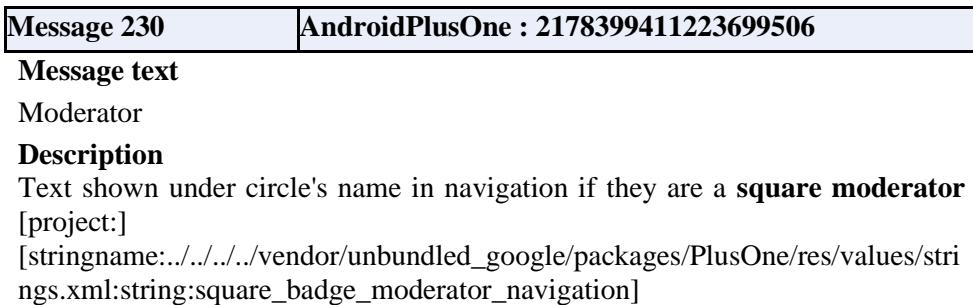
Message 230	AndroidPlusOne : 2178399411223699506

Message text

Moderator

Description

Text shown under circle's name in navigation if they are a **square moderator** [project:]

[stringname:../../../../vendor/unbundled_google/packages/PlusOne/res/values/strings.xml:string:square_badge_moderator_navigation]

Figure 4: A Screenshot of a Message Description in GTT

The description though lengthy does not give the localization translator sufficient linguistic context which would help him/her to understand what the term means. In fact the description has added another jargon 'square' making things even more complicated. This hampers understanding of the term and other situational contexts. In fact, all the respondents interviewed indicated that description did not help them all the time to figure out the meaning of the strings or terms. When further interrogated why this was the case, two of them cited inadequate information while two others said it was because some descriptions were equally too technical.

Related to this is the fact that localization translators lacked real-world experience using the products as it takes time to embed the translations in the software itself. Ideally, such experience would have cultural and linguistic significance in localization. Just the way a translator would stand a better chance to produce a more accurate translation of a documentation for a piece of machinery if s/he was given an opportunity to first operate it, or see it being operated by another person or in a video, a localization translator would benefit more if they had an experience with the software in the devices that are using it.

In conclusion, we see that the balancing act of maintaining clarity and using precise technical terms constitutes a very important aspect of transfer competence. On one hand, sometimes use of precise, accurate technical terms might baffle most readers thereby failing to achieve the intended purpose of the translation. On the other hand, in the quest to achieve clarity, localization translators can opt for general terms which might as well fail to communicate the nuances embedded in the messages. But depending on the text function, s/he has to make a decision as an expert in translatorial action on the best approach to use in order to transfer the right ST function to the TT. Where a specific but little-known technical term is essential, then it is used consistently with the hope that with time, users will get used to its sense. On the other hand, a general term is used in cases where it does not compromise on the communicative effectiveness of the term.

Conclusion

It is argued in many translation theories that whatever can be expressed in one language can also be re-expressed in another language through various forms of correspondence. Nida for instance distinguishes between formal and dynamic equivalence. Catford retains formal correspondence but picks textual equivalence while Newmark has semantic and communicative translation. Nonetheless, we have demonstrated that when it is about technical translation such as software localization, translation between English and Kiswahili requires transfer competencies and greater understanding of the communicative situation in order to deal with intricacies inherent in software translation and localization such as instances of lack of context in the comprehension of a text segment.

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Feminism Ideology and Institution of Patriarchy in African Novel: Analysis of Selected Works of Women Writers and Gynandrists

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Abstract

This paper uses feminism ideology in reading and understanding the effects of patriarchy in the African Novel, a generic reference to novels articulating African experience. The paper analyses selected works of African women writers and gynandrists from Anglophone and Francophone Africa. Gynandrists are men writers sympathetic to women cause. Specifically, the paper examines feminism and patriarchy in Postcolonial novel, where several gender issues are identified and explored. Even further, the paper discusses the ideology of feminism and its multiple strands is used as an ideological praxis to underline women struggles in taming the institution of patriarchy. The selected novels are Ngugi Wa Thiongo's Devil on the Cross, Buchi Emecheta's The Joys of Motherhood, Tsitsi Dangarembga's Nervous Conditions, Sembene Ousmane's God's Bits of Wood, Mongo Beti's Perpetua and Mariama Ba's So Long a Letter. Instances of the strategies that women are employing in the aforementioned literary works are analysed and elevated to exemplify the use of feminist ideology in taming patriarchy. The paper also appreciates the bold attempts women have made to reverse men's dominance in social, political, and economic domains in order to establish gender respect, equality, and partnership for the survival of the society.

Key Words: feminism, women, patriarchy, women writers, gynandrists, African novel

Introduction

Feminism in whatever form endeavours to engage the institution of patriarchy that in most part dominate women, children and weaker men. Feminism ultimate goal is to empower the oppressed and make them relevant in the society.

Consequently, all strands of feminism, be it radical or liberal, focus on taming patriarchy in order to ensure that gender respect, equality, and partnership are in place for the progress and survival of the society. However, this paper examines the ideology of feminism in the reading and understanding the strategies women are using to withstand patriarchy in the post colonial African Novel, a generic reference to novels articulating African experience. The paper argues that feminism and its multiple strands can be used as an ideological praxis to appreciate women struggles against the institution of patriarchy in Ngugi Wa Thiongo's *Devil on the Cross*, Buchi Emecheta's *The Joys of Motherhood*, Tsitsi Dangarembga's *Nervous Conditions*, Sembene Ousmane's *God's Bits of Wood*, Mongo Beti's *Perpetua* and Mariama Ba's *So Long a Letter*. Ultimately, the paper underscores women's resistance to patriarchy as a bold attempt to reverse its dominance in social, political, and economic domains. As Rutere (2010) observes:

> [P]atriarchy that exploits is oppressive and a stumbling block to women's advancement in the society. However, women are aware of this menace and have shown endless ingenuity in their struggle to dismantle inequity in gender relations in order to lead dignified and ultimately meaningful lives in the society (pg. 68-69).

Majorly the struggle to tame patriarchy and its oppressive structures has to be consistent in order to bring gender respect, equality, and partnership in the society.

Feminism as an Ideology

Feminism is an ideology that focuses on the study and correction of the social, political, and economic inequality between men and women. Lorber (2001) observes that, Feminism is a social movement that focuses on the advancement of women's status [in every society]. Its genesis, "as an organized social movement," Feminism was evidently prominent in Europe and America in 19th century (1). Thereafter, strands of Feminism have flourished. To mention but a few pioneer feminisms, there is Black Feminism associated with Alice Walker. This feminism focuses on issues of women of color. It distinctively makes a departure from earlier feminism that was blind to issues of oppression perpetuated by white dominated society and, consequently, experienced by women of color and their men. Alice Walker, further coined Womanism, a type of feminism whose core ideology is to love a woman and equally articulate issues of women regardless of their color. In other words, Womanism agrees with other feminisms on total liberation of women from men's oppression, but differs specifically with earlier feminism dominated by white women over the sources of oppression and as experienced in different cultural contexts. Therefore, in view of cultural

diversity Womanism is a more inclusive concept which would adequately address issues affecting all the women.

With time Radical feminism emerged and was adopted as an ideology to eradicate patriarchy in whatever form as the only stumbling block to women progress. There was also, liberal feminism whose core focus was to look for a middle ground to resolve gender issues and ultimately have dialogue and partnership between men and women in the society. Indeed, other strands of feminism have been defined and articulated to understand and champion women issues in specific cultural backgrounds; hence, one is likely to read the reworked feminisms like African Feminism, Western feminism, Asian feminism, and so on. Today feminism is recognized as a grass root movement that endeavors to transcend boundaries of social class, culture and religion. Indeed, feminism is more acceptable as a culturally specific ideology. It is in most part studied because as (Lorber, 2001; Johnson, 1995) argue "[I]n many cultural settings, patriarchy is entirely faulted for appropriating available resources in the social, political, and economic structures to the detriment of women"(qtd. in Rutere, 2010, pg.14), children, and weaker men

Proponents of all strands of Feminism argue that gendered and sexed identities such as man and woman are socially constructed. They precisely observe that women have the ability to accomplish as much as men. According to de Beauvoir (1989) "one is not born, but becomes, a woman. [...] it is civilization as whole that produces this creature, intermediate between male and eunuch, which is described as feminine" (pg.267). Indeed, gender is understood as a mechanism for perceiving the socially constructed roles for males and females. Gender, de Beauvoir further reiterates, can be perpetuated endlessly if it is not resisted. "Indeed, without rebellion […] men will [surely] conspire to objectivize a woman and finally condemn her to immanence (de Beauvoir qtd. in Rutere, 2010 pg.14) as human history attests in all societies.

Patriarchy and its Crippling Ideology in the Society

The institution of patriarchy has been identified as the crippling male ideology that defines and perpetuates gender inequality and ultimate marginalization of women in the society. Several gender scholars have exposed patriarchy as the stumbling block to women progress in social, political and economic domains. Fortier (1975) contends that "virtually every society [...] has been patriarchal. [Indeed], patriarchy defines a system of relationships in which men "own" the women and children and rule over them. [....] Throughout history, patriarchy has enjoyed the solid support of religion, the political system and culture" (pg. 278). Therefore, it is arguable that patriarchy has been intrusive and domineering in the society since time immemorial.

Further, patriarchy classifies and contains women in subsidiary position. Millet (1971) observes that "the crippling effect of patriarchy manifest itself in sexual relationship and it is the root cause of subordination of women" (pg. 45). Furthermore, patriarchy is common and firmly rooted in the social, political, and economic structures of the society as evidenced in its manifestation in many forms in history and location (Millet, 1971. pg. 46). Patriarchy is intimidating and exploitative. Johnson (1995) terms it "patriarchal terrorism, a product of patriarchal traditions of men's right to control 'their' women [...], [precisely] a form of terroristic control of wives by their husbands that involves the systematic use of not only violence, but economic subordination, threats, isolation, and other control tactics" (pg. 284). And in total agreement, Marler (2005) perceives patriarchy "as the social arrangement in which men possess structural power by monopolizing high-status positions in important social, economic, legal, and religious institutions"(pg. 53). Even further, Lerner (1993) maintains that "once established as a functioning system of complex hierarchical relationships, patriarchy [in history] transformed sexual, social, economic relations and dominated all system of ideas" (pg. 3). Indeed, patriarchy absolutely amasses power and renders the other groups of people powerless in the society.

Feminism and Appreciation of African Novel

Ngugi Wa Thiongo's *Devil on the Cross* is a postcolonial novel that underlines women strategies in deconstructing patriarchy that largely dominates their lives. The text specifically castigates patriarchal terror that is directed to Wariinga. Wariinga and other women alluded in Karendi's sub narrative within the main narrative are presented as helpless victims of seduction, contempt, and revenge by men. Equally the humiliation of women in *Devil on the Cross* is done in order to retain male supremacy in the society. Karendi's story ridicules the sexual humiliation that women undergo day in and day out." […] women's thighs are tables on which contracts are signed' […] modern problems are resolved with aid of thighs'" (Ngugi, 1982. pg. 19). This devastating experience is part of the common problems that every lady encounters in modern Kenya. Consequently, Kareendi observes that "[T]o Kareendis of modern Kenya, isn't each day exactly the same as all the others" (Ngugi, 1982. pg. 26) and endlessly the situation may continue to be so if not discontinued.

However, patriarchy does not go untamed in *Devil on the Cross*. Wariinga at the closure of the novel takes a bold action that is only understood in the context of radical feminism to kill the Old Man from Ngorika and the villain that impregnated and abandoned her in her formative years. With finality, Wariinga ridicules and kills her tormentor as she says "'[T]here kneels a jigger, a louse, a flea, a bedbug! He is mistletoe, a parasite that lives on the tree of other people's lives" (Ngugi, 1982, pg. 254). This action explains the distinctive spirit of

resistance that Ngugi's women characters have in taming patriarchy. As, Evans (1983) observes "in Ngugi's novels women are shown to have a fundamental role in the struggle against oppression and exploitation, and often courage and hope are ultimately found in their hands" (pg. 57). Also, Levin (1986) adds "[O]ften in the face of crushing odds, his heroines survive. They are active, intelligent, courageous, defiant" (pg. 218), and sometimes rebellious as the situations unfold.

Buchi Emecheta's *The Joys of Motherhood* examines the struggles women undergo, while reacting to patriarchy. Nnu Ego, the protagonist and other women have experienced patriarchal terror in their childhood through youth to adulthood, especially during marriage. Nnu Ego is passed like a commodity from one marriage to another. In her first marriage, Amatokwu abandons her with contempt. When Nnu Ego confronts Amatokwu about the way he handled her. Amatokwu retorts that "[I] am busy man. I have no time to waste my precious male seed on a woman who is infertile. I have to raise children for my line. If you really want to know, you don't appeal to me anymore. You are so dry and jumpy. When a man comes to a woman he wants to be cooled, not scratched by nervy female who is all bones" (Emecheta 1984, pg. 32). Indeed, Nnu Ego is blamed for infertility and failure to be sexually attractive.

However, in *The Joys of Motherhood*, Emecheta appreciates women's dynamism and resilience to withstand patriarchy. Adaku, Nnaife's wife rebels from her unloving husband and opts to be a prostitute because of the demands put on her to bear a son. Further she is denied justice by men in the settlement of her difference with her co wife. All in all Adaku is not recognized. Even further, Kehinde, Nnaife's daughter refuses the man her father identified. She will get married to Arem, the butcher's son. Emecheta (1984) through the narrator ridicules Nnaife thus "[H]e [Nnaife] had never had much time for his daughter. One planned for and had sleepless nights over boys, girls, on the other hand, were to help in running the house and be disposed as soon as possible, unless one was asking trouble. (pg.204). For Nnaife, he is disappointed because Kehinde is contradicting Ibo patriarchal expectation on women by intending to marry Ladipo, a Yoruba man from a Muslim family

Thereafter, Nnaife is jailed for five years for becoming violent over Kehinde's action to elope with her choice. This in itself is a poetic justice done to an oppressive man. Notably, Nnaife drove Adaku to prostitution and Nnu Ego to misery. The latter's situation is emotive because Nnu Ego died on the roadside on her way to Ibuza "[S]he had never really made many friends, so busy had she been building up her joys as mother"(Emecheta, 1984. pg. 224) and sole provider to her ungrateful male children. Indeed "[S]till many [people] agreed that she had given all to her children. The joy of being a mother was the joy of giving all to your children they said'" (Emecheta, 1984. pg. 224). The Joys of Motherhood turns out to be The Sorrows of Motherhood to Nnu Ego and other women. This

unfortunate situation for a woman is what Emecheta is castigating and calling for its deconstruction through women rebellion and to be precise the use of Radical Feminism

Tsitsi Dangarembga's *Nervous Conditions* examines women's multiple struggles in taming patriarchy in colonised Northern Rhodesia, now Zimbambwe. The novel uses Tambu as the persona to explore women marginalisation by patriarchy and the strategies, among them accommodation and rebellion to maneuver this oppression. Indeed, the text is a bildungsromans novel that sees Tambu grow and come of age in a patriarchal structure. Tambu who is an observer and commentator is knowledgeable about her fellow women's difficult situation, what they feel about it, and their reaction, while in most part empathizing with them. The overall women discourse is to withstand patriarchy using means within their abilities. Therefore, *Nervous Conditions* in words of Patchay (2003) is a novel that "[B]y foregrounding the histories of women *Nervous Conditions* not only challenges the positive roles on offer for women' but also uses the stereotyped, maligned, colonized, and abused body of the African woman as a site of resistance" (pg. 148). The resistance is also an inspiration to women in their efforts to tame patriarchy with success.

Although patriarchy is intrusive and crippling to women, especially in the agency of Babamukuru, it is resisted actively and to a lesser extent passively by women. Nyasha rebels against her, father's condescending attitude and even physically punches him when he scolds her for hanging out with boys. Lucia defies Babamukuru's advice to move to Takesure's home and become his wife. In the same vein, she resists to become a second wife to Tambu's father. Selfishly, Tambu's father had"[- - -] found her desirable and argued besides that the child might be a boy, which would be good since at the moment he only had daughters" (Dangarembga, 1989. pg. 125). Defiantly, Lucia instead makes efforts to empower herself by acquiring literacy which make her demand to be given a job at Babamukuru's mission school. Mama Chido or Maiguru, Babamukuru's wife rebels and wants her autonomy. Maiguru does not want her income controlled by her husband in addition to making her cook for his extended family, especially over Christmas breaks in the rural areas.

Equally, Ma'Shingayi detests Babamukuru because of his patronage that has alienated her children and rendered her husband weak. Patchay (2003) argues that, "Ma'Shingayi appears to be the most oppressed of the women in the novel; she sees the virulence of 'the Englishness' that seduces her children and 'enfeebles' her husband in the presence of Baba" (pg.148). In Ma'Shingayi's thinking, Babamukuru is a bully and a symbol of oppression to both women and weaker men like Jeremiah, her husband. Even further, Tambu dislikes Babamukuru's dominance over her fellow women. Precisely, at the closure of the novel, she writes:

> I was young then and able to banish things, but seed do grow. Although I was aware of it, no longer could I accept Sacred Heart [Her School] and what it represented as a sunrise on my horizon. Quietly, unobtrusively and extremely fitfully, something in my mind began to assert, to question things and refuse to be brainwashed, bringing me to this time when I can set down this story. It was a long and painful process for me, that process of expansion. It was a process whose events stretched over many years and would fill another volume, but the story I have told here, is my story of four women whom I loved, and our men, this story is how it all began (Dangarembga, 1989. pg. 204).

Indeed, women's rejection of patriarchy in Dangarembga's *Nervous Conditions* is a product of a conscious process that commences with their pragmatic accommodation of patriarchal excesses, to outright rebellion that accord them gender respect, autonomy, and fulfillment. Sembene Ousmane's *God's Bits of Wood* explores gender inequalities in the context of the intrusive and oppressive patriarchal African society and colonial patriarchy. From the outset, it is even unthinkable for women to challenge the two forms of patriarchy. However, when African railway workers attempt to strike and the French government stays put and consequently hunger bites the workers and their family, women swing into action. At first it is Ramatoulaye, who slaughters Mabigue's goat to feed *God's Bits of Woods*, the dying children leading to her arrest that lead to the confrontation of women fraternity and the French colonial police. Even further women swing into action to take over the unsuccessful male strike. The women march from Thies to Dakar, the seat of colonial authority to demand the reinstatement of their men to work, an action that ends the strike and harmony is restored.. As Rutere (2010) argues:

> "[T]herefore, in *God's Bits of Wood*, there are two revolutions intertwined and both of them emanate from social, political, and economic disequilibrium. The revolutionary strike portrayed in the novel serves a two-pronged use: to change the colonial rule and male domination over females. (pg. 66)

Indeed, Ousmane juxtaposes the first wave of strike by men and the second one by women and equates them to the two revolutions. In the second strike women resilience encapsulated in their female resistance is inspiring admirable. Appreciating women significance in driving the society in the desirable direction, Rutere (2010) reiterates:

> "[I]n particular, Ousmane switches gender roles to enable women bring about the revolutionary change needed in the society. Thus, during the march of the women from Thies to Dakar, the men take up the traditional roles of the women because they only give moral support (pg. 66)".

In addition, the men fraternity in the journey may have initially taken the role of curious observers anticipating failure of women mission. However, as the success of women effort unfolded they embraced the bold action.

Despite women rebellion to tame patriarchy, they are not losing sight to have normalcy in the society for the good of all. At the closure of the novel women desire to have gender harmony is clearly underlined in the song of Maimouna, the blind woman. She expresses "that mankind should acquire the humane spirit to live without hatred. "From one sun to another. The combat lasted, […] But happy is the man who does battle without hatred" (Ousmane, 1995. pg. 248). The song abhors hatred and supports gender partnership for progress and survival of the society. This is the very principle that basically anchors Womanism in the struggle against patriarchy.

Mongo Beti's *Perpetua and the Habit of Unhappiness* examines women's tribulations under patriarchy through the characterisation of Perpetua, the protagonist. Perpetua's mother, an agent of patriarchy would want to marry her off early in order to raise money to get Martin, her son a bride. Rutere (2010) observes that [T]he humiliation that Perpetua undergoes under the hands of two immoral and vengeful "husbands" is unimaginable, or unthinkable" (pg. 64). Although, Perpetua is ultimately married to her ruthless husband and undergoes "starvation, isolation, and sexual humiliation" (Beti, 1978. pg.28), her resilience is evident in resisting patriarchy. Perpetua and her friend Ann-Maria reject police blackmail, geared to promote Baba Ture's dictatorial party in Zombetown (Beti, 1978. pg. 118). According to Ellerman (1993) "[T]his incident marks the beginning of Perpetua's maturity; as a witnessing martyr, she has acted out of a sense of conviction and will continue to do so" (pg. 29) and evidently she has shown signs of defying her husbands.

It is arguable that Perpetua's coming of age and consequently wading off patriarchy in whatever form constitutes her feminism. She at first employs pragmatic cooperation as a strategy to tame patriarchy, and only through humiliation that she redeems herself to be human and rebels against the same menace. Perpetua's inspiring actions of rebellion that earns herself respect and psychological relief underlines female resistance only understood in the ideological framework of radical feminism. Therefore, Perpetua's intelligence and competence in books overtakes that of Edward, her daft husband. If this potential in Perpetua and other women is actualised through education, it will empower them to sustain their narrative of deconstructing patriarchy in all its forms in social, political, and economic domains in Cameroon and beyond.

Mariama Ba's *So Long a Letter,* an e[epistolary novel explores the multiple problems women experience under patriarchy when they are abandoned in love and marriage. Ramatoulaye, the protagonist and her childhood friend Aissatou

experience abandonment when their lecherous husbands take young girls to be their daughters as second wives. However, in the over all, Ba's *So Long a Letter* as Pritchett (2000) maintains "[T]he issues that are addressed [in the text] specifically focus on social, political and economic effects, women experience through polygamy" (pg. 51). The issues thus implied are perpetuated by patriarchy largely condoned in African traditional practices and Islamic religion

The reactions of the two women are different. For Ramatoulaye, she stays put and fights from within. She pursues the strategy of accommodation, while Aissatou rebels. Aissatou quits her marriage and relocates to America where she manages to secure for herself a well paying job to raise her four children single handedly. Admiring the action of Aissatou, Daba, the young daughter of Ramatoulaye, urges her mother to do as Aunty Aissatou did to her husband. Daba does not comprehend why marriage is not found on respect, equity, and partnership. She intends to pursue this principle with her fiancé and have such a marriage. Ramatoulaye's strategy to remain in marriage despite the sorrows she experiences could be perceived as accommodative feminism, while Aissatou's strategy to quit marriage underlines radical feminism. Daba's thinking about marriage is an idea anchored between liberal feminism and radical feminism

Conclusion

The focus of this paper was to give an application of Feminism in reading and appreciating African novel from selected African women writers and gynandrists from Anglophone and Francophone Africa. Hence, the novels, Ngugi Wa Thiongo's *Devil on the Cross*, Buchi Emecheta's *The Joys of Motherhood*, Tsitsi Dangarembga's *Nervous Conditions*, Sembene Ousmane's *God's Bits of Wood*, Mongo Beti's *Perpetua* and Mariama Ba's *So Long a Letter* are analysed for exemplification. The paper defines Feminism and a few of its strands to offer an ideological praxis guiding women strategies in taming patriarchy. Patriarchy is defined and discussed as a stumbling block to women progress in the society. Consequently, it is explored in the aforementioned novels, while underlining the type of feminism pursued by women to wrestle and eventually tame patriarchy.

Among the feminisms, women pursue prominently are accommodative feminism and radical feminism. Accommodative feminism is perceived in women's pragmatic cooperation with men, while radical feminism manifest in women revenge against men for the past wrong done to them. Although, radical feminism is the option for a few women like Wariinga shooting the old man from Ngorika in *Devil on the Cross* and Adaku's protest to become a prostitute in *The Joys of Motherhood*, many writers discussed have evidently indicted patriarchy and advocated for the taming of this menace in order to establish gender harmony in the society. The taming of patriarchy is appreciated as one significant step toward the creation of a society that embraces the values of gender respect,

equality, and partnership in the society. Thus the study concludes that women efforts to tame patriarch in the selected texts are bold and inspiring admirable

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Athari ya Ukiushi wa Kisarufi katika Tafsiri ya Matini katika Majukwaa ya Kidijiti

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Ikisiri

Jukumu la kimsingi la lugha kama mfumo wa maana unaowakilishwa kwa maumbo ya kisarufi ni kukidhi mahitaji ya mawasiliano miongoni mwa watumiaji wake. Lugha hupata uamilifu huu pale vipashio vyake vinapopangwa kulingana na kanuni za kimofosintaksia za lugha hiyo. Mpangilio huu ndio unaozalisha matini zenye mshikamano na ambazo hujitosheleza kimaana. Hata hivyo, dhima hii inaweza kuvurugwa pale ambapo maana inayowasilishwa katika lugha fulani imefumwa kutokana na tafsiri. Japo matini chanzi inatarajiwa kuchakatwa kwa usadifu katika matini lengwa, kadhia ya tafsiri na tofauti kati ya lugha chanzi na lugha lengwa huweza kufisidi maana. Hali hii huelekea kudhihirika zaidi kutokana na maendeleo ya Tehama ambayo yameathiri pakubwa matumizi ya lugha ikiwemo taaluma ya tafsiri. Ni kutokana na hoja hii ambapo makala haya yanaangazia jinsi ukiushi wa kisarufi unavyoathiri maana ya matini tafsiri katika Majukwaa ya Kidijiti. Uteuzi wa kimakusudi ulitumiwa ili kupata sampuli sadifu ya data kutoka tuko.com na bbc.com. Data zilizokusanywa na zilichanganuliwa kinathari huku majedwali yakitumiwa kuweka wazi matokeo. Matokeo ya utafiti huu yanatazamiwa kuwa na umuhimu wa kutoa maarifa kuhusu mbinu na mikakati ya uhawilishaji waujumbe wenye muumano kwa watafsiri wa matini asilia na za mtandaoni. Waaidha, kazi hii itanufaishamashirika ya uanahabari na wanahabari huria wanaonuia kuboresha tafsiri za taarifa zao na vilevile kuchochea wasomi wanaonuia kutafiti kuhusu masuala ya kipragmatiki yanayodhihirika katika tafsiri za lugha mbalimbali.

Maneno Muhimu: Athari, Ukiushi, Tafsiri, Sarufi

Utangulizi

Lugha hudumisha uamilifu wake wa kutumika katika kujieleza na kupitisha maarifa inapotumiwa kwa kuzingatia kanuni zake. Maarifa anayohitaji binadamu nayo hupatikana na kupitishwa kwa lugha mbalimbali. Kauli kuwa jamii za binadamu ulimwenguni ni za asili na tamaduni tofauti humaanisha kuwa haziwezi kuelewana kikamilifu na kupasha ujumbe zinapotumia lugha zao za asili. Hali hii hupelekea haja ya kubadilisha maana ya matini kutoka lugha moja hadi lugha nyingine ya wapokezi wa ujumbe kupitia taaluma ya tafsiri.

Watalaamu mbalimbali kama vile (Catford, 1965; Nida na Taber, 1969; Larson, 1984; Newmark, 1988; Mwansoko, 1996; Wanjala, 2011) wanaafikiana kuwa tafsiri ni mchakato wa mawasiliano unaohusu uhamishaji wa maana na ujumbe ulio katika lugha chanzi (kuanzia hapa LC) hadi lugha lengwa (kuanzia hapa LL). Lengo kuu la tafsiri ni kuwasilisha maana iliyomo kwenye matini chanzi (kuanzia hapa MC) kwa kutumia matini lengwa (kuanzia hapa ML) ili kuathiri hadhira lengwa (kuanzia hapa HL) kwa namna inayofanana na ile waipatayo hadhira chanzi (kuanzia hapa HC). Kwa mantiki hii, tafsiri hujitokeza sawa na uhusiano unaoipa ML hadhi ya kuchukuliwa kama toleo jipya la MC. Kama anavyosema Mwansoko (2016), tafsiri kwa dhati yake ni daraja linalounganisha jamii mbalimbali zenye lugha zinazotofautiana na kwamba bila tafsiri, isingewezekana kwa jamii hizo zinazotumia lugha tofauti kupata maarifa, ujuzi na utamaduni wa jamii nyingine.

Kuchipuka kwa maarifa na ujuzi katika taaluma mbalimbali za kisayansi, kiufundi, kisheria, kibiashara na katika nyanja nyinginezo za kimaendeleo katika ngazi ya kimataifa, kumezidisha haja ya kutafsiri matini anuwai ili kuwezesha usambazaji wa haraka wa maarifa katika kufanikisha mawasiliano timilifu. Oduori (2008) anasema kuwa taaluma zinavyopanuka, uvumbuzi huendelea kuwepo. Maarifa yanayotokana na uvumbuzi huo huhitaji kusambazwa ili kuwafikia watu katika upande mwingine wa ulimwengu kwa lugha wanayoielewa vizuri. Hivi ni kusema kuwa tafsiri inategemewa sana katika kufanikisha mawasiliano na kusambaza maarifa katika dunia ya leo inayoendelea kuwa kijiji kidogo.

Maendeleo katika Tehama yamechangia mabadiliko makubwa katika uwasilishaji wa habari. Hii ina maana kuwa pana mwelekeo wa kuhama kutoka utegemezi wa nyenzo zilizozoeleka za kusambaza taarifa kama vile redio, televisheni, magazeti na majarida. Kama anavyosema Shitemi (2007), mawasiliano ya kitehama hasa katika sanaa za burudani, maonyesho ya filamu na uhabarishaji katika vyombo vya habari yamepanua dhima ya tafsiri za kielektroniki. Leo, utandawazishaji wa taarifa umewezeshwa kwa wepesi wa ajabu kupitia Majukwaa ya Kidijiti (kuanzia hapa MK).Japo uwasilishaji wa taarifa zilizotafsiriwa mtandaoni kwa Kiswahili ni tukio la miaka ya hivi majuzi,

watu wanaofuatilia na kutegemea MK ili kupata habari huzidi kuongezeka kila uchao.

Watu wengi wanachangamkia majukwaa haya kutokana na uwezekano wa kupata taarifa nyingi mahali popote punde tu zinapochipuka. Taarifa ambazo kimsingi huandikwa kwa LC ya Kiingereza pia huifikia umma kutokana na tafsiri katika LL ya Kiswahili kupitia MK. Hata hivyo, changamoto za kutafsiri taarifa zinazozalishwa katika MK zimekuwa kikwazo dhidi ya dhima ya kimsingi ya lugha ya kufanikisha mawasiliano na kusambaza maarifa. Ni kwa misingi hii ambapo makala haya yanajadili jinsi ukiushi wa kisarufi unavyotatiza tafsiri matini katika MK.

Makala haya yanahusu usomaji wa matini ili kudondoa data yakini kutoka MK kupitia rununu na tarakilishi. Matini zilizotambuliwa na kudondolewa ni zile zilizoangazia ufumaji wa maana katika matini za kisiasa, kijamii, kiuchumi na michezo zilizotafsiriwa kutoka LC ya Kiingereza kwenda LL ya Kiswahili kwenye MK.

Katika makala haya, uteuzi wa kimakusudi unatumiwa ili kupata sampuli sadifu kutoka majukwaa ya *tuko.com* na *bbc.com.* Majukwaa haya huwa na matini nyingi zaidi zilizotafsiriwa moja kwa moja kutoka Kiingereza hadi Kiswahili kwa ukamilifu na uwazi zaidi. Data zilizokusanywa na kuchanganuliwa kinathari pamoja na majedwali zilijumlisha misamiati, virai, vishazi na sentensi.

Utafiti huu uliegemezwa katika Nadharia ya Ufasiri iliyoasisiwa na Seleskovitch (1968). Kwa mujibu wa Seleskovitch, tafsiri ni zaidi ya mfanyiko wa kiisimu ambapo lugha moja huandikwa kwa kutumia vipashio vya lugha nyingine. Anaona tafsiri kama mchakato wenye hatua tatu zinazochangiana na kushikamana: kutambua maana au ujumbe katika MC; kubainisha au kuunda wazo linalotokana na ujumbe huo bila kutawaliwa na miundo ya kiisimu na kuandika upya wazo linalotokana na ujumbe huo katika LL. Kulingana na nadharia hii, mchakato huu wa kihatua ndio unaowezesha matini ya LC kutafutiwa fahiwa na kuhawilishwa katika LL.

Ukiushi wa Kisarufi

Jukumu la kimsingi la lugha kama mfumo wa maana unaowakilishwa kwa maumbo ya kisarufi ni kukidhi mahitaji ya mawasiliano miongoni mwa watumiaji wake (Halliday na wenzake, 1964). Lugha hupata uamilifu huu baada ya vipashio vyake kupangwa, kufuatishwa na kuhusishwa na kanuni za kimofosintaksia za lugha hiyo. Mpangilio huu ndio unaozalisha matini zenye kuzingatia sarufi, ukubalifu na mshikamano na ambazo hujitosheleza kimaana. Hata hivyo, ujumbe unaowasilishwa katika ML wakati mwingine hutatiza kutokana na ukiushi wa kisarufi.

Ukiushi wa kisarufi ni uundaji wa tungo za kisintaksia usiozingatia kanuni za kisarufi za lugha husika. Huku tofauti za maumbo na miundo kati ya LC na LL zikidhihirisha ukiushi huu katika uzalishaji wa ML, unyambuaji mbovu wa mofu na uakifishaji mbaya huweza kuzalisha matini zenye ukakasi hata ndani ya lugha moja.Utafiti wetu umebainisha ukiushi wa kisarufi unaotokana na tofauti za kisintaksia kati ya LC na LL, matatizo ya kiupatanishi, matatizo ya kiuakifishaji, matatizo ya unyambuaji na matatizo ya kitahajia.

Tofauti za Kisintaksia kati ya LC na LL

Kila lugha ina upekee wake wa kupanga na kufuatisha vipashio vyake vya kiisimu kwa mujibu wa kanuni zinazoidhibiti. Kihore (2005) anasema kuwa kila lugha huwa na kanuni na taratibu zake za kupanga maneno kuunda sentensi. Anaeleza zaidi kuwa mipangilio hii inaweza kukaribiana kwa lugha za jamii moja na ikatofautiana sana baina ya lugha za jamii tofauti. Kusema hivi ni kumaanisha kuwa maafikiano ya kimuundo baina ya lugha mbili tofauti hayatokei kwa urahisi. Wills (1983) anafafanua kuwa tofauti ya tafsiri huweza kutokea kwa sababu hakuna lugha iliyo sawa na nyingine kimuundo na kimaana. Tofauti kati ya Kiswahili na Kiingereza zinaweza kupatikana katika udhihirishaji wa kiima, mpangilio wa vivumishi na nafasi ya chagizo.

Kwa kawaida, mpangilio wa vipashio vya kisintaksia katika lugha ya Kiingereza ni ule wa kitenzi, kiima na yambwa. Mpangilio huu haulandani na wa Kiswahili ambapo kiima hutangulia kitenzi na kufuatwa na yambwa. Kwa sababu ya tofauti hizi, mfasiri anaweza kupotosha ujumbe anapokosa kumudu miundo ya ndani ya lugha zinazoshirikishwa katika tafsiri. Mfasiri wakati mwingine hupata ugumu katika jitihada za kutatua changamoto hizi za kiisimu anapohawilisha ujumbe na hujikuta akizingatia aina ya tafsiri ya neno kwa neno ambayo kwa kiasi kikubwa hudumisha muundo wa LC katika LL. Tafsiri kengeushi inayoleta utata wa kimawasiliano hutokea pale ambapo miundo ya kisarufi ya LC inalazimishwa katika LL. Kinachomaanishwa hapa ni kuwa harakati za kuhifadhi vipashio fulani vya LC katika LL zinaweza kusababisha mpangilio wa vipashio vya kiisimu katika ML kwa njia inayoathiri maana. Tazama tafsiri ifuatayo ya matini ya kijamii kutoka jukwaa la *tuko.com*.

> **Matini Chanzi:**
> Ezra Chiloba loses case challenging *his* suspension by IEBC chairman Wafula Chebukati...***The Chairman's decision*** made him culpable for contempt. *A determined Chiloba* filed another application seeking his reinstatement and was awarded temporary orders to resume office but met with another suspension letter a few hours after the ruling which was delivered on Thursday, June 14.

Matini Lengwa:
Ezra Chiloba apoteza kesi ya kupinga kusimamishwa kazi **kwake** na mwenyekiti wa IEBC Wafula Chebukati...**Uamuzi wa mwenyekiti** ulimfanya kupatikana na hatia ya kudharau korti...**Chiloba mwenye ari** aliwasilisha kesi nyingine kwa madhumuni ya kurejeshwa kazini na akapatiwa amri ya muda ya kurejea afisini lakini akakumbana na barua nyingine ya kumsimamisha kazi saa chache baada ya uamuzi uliotolewa mnamo Alhamisi, Juni14.

Harakati za kuhifadhi vipashio fulani vya LC katika LL huweza kusababisha mpangilio wa vipashio vya kiisimu katika ML kwa njia inayoathiri maana. Sentensi'Ezra Chiloba apoteza kesi ya kupinga kusimamishwa kazi na mwenyekiti wa IEBC Wafula Chebukati'ingeeleweka zaidi bila matumizi ya kivumishi 'kwake'.Utokeaji wa kivumishi hiki katika sentensi hii unatatiza maana kwa kuwa matumizi yake yanabainika kama urudiaji usiohitajika wa kiima *'Ezra Chiloba'* ambaye amekwishatajwa mwanzoni mwa sentensi. Upenyezaji wa kivumishi hiki unajitokeza kama harakati za kutafsiri kimilikishi *'his'* ambacho kimejitokeza katika MC.

Kwa upande mwingine, tafsiri ya '*The Chairman's decision...'* kama *'Uamuzi wa mwenyekiti...'* imesababisha uchopekaji wa kitenzi *'ulimfanya'* katika ML. Kwa sababu hii, ML 'Uamuzi wa mwenyekiti *ulimfanya kupatikana* na hatia ya kudharau korti' inaleta utata wa kisemantiki. Mpangilio wa 'Mwenyekiti alipatikana na hatia ya kudharau korti *kutokanana* uamuzi wake' ungefaa zaidi katika kuibua maana iliyokusudiwa kwa njia ya moja kwa moja. Katika sehemu hii, maana ingeeleweka kwa uwazi zaidi kwa kupenyeza kihusishi 'kutokana na' badala ya kitenzi kisaidizi 'ulimfanya.'

Kulingana na nadharia ya Ufasiri, mfasiri anatarajiwa kufahamu na kutumia LL vilivyo. Hii ina maana kuwa mfasiri anapaswa kutambua na kutumia kanuni za kiisimu na matumizi ya kileksia ya lugha inayotumiwa katika ML. Ujuzi wa mtafsiri kuhusu kanuni za kisintaksia na mpangilio wa viambajengo katika vishazi vya LL unaonekana kuwa si mpevu.

Vilevile katika matini hii, kirai, '*A determined Chiloba...'* kimetafsiriwa kama *'Chiloba mwenye ari.'* Kirai hiki kina mushkeli kisintaksia.Ujumbe unaopitishwa hapa unahusu Chiloba kukazana kurudi tena kortini akiamini kuwa angerejeshwa kazini kwa kushikilia kuwa hakuhusika na ufisadi. '*A determined Chiloba...'* inatoa dhana yahaja ya kuthibitisha kuwa hana hatia yoyote na kwamba madai ya kuhusika kwake katika ufisadi ni ya uongo. Kwa upande mwingine, kirai *'Chiloba mwenye ari...'* kinatoa dhana ya nguvu au jazba fulani inayomsisimua mtu kufanya jambo. Hakika, dhana hii ya jazba haidhihiriki. Maana inapotoka kutokana na kudumisha muundo wa LC katika LL. Ili kupitisha

ujumbe kwa ufanifu zaidi, kirai hiki kingetafsiriwa kwa kuundwa upya kama *'Kwa kushikilia msimamo wake, Chiloba....'*

Uwezekano wa kuunda upya matini hii ili kubua maana kwa uwazi zaidi inadhihirisha kuwa mfasiri aling'ang'ana kulazimisha muundo wa LC katika LL. Mfano ufuatao wa matini ya siasa kutoka jukwaa la *tuko.com* unabainisha uzalishaji wa sentensi yenye ukakasi kufuatia udumishaji wa muundo wa LC katika LL.

> **Matini Chanzi:**
> Does Raila Odinga *still want* to be king, or can he be content being a kingmaker? I can't think of any other Kenyan who's worked harder and deserves more to be at State House," argued the Busia county chief.
>
> **Matini Lengwa:**
> Je, Raila *bado yu wataka* kuwa mfalme ama ameridhika na mahala alipo kwa sasa? Sioni Mkenya mwingine ambaye ametoa jasho kama Raila kupigania demokrasia ya nchi hii, Raila anapaswa kuingia Ikulu bila pingamizi," Ojaamong aliandika Facebook.

Harakati za kutafsiri matini 'Does Raila Odinga *still want* to be king, or can he be content being a kingmaker?' sawa na 'Je, Raila *bado yu wataka* kuwa mfalme ama ameridhika na mahala alipo kwa sasa?' ni mng'ang'ano wa kulazimisha muundo wa LC katika LL. Ni wazi kuwa ML inatatiza katika usomaji wake na hivyo kufanya ujumbe usieleweke kufuatia kutafsiri *'still want'* kwa maana ya *'bado yu wataka.'* Kama anavyoshikilia Mwansoko (2016), ukiushi huu wa ruwaza za kisarufi za Kiswahili sanifu huzalisha matini zenye ukakasi masikioni.

Aidha, uzalishaji wa ML unaozingatia udumishaji wa muundo wa LC katika LL husababisha ugeuzaji unaobadilisha nafasi ya vipashio vya kisintaksia katika sentensi. Ugeuzaji huu aghalabu hutatiza udhahiri katika uwasilishaji wa ujumbe. Tazama mfano ufuatao wa matini ya siasa kutoka jukwaa la *tuko.com.*

> **Matini Chanzi:**
> **"It's always a great pleasure meeting with one of Kenya's most famous sons, President Barack Obama**...There is always so much that you can eat. There's only so bigger house you can have. There's only so many nice trips you can take…"
>
> **Matini Lengwa:**
> **"Kila mara ni furaha kubwa mno kukutana na mtoto wa Kenya ambaye ni maarufu sana, Rais Barack Obama**...Kuna mengi ya wewe kula. Kuna jumba kuu zaidi ambalo unaweza kumiliki. Kuna ziara nyingi zaidi za kuvutia unazoweza kwenda…"

Kifungu *'It's always a great pleasure* meeting with one of Kenya's *most famous* sons, President Barack Obama' cha MCkilichotafsiriwa kama *'Kila mara ni furaha kubwa mno* kukutana na mtotowa Kenya *ambaye ni maarufu sana,* Rais Barack Obama kimedhihirisha ubadilishaji wa nafasi ya kitenzi na kielezi. Kiswahili kwa kawaida hupanga kielezi baada ya kitenzi. Matini hii inaonesha kinyume ambapo sentensi inaanzia kielezi *'kila mara...'* kama ilivyo katika muundo wa LC ya Kiingereza ''*It's always....'* Ujumbe katika taarifa hii bado ungehifadhiwa na hata kueleweka kwa uwazi zaidi kama matini ingeundwa upya kwa kudondosha kielezi hiki katika ML ili kupata matini'Ni furaha yangu kukutana na Barrack Obama, rais maarufu mwenye asili ya Kenya.' Hakika, kielezi hiki hakina uamilifu wa kubainisha umaratokezi wa mikutano kati ya Barrack Obama na Raila Odinga kwa sababu viongozi hawa huwa hawakutani kila mara. Udumishaji huu wa muundo wa LC katika LL kwa njia inayopelekea upanguaji wa nafasi ya kitenzi na kielezi haukudhihirika tu katika matini za kijamii na kisiasa bali pia katika matini ya michezo kutoka jukwaa la *bbc.com.* Tazama matini ifuatayo:

Matini Chanzi:

"For Real Madrid Cristiano Ronaldo **will always be** one of the great symbols," said a club statement.

Matini Lengwa:

"Kwa Real, Cristiano Ronaldo **siku zote atakuwa** mchezaji muhimu," ilisema taarifa ya klabu.

Katika matini hii, MC 'For Real Madrid Cristiano Ronaldo *will always be* one of the great symbols' imehamishwa kama 'Kwa Real, Cristiano Ronaldo *siku zote atakuwa* mchezaji muhimu.' Tafsiri hii imedhihirisha upanguaji wa nafasi ya kitenzi 'atakuwa' na kielezi 'siku zote.' Mpangilio wa kufuata muundo wa LL ambao kwao kielezi hufuata kitenzi unapaswa kuwa 'Kwa Real, Cristiano Ronaldo *atakuwa* mchezaji muhimu *siku zote.*'

Mpangilio wa kubadilisha nafasi vipashio vya kisintaksia ili kudumisha mpangilio wa LC umedhihirika pia katika matini ya kijamii kutoka jukwaa la *bbc.com.* Katika matini ifuatayo ya kijamii, ugeuzaji uliotokea umebadilisha nafasi ya yambwa na kielezi.

Matini Chanzi:

The prime minister has argued that Canada's nearly century-old laws criminalizing use of the drug have been ineffective, given that ***Canadians are still among the world's heaviest users.***

Matini Lengwa:

Kiongozi huyo wa chama tawala cha ki Liberaliameeleza kwamba sheria za jadi za nchi hiyo dhidi ya matumizi ya bangi hazifanyi kazi, kuzingatia

kwamba ***raia nchini humo ni miongoni mwa wanaotumiwa kwa kiasi kikubwa bangi duniani.***

Katika matini hii, ugeuzaji wa nafasi ya yambwa na kielezi umedhihirika kufuatia kutafsiriwa kwa kifungu 'Canadians are still among the *world's heaviest users'* kama 'raia nchini humo ni miongoni mwa wanaotumia *kwa kiasi kikubwa bangi* duniani.' Katika sentensi hii, yambwa 'bangi' imetokea baada ya kielezi 'kwa kiasi kikubwa.' Mpangilio ambao ungewasilisha maana kwa uwazi ni ule ambao ungedumisha nafasi ya yambwa na kielezi, yaani 'raia nchini humo ni miongoni mwa wanaotumia *bangi kwa kiasi kikubwa* duniani.

Inajitokeza kuwa juhudi za kuhifadhi ujumbe wa MC kwa kufuata muundo wa LC zinaweza kusababisha uchopekaji wa vipashio vya ziada vya kisintaksia katika LL. Hali hii wakati mwingine huishia kutatiza maana kama inavyodhihirika katika matini ifuatayo ya kijamii kutoka *tuko.com*.

Matini Chanzi:
Taking a swipe at corrupt and selfish leaders, Obama said they only showed the ambition to just want to take more and more instead of helping the less fortunate...Obama asked leaders to shun illegal acquisition of wealth and also to ensure there was equity in distribution of resources and knowledge across social and economic divides.

Matini Lengwa:
Akiwakashfu viongozi fisadi na wenye ubinafsi, Obama alisema huwa wanaonyesha ari ya kutaka tu kutwaazaidi na zaidi badala ya kuwasaidia wasiojiweza ***jambo ambalo ndilo muhimu***...Obama aliwahimiza viongozi kujitenga na ukusanyaji wa mali kwa njia haramu na kuhakikisha kulikuwa na usawa katika usambazaji wa mali, rasilmali na maarifa katika nyanja zote za kijamii na kiuchumi.

Matini 'Taking a swipe at corrupt and selfish leaders, Obama said they only showed the ambition to just want to take more and more instead of helping the less fortunate...'imetafsiriwa kama 'Akiwakashfu viongozi fisadi na wenye ubinafsi, Obama alisema huwa wanaonyesha ari ya kutaka tu kutwaa zaidi na zaidi badala ya kuwasaidia wasiojiweza *jambo ambalo ndilo muhimu....*'Jitihada za kutunza maana katika matini imepelekea mfasiri kuchopeka kirai '...*jambo ambalo ndilo muhimu.'* Mbali na kuwa si sehemu ya MC, kirai hiki kinaibusha utata katika maana kwa kuwa ujumbe haujitokezi kwa uangavu. Tafsiri wasilifu zaidi ambayo ingehamisha kirai husishi *'...badala ya kuwasaidia wasiojiweza'* kutoka mwisho wa sentensi hadi katikati ingekuwa 'Akiwakashfu viongozi fisadi na wenye ubinafsi, Obama alisema kuwa *badala ya kuwasaidia wasiojiweza,* huwa wanaonyesha ari ya kutaka tu kutwaa zaidi na zaidi.' Upanguaji huu ungemwepushia mfasiri changamoto iliyoletwa na vipashio vya ziada vilivyoathiri maana.

Murungi (2012) anasema kuwa katika kuhamisha kazi ya mwandishi asilia, si lazima mfasiri achukue maumbo ya kisarufi ya LC ili kujieleza. Kama inavyosema nadharia ya Ufasiri, analohitaji ni kufahamu yaliyomo katika MC ili kuyawasilisha kwa njia inayokubalika na kufaa kwa HL. Mfasiri anahitajika kufanya hivyo kwa ufundi wa hali ya juu ili asipotoshe maana. Hivi ni kusema kuwa licha ya tofauti kati ya lugha mbili zinazohusika katika kadhia ya tafsiri kuweza kusababisha mabadiliko katika mpangilio wa maneno, virai na vishazi katika sentensi, ufahamu mpevu wa LC na LL unatarajiwa kumwezesha mfasiri kutumia ufundi ili kuchakata tafsiri fanifu.

Nida na Taber (1969) nao wanadai kwamba tafsiri ambayo huzingatia uhamishaji wa maumbo ya LC huathiri ruwaza za kisarufi na kimtindo za LL na hivyo kupotosha maana katika ML. Wanakosoa mwelekeo huu kwa kuongeza kuwa tafsiri ni zoezi la ufasiri wa maana wala sio uhamishaji wa maumbo ya lugha.

Imebainika kuwa kwa kulazimisha miundo ya LC katika LL, maana ya ML hukengeuka. Ili kuepuka hali hii, mfasiri ni sharti kwanza afumbue maana inayowasilishwa katika MC na kisha kuihawilisha kwa uzingativu wa kanuni za kisintaksia za LL. Beecher (1988) anasema kuwa uhawilishaji wa ujumbe kwa utoshelevu kutoka MC humhitaji mfasiri kudumisha miundo ya kisintaksia ya LL. Nadharia ya Ufasiri inamhitaji mfasiri kuwa na uwezo wa kutambua na kutumia kanuni za kiisimu za lugha inayotumiwa katika ML. Ujuzi huu humsaidia mfasiri kufuma upya maana iliyokusudiwa kwa kupanga viambajengo katika kishazi bila kutawaliwa na muundo wa LC. Japo kuna matini nyingi zilizohawilishwa kwa utoshelevu, mwelekeo wa kudumisha muundo wa LC katika uzalishaji wa ML umeibua tafsiri kengeushi.

Matatizo ya Kiupatanishi

Viambishi vipatanishi huambishwa katika vitenzi ili kuleta uwiano wa kisarufi kwa kubainisha ngeli ya nomino husika. Kulingana na Myachina (1981), kitenzi kinapoambishwa kiambishi kiwakilishi cha nomino, ni lazima kiambishi hicho kibainishe ngeli ya nomino iliyotumiwa katika sentensi hiyo. Ikizingatiwa kuwa kwa kawaida sentensi hubeba vipashio vikuu vya kiuamilifu ambavyo ni kiima na yambwa, uambishaji mbaya wa viambishi vya ngeli katika nomino zenye dhima ya kiima na yambwa huweza kukengeusha ujumbe. Matatizo ya kiupatanishi yaliyodhihirika katika utafiti huu ni ya uambishaji mbaya wa viambishi vya ngeli, viambishi virejeshi na viambishi vya vielezi. Tazama uchanganuzi ufuatao:

> Mimi ni mwananchi ninayeheshimu sheria na sikuhusika kivyovyote katika kifo cha Sharon. Nitasaidia kadri niwezavyo katika uchunguzi. *Vi*tengo *vy*ote *vi*navyohusika katika uchunguzi huo *u*ongeze kasi," aliongeza.

Chanzo: Matini ya kijamii kutoka jukwaa la *tuko.com*

Soko la kitaifa la uuzaji wa bangi lilifunguliwa saa sita usiku wa kuamkia Jumatano na katika baadhi ya maeneo tayari kulikuwa na misururu ya watu waliosubiri kuhudumiwa huku kukiwepo maswali kuhusu madhara kwa afya, sheria na usalama wa umma.H*ii li*mezushakazi kubwa kisheria nchini huku idara zikichagua mifuko isiyobana uuzaji na matumizi ya bangi...Umiliki wa bangi ulikuwa haramu kwa mara ya kwanza Canada mnamo 1923 lakini ***matumizi*** yake kwa misingi ya dawa *i*lihalalishwa tangu 2001.

Chanzo: Matini ya kijamii kutoka jukwaa la *bbc.com*

Katika matini ya kijamii kutoka jukwaa la *tuko.com* iliyonukuliwa hapa, nomino 'vitengo' iliyo na dhima ya kiima imepatanishwa vilivyo na kivumishi -*ote* pamoja na kitenzi kishirikishi 'husika' kwa kutumia kiambishi {*vi*} isipokuwa katika kitenzi 'ongeza' ambapo badala ya '*vi*ongeze' pametumika '*u*ongeze'. Hatua hii inapatanisha nomino 'vitengo' katika ngeli ya U-U badala ya ngeli ya KI-VI ili kupata '***Vi***tengo ***vy***ote ***vi***navyohusika katika uchunguzi huo ***vi***ongeze kasi'. Upatanisho mbaya wa kisarufi umedhihirika pia katika matini nyingine ya kijamii kutoka jukwaa la *bbc.com* ambapo pana kifungu 'H*ii li*mezusha kazi kubwa kisheria nchini...' Uambishaji huu umevuruga upatanisho wa kisarufi kwa kuchanganya kiambishi cha ngeli ya I-ZI katika kiashiria 'h*ii*' na kile cha ngeli ya LI-YA katika kitenzi '*li*mezusha' kwenye matini moja. Katika matini hii vilevile, kifungu '...lakini *matumizi* yake kwa misingi ya dawa*i*lihalalishwa tangu 2001', kimepatanisha nomino 'matumizi' katika ngeli ya I-ZI badala ya YA-YA. Upatanisho unaokubalika unapaswa kuwa '...lakini *matumizi* yake kwa misingi ya dawa ***ya***lihalalishwa tangu 2001.'

Mbali na viambishi vya ngeli, pametokea ukiushi katika upatanishi wa viambishi virejeshi kama inavyodhihirika katika matini ifuatayo:

"Ukweli ni kwamba nimechukua uamuzi huo ili asiwe nahodha wa pili lakinihakuna tatizo lolote kati yetu", alisema Mourinho. "***Mimi*** ndi*o* meneja ninaweza kufanya maamuzi kama hayo"...Kumwachilia Pogba kuondoka kutaonekana kuwa kufeli kwa Mourinho na afisa mkuu mtendaji Ed Woodward, ikiwa ni muda mchache uliopita ambapo mchezaji huyo aliwafurahisha mashabiki katika kombe la dunia. *I*li*o*baki ni kusalia naye, lakini hatua hiyo itamaanisha kwamba wadhfa wa Mourinho hauna nguvu tena baada ya kuzuiwa kuwanunua wachezaji wapya aliotaka msimu uliopita.

Chanzo: Matini ya michezo kutoka jukwaa la *bbc.com*.

Matini hii ina upatanishi kiushi katika kifungu '*Mimi* ndi*o* meneja ninaweza kufanya maamuzi kama hayo... *I*li*o*baki ni kusalia naye...' Uambishaji huu wa kiambishi kirejeshi {*o*}unapatanisha kiwakilishi nafsi 'mimi' katika ngeli ya U-

ZI badala ya A-WA. Kadhalika, katika '*I*li*o*baki' kumetokea uambishaji wa kiwakilishi {*i*} badala ya kiwakilishi {*li*} cha ngeli ya LI-YA umoja. Katika kitenzi hiki pia kumetokea uambishaji wa kiwakilishi kirejeshi {*o*} badala ya {*li*} cha ngeli ya LI-YA. Uambishaji unaokubalika unapaswa kuwa '*Mimi* ndi*ye* meneja... *Li*lilo*baki* ni kusalia naye...' Makosa haya ya kiupatanishi yamesababisha uvurugaji wa maana katika matini husika.

Utata wa maana umetokea pia kutokana na kudondoshwa kwa baadhi ya mofu zinazorejelea kiima katika matini. Tazama mifano ifuatayo ya matini ya kutoka jukwaa la *bbc.com.*

> Watu zaidi ya 380 wamethibitishwa kufa baada ya tsunami kusababisha tetemeko la ardhi lenye ukubwa wa richa 7.5 lilopigamji wa Indonesia hapo jana...Tetemeko hili lilianza kwa kutangulia kwa tetemeko lingine dogo **liliua** mtu mmoja na wengine 10 kujeruhiwa wakiwa katika soko dogo la samaki huko Donggala.

> Chanzo: Matini ya kijamii kutoka jukwaa la *bbc.com.*

> "Ninafikiria hiki ndicho *kilikosekana* tangu nilipofika Arsenal zaidi ya miaka mitatu iliyopita," alisema. "Lakini dhidi ya Everton, tuliwashinda chini ya hali ngumu sana. Hivyo, hii ni habari ya kutia moyo sana."

> Chanzo: Matini ya michezo kutoka jukwaa la *bbc.com.*

> "Ukweli ni kwamba nimechukua uamuzi huo ili asiwe nahodha wa pili lakinihakuna tatizo lolote kati yetu", alisema Mourinho. "Mimi ndio meneja **ninaweza** kufanya maamuzi kama hayo."

> Chanzo: Matini ya michezo kutoka jukwaa la *bbc.com.*

Katika matini ya kijamii '...Tetemeko hili lilianza kwa kutangulia kwa tetemeko lingine dogo *liliua* mtu mmoja na wengine 10 kujeruhiwa wakiwa katika soko dogo la samaki huko Donggala', pamedhihirika udondoshaji wa mofu rejeshi {*lo*} katika kitenzi *'liliua.'* Vilevile katika matini ya michezo 'Ninafikiria hiki ndicho *kilikosekana* tangu nilipofika Arsenal zaidi ya miaka mitatu iliyopita', kuna unyofoaji wa mofu rejeshi {*cho*} katika '*kilikosekana.'* Unyofoaji wa mofu rejeshi {*ye*}ya kiima umetokea pia katika kitenzi 'ninaweza.' Uambishaji wenye kubainisha mofu rejeshi unapaswa kuzalisha vitenzi *'lili*lo*ua','kili*cho*kosekana'* na 'nina*ye*weza.'

Uambishaji unaochangamanisha aina mbalimbali za vielezi vya mahali katika sentensi moja umebainika katika matini za MK. Uchangamano huu umeishia kuzua ukakasi wa maana. Tazama mifano ifuatayo:

> Baada ya mshtuko wa tetemeko hilo, maelfu walizimia majumba**nikw**ao na wengine wakielekea hospitalini, hotelini na kwenye maduka makubwa...Mjini Palu, Mamia ya watu walikuwa wanajiandaa kwa ajili ya tamasha lililokuwa linatarajiwa kuanza ijumaa jioni.

Chanzo: Matini ya kijamii kutoka jukwaa la *bbc.com*

"Uchaguzi mkuu ujao hautafanyika chini ya katiba ya sasa kwa kuwa tutakuwa na sheria mpya. Kwa nini Ruto anafanya kampeni ya kiti cha urais ambacho hakitakuwepo mwaka wa 2022? Yeye ni kama mwamamume kipofu aliye kwenye chumba chenye giza akifwata paka mweusi ambaye hayu*ko* hu*mo*,"

Chanzo: Matini ya kisiasa kutoka jukwaa la *tuko.com*

Uambishaji wa kiambishi cha undani wa mahali {−*ni*} katika nomino 'majumba' kunahitaji kwamba kimilikishi -*ao* kiweze kupatanishwa na kiambishi cha undani wa mahali {*mu*}. Uambishaji wa {*ku*} ni mkorogo wa mahali kusikodhihirika na mahali ndani katika matini moja. Kulingana na muktadha wa dondoo hili, uambishaji mwafaka unapaswa kuwa 'majumba*ni m*wao' badala ya 'majumba*ni k*wao.'

Hali hii ndiyo inayodhihirika katika matini ya siasaambapo pametumika 'hayu*ko* hu*mo*'. Kulingana na matini hii, uambishaji wenye upatanisho mwafaka unapaswa kuwa 'hayu*mo* hu*mo*'. Ni wazi kuwa uambishaji huu mbaya wa viambishi vipatanishi vya ngeli, viambishi virejeshi na viambishi vya vielezi umevuruga mshikamano wa matini na kuishia kutatiza ujumbe.

Matatizo ya Kiuakifishaji

Uakifishaji ni matumizi ya alama za lugha ili kuibusha maana iliyokusudiwa katika sentensi. Kutokana na majukumu yake mbalimbali, viakifishi huwa na dhima mahsusi ya kuyanikisha ujumbe katika matini. Kwa hiyo, matumizi ya alama za lugha mahala pasipofaa huvuruga maana na kuathiri ujumbe.

Changamoto ya kiuakifishi imedhihirika kutokana na matumizi mabaya ya herufi ndogo. Alama hii imepewa dhima isiyo yake ya kuendeleza nomino za pekee. Mifano ifuatayo inabainisha hali hii.

Marekani imepiga marufuku uagizaji wa nguo kutoka Rwanda, baada ya taifa hilo la Afrika Mashariki kupigamarufuku uingizaji wa mitumba na viatu nchini humo kutoka *m*arekani...Mwaka 2016, majirani wa Afrika *m*ashariki Kenya, Tanzania na Rwanda zilikubaliana kupiga marufuku nguo zilizotumika pamoja na viatu kufikia 2019 ili kulinda viwanda vya nchini.

Chanzo: Matini ya kiuchumi kutoka jukwaa la *tuko.com.*

Huenda *w*aziri wa *f*edha Henry Rotich na aliyekuwa *w*aziri wa *v*iwanda Adan Mohamed anayehudumu kama *w*aziri wa *j*amii ya Afrika Mashariki wakafutwa kazi ikiwa watapatikana na hatia kwenye sakata ya sukari iliyoifanya serikali kupoteza KSh 10 bilioni za ushuru...Kamati za *k*ilimo na *b*iashara zinazoongozwa kwa pamoja na wenyekiti Kanini Kega (mbunge wa Kieni) na Adan Ali (mbunge wa Mandera Kusini) zilifichua

kuwa kampuni 14 zilihusika kuingiza sukari nchini kwa njia haramu...Hapo awali, waziri Mohammed alitofautiana vikali na mwenzake wa *u*salama wa *n*dani Dkt. Fred Matiang'i alipodai kuwa sukari hiyo haikuwa na chembechembe za zebaki.

Chanzo: Matini ya kiuchumi kutoka jukwaa la *tuko.com.*

Mojawapo ya uamilifu wa herufi kubwa ni kutanguliza nomino za pekee. Nomino hizi zimeendelezwa kimakosa kwa herufi ndogo. Nomino za pekee zilizoendelezwa kwa herufi ndogo mwanzoni katika jedwali hili zinajumuisha majina ya nchi (*m*arekani), majina ya miungano ya kikanda (Afrika *m*ashariki), majina ya nyadhifa za serikali (*w*aziri wa *j*amii ya Afrika Mashariki, *w*aziri wa *f*edha Henry Rotich, *w*aziri wa *v*iwanda Adan Mohamed, *w*aziri wa *u*salama wa *n*dani Dkt. Fred Matiang'i), majina ya kamati za bunge (Kamati za *k*ilimo na *b*iashara) na majina ya mashindano ya mchezo (*k*ombe la *d*unia). Hatua ya kuendeleza nomino hizi za pekee kwa herufi ndogo imedunisha nomino hizi na kuzifanya kuchukua dhima ya nomino za kawaida. Uakifishaji unaokubalika unahitajika kutumia herufi kubwa mwanzoni mwa nomino za pekee ili kuzalisha '**M**arekani', 'Afrika **M**ashariki','**W**aziri wa **J**amii ya Afrika Mashariki', '**W**aziri wa**F**edha',*'***W**aziri wa**V**iwanda', '**W**aziri wa **U**salama wa **N**dani' na 'Kamati za **K**ilimo na **B**iashara'.

Kwa mujibu wa uchanganuzi huu, ukiushi huu wa kiuakifishaji ambapo alama za uakifishaji ama hazijatumiwa au zimetumiwa katika nafasi isiyofaa umevuruga usomaji wa matini na kuzifanya kutoonekana za Kiswahili. Matumizi haya mabovu yamevifanya viakifishi husika kupoteza uamilifu wake wa kisarufi na hivyo kusababisha upotofu wa ujumbe katika matini.

Matatizo ya Unyambuaji

Mnyambuliko wa vipashio vya lugha ni njia mojawapo ya kuiwamba na kuipanua lugha kimatumizi. Uzalishaji wa ML kwa njia inayofanikisha mawasiliano timilifu unahitaji kuwa lugha itumiwe katika hali mbalimbali ili kuzalisha sentensi nyingi. Hali hizi zinatokana na uambishaji wa mofu mbalimbali katika mizizi ya maneno. Hata hivyo, upungufu wa maana huweza kutokea pale sheria za unyambuaji zimekiukwa. Mifano ifuatayo inaonesha ukiushi huu:

Ruto amekuwa mkoani Pwani *akipatiana* michango katika sherehe tofauti, jambo lilipelekea Raila kuuliza ni wapi Ruto hutoa kiwango hicho cha pesa *akipatiana* katika michango ya kila wikendi.

Chanzo: Matini ya kisiasa kutoka jukwaa la *tuko.com.*

Gavana huyo ambaye kwa wakati mmoja aliwahi kuwa msaidizi wa Raila, alisema kuwa itakuwa vema kwa Raila arudishe mkono kwa Kalonzo ila alisisitiza kuwa nafasi hizo kubwa huwa hazipa*tianwa* tu ila zinapiganiwa ndiposa zipatikane. "Tiketi za urais huwa hazipatikani

kutokana na hisia, hakuna kitu hupa*tianwa*bure. Kalonzo na vinara wengine wa NASA watashindana na Raila vilivyo endapo wanataka tiketi za urais katika uteuzi wa vyama," Ojaamong **aliongezea.**

Chanzo: Matini ya kisiasa kutoka jukwaa la *tuko.com.*

Katika matini hizi za siasa, kitenzi *'pata'* chenye maana ya kuwa na jambo, hali au kitu kimenyambuliwa kama *'patiana'* ili kudokeza dhana ya mtu kutoa kitu kwa mwingine. Dhana inayodokezwa katika matini hii ni kuwa kitu kinatoka kwa mtu kuelekea kwa mwingine (Ruto kwa wananchi na viongozi kwa wananchi). Hali hii ya kitu kuelekea upande mmoja tu haiwezi kuwakilishwa na kiambishi kifuatilizi $\{-i-an-\}$ chenye maana ya mwendo kuelekea pande zote mbili kwa ajili ya mwingine.

Mbali na kutumiwa visivyo kwa kunyambuliwa katika kauli ya kutendeana, kitenzi hiki kimetumiwa visivyo katika kauli ya kutendewa. Katika matini '...alisisitiza kuwa nafasi hizo kubwa huwa hazipat*ianwa* tu ila zinapaganiwa ndiposa zipatikane. 'Tiketi za urais huwa hazipatikani kutokana na hisia, hakuna kitu hupat*ianwa* bure', mfasiri amejaribu kulazimisha uchangamani wa kauli ya kutendeana na kauli ya kutendewa na hivyo kusababisha utata wa kiufasiri.

Ukiushi huu wa kiunyambulishi uloishia kutatiza maana umesababishwa na uteuzi wa kitenzi kisichoweza kutoa dhana iliyokusudiwa na mwandishi wa MC. Kinachomaanishwa ni kuwa kitenzi *'pata'* hakiweki wazi dhana ya mahala pa kutoa kile anachokihodhi mtu. Kitenzi kinachotoa dhana ya kutoa kitu kwa mwingine ni *'pa.'* Kitenzi hiki kingetumiwa kuzalisha matini kama 'Ruto amekuwa mkoani Pwani *akiwapa* michango katika sherehe tofauti....'

Kwa upande mwingine, mfasiri angeteua kitezi *'toa'* ili kuhamisha ujumbe uliokusudiwa kwa ukamilifu. Sentensi kama 'Ruto amekuwa mkoani Pwani *akitoa* michango katika sherehe tofauti, jambo lilipelekea Raila kuuliza ni wapi Ruto hutoa kiwango hicho cha pesa *akitoa*katika michango ya kila wikendi' na 'Gavana huyo ambaye kwa wakati mmoja aliwahi kuwa msaidizi wa Raila, alisema kuwa itakuwa vema kwa Raila kurudisha mkono kwa Kalonzo ila alisisitiza kuwa nafasi hizo kubwa huwa *hazitolewi* tu ila zinapaganiwa ndiposa zipatikane. 'Tiketi za urais huwa hazipatikani kutokana na hisia, hakuna kitu *kinachotolewa* bure. Itabidi Kalonzo na vinara wengine wa NASA washindane na Raila vilivyo endapo wanataka tiketi ya urais katika uteuzi wa vyama' zingeeleweka kwa uwazi zaidi.

Mnyambuliko mwingine uliokengeusha maana katika matini za MK ni wa kauli ya kutendewa. Tazama mifano ifuatayo ya matini:

Haijulikani wazi iwapo Polisi itawasaka mara moja au iwapo **itawapuuzia** tu na kuwaruhusu waendelee na shughuli hizo...Kiongozi huyo wa chama tawala cha ki Liberaliameeleza kwamba sheria za jadi za nchi hiyo dhidi ya matumizi ya bangi hazifanyi kazi, kuzingatia kwamba

raia nchini humo ni miongoni mwa **wanaotumiwa** kwa kiasi kikubwa bangi duniani. Ameeleza kuwa sheria hiyo mpya imeundwa **kuwaondolewa** watoto bangi karibu, na kuondosha faida wanayoipata wahalifu.

Chanzo: Matini ya kijamii kutoka jukwaa la *bbc.com*.

Vitenzi vilivyotumiwa visivyo kwenye matini hii ni *'tumia'* na *'ondoa.'* Vitenzi hivi vimenyambuliwa katika kauli ya kutendewa katika matumizi '**wanaotumiwa'** na **'kuwaondolewa.'** Matumizi haya yanapotosha maana ya matini kwa sababu yanadokeza dhana ya 'kutenda kwa manufaa ya.' Mnyambuliko wa kauli ya kutenda isiyodokeza athari yoyote kutokana na matumizi ya kimsingi ya kitenzi ungetumiwa katika kitenzi *'tumia'* huku kauli ya kutendea inayotoa dhana ya 'kutenda kwa niaba ya' ikiwa sahihi kutumiwa katika kitenzi *'ondoa.'* Kifungu '...Kiongozi huyo wa chama tawala cha ki Liberali ameeleza kwamba sheria za jadi za nchi hiyo dhidi ya matumizi ya bangi hazifanyi kazi, kuzingatia kwamba raia nchini humo ni miongoni mwa *wanaotumia* kwa kiasi kikubwa bangi duniani. Ameeleza kuwa sheria hiyo mpya imeundwa *kuwaondolea* watoto bangi karibu, na kuondosha faida wanayoipata wahalifu...' kingedumisha maana kwa utoshelevu.

Kadhalika, unyambuaji wa vitenzi *'ongeza'* na *'puuza'* katika kauli ya kutendea katika matini 'Kalonzo na vinara wengine wa NASA watashindana na Raila vilivyo endapo wanataka tiketi za urais katika uteuzi wa vyama,' Ojaamong *aliongezea*' na 'Haijulikani wazi iwapo Polisi itawasaka mara moja au iwapo *itawapuuzia* tu na kuwaruhusu waendelee na shughuli hizo' unapotosha ujumbe. Dhima ya kimsingi ya kauli ya kutendea ambayo ni 'kutenda kwa niaba ya au badala ya' haikudhamiriwa katika matumizi haya. Vitenzi hivi vilihitajika kutumiwa katika kauli ya kutenda, yaani *'aliongeza'* na *'itawapuuza'* ili kuhifadhi ujumbe uliokusudiwa.

Akijadili ukiushi katika matumizi ya kauli ya kutendea, Chacha (2014) anasema kuwa japo sarufi elekezi hutoa kanuni za matumizi sahihi ya lugha, kanuni hizi wakati mwingine hukiukwa na kupuuziliwa mbali kutokana na mitindo kiushi inayosababishwa na sarufi elezi na mabadiliko ya lugha. Hali hii hupelekea utosarufi kukubalika na kuzoeleka katika matumizi ya lugha.

Mbali na dhima hii ya kimsingi, kauli ya kutendea huwa na dhima nyinginezo kama vile kufafanua mahali ambapo kitendo kinatokea. Dhima hii imevurugwa katika harakati za kuzalisha ML. Tazama matini ifuatayo ya kiuchumi kutoka jukwaa la *bbc.com*.

Kwa mujibu wa vyombo vya habari vya Afrika Kusini, baadhi ya wanafamilia ya Gupta wamekimbil*i*a nch*ini* Dubai.

Matumizi ya 'wamekimbil*i*a nch*ini* Dubai' yanaleta upotofu wa maana ya matini hii. Kiambishi cha kauli ya kutendea $\{-i-\}$ kimetumiwa katika kitenzi

hiki kama kielezi cha mahali. Hii ndiyo dhana inayowakilishwa na kiambishi tamati {−*ni*} katika neno 'nchi*ni*.' Matumizi faafu yanapaswa kuwa 'wamekimbil*i*a Dubai.'

Kwa upande mwingine, kiambishi {*ki*} huweza kutumiwa katika mnyambuliko wa nomino ili kuunda vielezi vya namna mfanano kama ilivyo katika *ki*ume, *ki*toto na *ki*jeshi. Kwa hiyo, si sahihi kuambisha kiambishi hiki katika vivumishi vya pekee kama njia ya kuunda kielezi cha jinsi. Mfano ufuatao wa matini ya kijamii kutoka jukwaa la *tuko.com* unabainisha hali hii. Obado alieleza kuwa hakuhusika ***kivyovyote*** katika kifo cha Sharon Otieno.

Matini hii inabainisha matumizi ya kivumishi cha pekee -*o-ote* ili kupata kielezi '*ki*vyovyote.' Vivumishi vya pekee huwa havitumiwi kuunda vielezi vya namna mfanano. Mnyambuliko huu mbovu umevuruga matini na umechangia upotofu wa maana hasa kwa HL inayoielewa LL kwa upana. Matini 'Obado alieleza kuwa hakuhusika ***kwa njia yoyote ile*** katika kifo cha Sharon Otieno' ingefaa zaidi katika kuwasilisha maana iliyokusudiwa.

Matatizo ya Hijai

Hijai ni uwakilishaji wa sauti kwa herufi katika maandishi kufuatana na muendelezo wa maneno uliokubalika (TUKI, 2013). Maneno huibua dhana zilizokusudiwa pale yanapoendelezwa ifaavyo. Kwa upande mwingine, upungufu wa kihijai huishia kubadilisha maumbo ya maneno na hivyo kuvuruga maana. Matatizo ya hijai yamedhihirika kutokana na kuendeleza maneno kwa kuyaunganisha visivyo ili kuunda neno moja badala ya maneno mawili, kudondosha baadhi ya sauti na silabi zinazojenga maneno na uchopekaji wa sauti au silabi uliobadilisha maumbo ya maneno. Matini zifuatazo zinadhihirisha ukiushi huu wa kihijai:

> Maswali mengi yanazidi kuibuka kutoka kwa walipa ushuru kuhusu manufaa ***yamradi***wa reli ya kisasa wa SGR kwa uchumi, wakitaka kufahamu gharama ya mradi huo na kulinganisha na mapato yake tangu Mei 2017.
>
> Chanzo: Matini ya kiuchumi kutoka jukwaa la *tuko.com.*

> Wiki iliyopita Nene aliiambia tume ya uchunguzi wa sakata la akina Gupta ijulikanayo kama tume ya Zondo kuwa aliwahi kuhudhuria kikao na ***wafanyabiasharahao***...
>
> Chanzo: Matini ya kiuchumi kutoka jukwaa la *bbc.com.*

> ***Hatahivyo*** msemaji wa chama amesema kuwa hajui kile bwana Tendei Biti anachozungumzia...Douglas Mwonzora, afisa wa juu wa chama cha MDC ***hatahivyo*** aliambia BBC kwamba uungwaji mkono wa mgombea wao na kiongozi wa zamani Robert Mugabe ulikinyima kura chama hicho.

Chanzo: Matini ya kisiasa kutoka jukwaa la *bbc.com.*

"Kuna mengi ya **wewekula**. Kuna jumba kuu zaidi ambalo unaweza kumiliki. Kuna ziara nyingi zaidi za kuvutia unazoweza kwenda. Kwa kweli inatosha," alisema Obama.

Chanzo: Matini ya kijamii kutoka jukwaa la *tuko.com.*

Maneno yaliyoendelezwa vibaya kwa kuunganishwa ni kama vile *'yamradi'* badala ya *'ya mradi'*, *'wafanyabiasharahao'* badala ya *'wafanyabiashara hao'*, *'hatahivyo'* badala ya *'hata hivyo'*, na *'wewekula'* badala ya *'wewe kula.'* Maumbo haya yasiyokuwa sahihi yanatatiza usomaji wa matini hizi na kuathiri maana iliyokusudiwa.

Upungufu mwingine wa hijai uliodhihirika ni wa kudondosha baadhi ya sauti na silabi zinazojenga maneno. Udondoshaji huu umeyabadilisha maumbo ya maneno hayo na kuyafanya kuonekana ya ajabuajabu kama inavyojitokeza katika matini zifuatazo:

Taarifa zisizo rasmi kuhusu nia yake ya kujiuzulu zilianza kusikika siku ya jumatatu...**Alikukuliwa** kukubali alikuwa anawapotosha watu licha ya kutokuwepo kwa **ushaidi** wowote wa makosa yake wakati alipokutana na Gupta.

Chanzo: Matini ya kiuchumi kutoka jukwaa la *bbc.com.*

Aliandana na mkewe pamoja na wanawe wawili akitoa hotuba hiyo...

Chanzo: Matini ya kijamii kutoka jukwaa la *tuko.com.*

Meghan Marklie, mkewe Mwanamfalme wa Harry nchini Uingereza ni mja mzito na anatarajiwa kujifungua mwaka ujao wa machipuko, *ksri* la Kensington limefichuwa.

Chanzo: Matini ya kijamii kutoka jukwaa la *bbc.com.*

Ishara ni kwamba Raila atagombea tena urais 2022. Tunataka kumweleza mapema kama sasa **asituhebu** kumuunga mkono. Tumempa uungwaji mkono wa kutosha na wakati umewadia tumuunge mkono Ruto," alisema.

Chanzo: Matini ya kisiasa kutoka jukwaa la *tuko.com.*

Everton **hawajawai** kupoteza mechi zao tano za kwanza za ligi...

Chanzo: Matini ya michezo kutoka jukwaa la *bbc.com.*

Mifano inayojitokeza katika matini hizi ni '*alikukuliwa'* badala ya *'alinukuliwa'*, *'ushaidi'* badala ya *'ushahidi'*, *'aliandana'* badala ya *'aliandamana'*, *'ksri'* badaya ya *'kasri'*, *'asituhebu'* badala ya *'asituhesabu'* na *'hawajawai'* badala ya *'hawajawahi.'* Hijai mbaya iliyodhihirika katika maneno haya imesababisha kupotea kwa maana iliyokusudiwa na mwandishi wa MC.

Kwa upande mwingine, makosa mengine ya hijai yamedhihirika kupitia uchopekaji wa sauti au silabi uliobadilisha maumbo ya maneno. Tazama matini zifuatazo:

> Ontario, jimbo lenye idadi kubwa ya watu nchini Canada litaanza **kufunguwa** maduka ya kuuza msimu ujao wa machipuko, licha **ywa** kwamba wateja wataweza kununua bangi kupitia maduka ya mitandaoni.
>
> Chanzo: Matini ya kijamii kutoka jukwaa la *bbc.com.*

> Kulingana na ripoti hiyo, wawili hao walianza kupokezana mabusu huku mwanamke huyo akizama kwayo na kujisahau. Kwa hali hiyo akawa anamsubiri Kibe ailambe asali. Badala ya kulamba, Kibe aliamua kukiuma kipande cha mzinga na kumuacha mwanamke huyo **akiguguna** kwa machungu na kulowa damu...Polisi **waalimueleza** hakimu kuwa **mshakiwa** huyo mwenye umri wa miaka 40 alifanya kitendo hicho kama njia ya kumuadhibu mwanamke huyo kwa kutokuwa muaminifu.
>
> Chanzo: Matini ya kijamii kutoka jukwaa la *tuko.com.*

Kutokana na uchopekaji wa sauti za ziada, neno *'kufungua'* limeendelezwa kama *'kufunguwa',* *'ya'* kama *' ywa',* *'akiguna'* kama *'akiguguna'* na *'walimueleza'* kama *'waalimueleza.'* Kadhalika, tatizo jingine la hijai lilihusu ubadilishaji wa sauti katika umbo la neno. Mfano uliodhihirika katika matini hizi ni wa kuendeleza nomino *'mshukiwa'* kama *'mshakiwa.'*

Wakati mwingine maumbo badili ya baadhi ya maneno yanayoendelezwa visivyo husadifiana na maumbo ya maneno mengine ya Kiswahili katika hali zao za kimsingi au katika hali zao za kimatumizi. Hivi ni kusema kuwa makosa ya hijai yamesababisha udhihirishaji wa maumbo ya kimofolojia yaliyopo katika LL. Tazama matini ifuatayo.

> **Mnao** siku ya Jumapili, Julai 8 naibu rais Willian Ruto alikiri kuwa reli hiyo ina gharama kubwa ila akaonyesha matumaini kuwa Wakenya hivi karibuni wataanza kufurahia matunda ya mradi huo.
>
> Chanzo: Matini ya kisiasa kutoka jukwaa la *tuko.com.*

> **Akiwa** Gupta pia yadaiwa walikuwa na ushawishi katika uteuzi wa baraza la mawaziri.Ushawishi huo wa kina Gupta ulitafsiriwa kama 'kutekwa nyara' kwa serikali ya Zuma...
>
> Chanzo: Matini ya kisiasa kutoka jukwaa la *bbc.com.*

> The Blues wa Chelsea tayari wamefikia makubaliano ya kuwasili kwa Sarri mwenye umri wa miaka 59. Iwapo usajili wa Sarri **utadhibitishwa**, atakuwa mkufunzi wa tisa wa Chelsea tangu Mrusi Roman Abramovich aliponunua timu hiyo 2003.
>
> Chanzo: Matini ya michezo kutoka jukwaa la *bbc.com.*

Kwa mujibu wa matini hizi, maumbo badili yaliyosadifiana na maumbo ya maneno mengine ya Kiswahili yameendeleza maneno *'mnao'* badala ya *'mnamo'*, *'akiwa'* badala ya *'akina'*, *'utadhibitishwa'* badala ya *'utathibitishwa'* na *'akiguguna'* badala ya *'akiguna.'* Mshabaha huu wa maneno uliosababishwa na maendelezo mabaya yameishia kukanganya na kutatiza maana hata zaidi.

Baadhi ya changamoto za kisarufi kama vile makosa ya kiupatanishi, kiuakifishaji, kihijai na mnyambuliko inawezekana yamesababishwa na muda mchache alio nao mfasiri kuhariri kazi yake. Kwa sababu HL aghalabu hutarajia taarifa hai, wafasiri hutafsiri na kuzirusha mtandaoni punde tu zinapochipuka. Kwa upande mwingine, inadhihirika kuwa baadhi ya wafasiri hawana umilisi mpana wa kanuni za sarufi za LL. Ili kuchakata tafsiri wasilifu, nadharia ya Ufasiri hushikilia kuwa mfasiri anahitajika kuwa na umilisi mpana wa LL na uwezo wa kutumia kanuni za sarufi za lugha hiyo ili kuzalisha matini zenye mshikamano.

Hitimisho

Matini hii imeangazia jinsi ukiushi wa kisarufi katika tafsiri unavyoathiri maana ya ML. Ukiushi uliotatiza maana ya matini zilizotafsiriwa katika MK ulitokana na tofauti za kiisimu kati ya LC na LL zilizopelekea miundo na ruwaza za kisintaksia za LC kulazimishwa katika LL, makosa ya kiupatanishi, kiuakifishaji, kiunyambulishi na ya kitahajia. Imebanika kuwa mchakato wa tafsiri haufaulu tu kutokana na uteuzi wa vipashio mwafaka na amilifu katika LL bali pia kuhitaji uzingativu wa kanuni za sarufi za LL katika uzalishaji wa ML. Kwa vile tafsiri ni muhimu sana katika kuhamisha habari, maarifa na ujuzi kutoka lugha moja hadi nyingine, makala haya yanapendekeza kwamba wataalam na wanahabari wanaofanya tafsiri katika MK wamakinike zaidi ili waepuke kupotosha ujumbe unaohawilishwa kutoka LC hadi LL.

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Juhudi za Kukabiliana na Kuangamia kwa Lugha za Kiafrika

S. M. Obuchi
Chuo Kikuu cha Moi

Ikisiri

Dhana ya kuhatarishwa kwa lugha imejadiliwa ndani ya muktadha wa dhana ya kufa kwa lugha. Hivyo, makala yamezijadili sababu mbalimbali zinazipelekea lugha, kuhatarishwa, na hatimaye kufa. Dhana za kuhatarishwa na kufa kwa lugha zimejadiliwa kwa pamoja kwa sababu zinasababishana, yaani, ya kwanza inapotokea, uwezekano wa ya pili kutokea ni yakini. Makala yamerejelea takwimu ambazo zinaonyesha kwamba zaidi 50% ya lugha zilizoko ulimwenguni huenda zikahatarishwa na kutoweka kufikia 2100. Hii ni kutokana na sababu za kiuchumi, kisiasa, kisera, hali kadhalika, kuhamia lugha kuu na changamoto ya kuibuka na kuongezeka kwa miji. Hali hii huweza kusababisha wasemaji wa lugha ndogondogo kuhamia lugha kuu kwa ajili ya kusaka kazi. Makala yameonyesha namna lugha hizo zilizo hatarini zinavyoweza kuokolewa, kutokana na juhudi za kisera.

Istilahi Muhimu: Kifo cha lugha, kuhatarishwa kwa lugha, Sera ya lugha.

Utangulizi

Makala haya yanajadili matokeo mawili ya mtagusano lugha: kuhatarishwa kwa lugha na kufa kwa lugha. Katika uhatarishwaji wa lugha, kimsingi, tumejadili dhana mbalimbali kama vile sababu za uhatarishwaji lugha, athari za uhatarishwaji lugha, vigezo vya kutambua ikiwa lugha imehatarishwa, mchango wa UNESCO katika kuokoa lugha zilizo hatarini na mifano ya lugha zilizo hatarini katika bara la Afrika. Katika kufa kwa lugha, sura hii imejadili dhana ya kufa kwa lugha na mifano ya lugha zilizokufa.

Uhatarishwaji wa Lugha

Uhatarishwaji wa lugha ni hali ambapo lugha iliyokuwa ikisemwa kwa wingi inajikuta katika hali ya kukosa wasemaji wake kwa sababu ya kupunguka kiidadi kutokana na vifo au wasemaji wake kuhamia lugha nyingine. *Linguistic Society of America* linafafanua dhana hii kuwa ni hali ambapo lugha huweza kufa au kutoweka siku chache zinazokuja. Wanazidi kusema kwamba lugha nyingi ndogondogo zinaendelea kutawaliwa na lugha kuu, na katika mazingira haya, lugha hizi ndogo zinapunguzwa kimatumizi na hivyo kuhatarishwa. Katika

baadhi ya jamiilugha, watoto au vijana hawajifunzi wala kutumia lugha zao na hivyo zinakosa mustakabali. Ikiwa wanaozizungumza ni wazee, basi ina maana kwamba wazee hao watakapokufa, basi lugha zao pia zitakufa. Tunaposema lugha fulani imo hatarini, tunamaanisha nini? Uhatarishwaji wa lugha ni hali ambapo:

    i.   Wasemaji wa lugha husita kuizungumza
    ii.   Wasemaji wanaizungumza katika miktadha finyu sana
    iii.   Wasemaji wanatumia sajili na mitindo michache ya lugha hiyo
    iv.   Lugha hairithishwi kwa vizazi vinavyofuata
    v.   Wanaozungumza ni wazee pekee

Sallabank (2010) anasema kwamba wanaisimu wengi wameshtushwa na jinsi lugha zinazidi kutoweka katika matumizi ya kawaida. Naye Kraus (1992) anadai kwamba kufikia mwaka 2100, karibu 90% ya lugha zote zitakuwa zimetoweka. Wanaisimu wengine nao wanadai kwamba huenda isiwe 90% bali 50% (Nettle na Romaine, 2000 na Crystal, 2000). Crystal (2000) anatoa takwimu ambazo, anaamini, ni kielelezo cha hali halisi ya lugha zilizo hatarini. Anadai ni lugha 600 tu kati kwa jumla ya lugha 6000 ambazo zinasemekana ziko imara. Kufikia 1996, kulikuwa na lugha 6,703 zilizokuwa zinasemwa maeneo mbalimbali ya dunia. Jedwali hili linaonyesha

Wataalamu wanaonya kwamba takwimu hizi, japo zinatoa mwelekeo halisi, hazitupi ushahidi wa kutosha kuhusu idadi kamili ya lugha zote za binadamu zilizoko duniani. Aidha, ni tatizo kubwa kutofautisha lugha na lahaja. Kwa mfano, bara la Afrika lina jumla ya lugha 2582 na lahaja zaidi ya 1382 kuanzia kaskazini mwa Afrika hadi kusini, magharibi hadi Mashariki (Lodhi, 1993). Hii ni karibu asiliamia 30% ya lugha zote zilizoko duniani kwa mujibu wa UNESCO (2003). Unapotazama takwimu za Lodhi na zile za Crystal (2000) na wataalamu wengine, unatambua tofauti kubwa mno katika idadi kamili ya lugha barani Afrika. Hii ndiyo sababu wataalamu wanahitilafiana na kuonya kwamba takwimu zinatofautiana. Baadhi ya habari kuhusu lugha hizi hazipo au kama zipo, zimepitwa na wakati. Huenda baadhi ya lugha zinazodaiwa kuwepo zilishatoweka. Hata hivyo, wanaisimu wanakubaliana kwamba kuna zaidi ya lugha 5,000 duniani. Karne moja kuanzia sasa, huenda nusu ya lugha hizi zikatoweka. Lugha zilizo hatarini kabisa ni zile zenye wasemaji wachache. Lugha zinazopigiwa upato wa kumeza lugha hizi ndogo ni Kiingereza, Kihispania, Kireno, Kichina cha Kimandarini, Kiarabu, Kiswahili na Kihindi.

Ilivyo ni kwamba Kichina cha Kimandarini ndizo zenye wasemaji wengi zaidi katika sehemu mbalimbali duniani. Kiingereza, licha ya kwamba kinasemwa kote duniani na pia ni lugha ya kimataifa ya kibiashara, ina wasemaji milioni 510. Kihindi ni cha tatu kisha Kiarabu, Kireno na lugha nyinginezo ambazo hazikuingizwa katika jedwali hili. Kiswahili kina takribani wasemaji

zaidi ya milioni tisini ulimwenguni kote. Izingatiwe kwamba Kiswahili kinasemwa na kufundishwa kila mahali, na huenda hii idadi ikazidi milioni 90. Tukichukulia hii idadi, Kiswahili kitakuwa karibu nambari 10-15 miongoni mwa lugha maarufu duniani. Umaarufu wake unakifanya kuwa katika mstari wa mbele kuathiri au kuhatarisha lugha ndogondogo katika eneo la Afrika Mashariki. Wataalamu wengi wanadai kwamba Kiswahili, japo kinasambaa na kutawala mifumo mingi ulimwenguni, hakiwezi kuangamiza lugha zingine za kiasilia. Hii ni kwa sababu kila mojawapo ya lugha hizi ina eneo-tumizi lililo bayana. Kwa mfano, Kiswahili kinaweza kutumika sana katika miktadha ya shule, hafla ya kijumla na afisini, lakini hakiwezi kutawala miktadha ya nyumbani, shambani, madukani/sokoni na kadhalika.

Kuna sababu mbalimbali ambazo hufanya lugha ya binadamu kujikuta katika hali ya hatari. Wataalamu mbalimbali wamejaribu kujadili sababu hizi katika miktadha mbalimbali. Anapojadili hali ya uhamaji na udumishaji wa lugha nchini Kenya, Michieka (2012) anadai kwamba lugha huhatarishwa kutokana na sababu mbalimbali.

Janga
Janga la ugonjwa linaweza kuangamiza jamii nzima kiasi cha kuathiri hatima ya lugha. Kwa mfano, ikiwa wasemaji wa lugha maalumu ni wachache na ugonjwa kama vile Ebola uzuke, kuna uwezekano wa ugonjwa huu kuua idadi kubwa ya hao wasemaji. Ikiwa wasemaji wamekufa, basi lugha iliyokuwa ikisemwa itakosa watu wa kuiendeleza na hivyo itakuwa hatarini. Sallabank (2010) anataja majanga mengine kama vile wimbi la tsunami, tetemeko la ardhi katika mataifa ya Asia kama vile Papua New Guinea na Visiwa vya Andamani. Majanga haya yana uwezo wa kuua jamii nzima pamoja na lugha yao.

Vita na mauaji ya halaiki
Hii ni sababu moja kubwa sana inayoweza kutia lugha hatarini. Ibainike wazi kwamba wakati wa mauaji ya halaiki, watu hutumia kigezo cha lugha kutenda maangamizi. Nchini Kenya, vita vya kisiasa (2007/2008) vilichukua mkondo wa kikabila. Ikiwa Mluo, Mluhya na Mkalenjini alipatikana katika mazingira ya Mgikuyu, aliangamizwa na vivyo hivyo, ikiwa Mkikuyu alijipata katika maeneo ya Mluo, Mkalenjini au Mluhya aliangamizwa. Hali hii ingawa iichochewa na madai ya wizi wa kura, mauaji hayakufuata chama bali kigezo kilikuwa lugha aliyoizungmza mhusika. Baadhi ya manusura tuliowahoji walidai kwamba walikuwa wakiulizwa wazungumze lugha fulani, na endapo walishindwa, basi huo ndio ulikuwa mwanzo wa mateso yao. Sallabank (2010) anatoa mifano halisi ya vita na mauaji ya halaiki yaliyowahi kutokea katika maeneo mbalimbali: mauaji ya halaiki ya Tasmania yaliyoendelezwa na wakoloni; Wabrazili asilia waliouawa kutokana na ung'ang'aniaji wa mashamba na rasilimali; vita vya kijamii vilivyotokea nchini El Savador. Nchini Ujerumani, Hitler aliendeleza

mauaji ya Wayahudi zaidi ya milioni moja. Haya yanadaiwa kuwa mauaji mabaya zaidi kuwahi kutokea kwa jamii inayosema lugha moja. Mifano hii mbalimbali iliziingiza lugha hizi hatarini.

Utawala wa kiuchumi, kiutamaduni na kisiasa

Nettle na Romain (2000) wanadai kwamba kutawaliwa kiuchumi, kisiasa na kiutamaduni kulihatarisha lugha za Kikwechua, Kisorbia na kadhalika. Kwa mfano, Wasemaji wa Kimanchu walihamia Kichina wakati Ming alikuwa mfalme wa Beijing, China. Baada ya uvamizi wa Wamanchu, utawala huu mpya uliamuru Wamanchu wote kujifunza Kichina. Baada ya maanguko ya utawala huu wa Kimanchu, ilikuwa vigumu Wamanchu kuanza tena kuzungumza lugha yao. Badala yake, wakaamua kuzungumza Kichina. Hatua hii ilipelekea kifo cha Kimanchu. Obiero (2008)anadai kwamba humu nchini Kenya, Kisuba kilihatarishwa kiasi cha kukaribia kutoweka kwa sababu ya kutawaliwa kisiasa, kiuchumi na kiutamaduni na jamii ya Waluo. Jamii ya Waluo ilikuwa kubwa mno kiasi cha kupelekea Wasuba kushindwa kujitenga nao. Kutawaliwa huku ndiko kulisababisha Wasuba kuhamia Kijaluo.

Utawala wa kimabavu

Kutawaliwa kimabavu ni hali ambapo kundi moja kubwa na lenye nguvu nyingi hujilazimisha kwa kundi dogo na kuwapa masharti ya jinsi ya kuishi nao. Baadhi ya lugha ambazo zimeathiriwa na hali hii ni kama vile Kikurdi na lugha asilia za Marekani. Katika bara la Afrika, wakoloni waliwalazimishia Waafrika lugha zao za Kiingereza, Kifaransa na Kireno na sera zao zililenga kuzibana lugha asilia. Walisisitiza kwamba lugha asilia hazikuwa na uwezo wa kuunganisha watu wote katika taifa, na, hivyo lugha zilizokuwa bora zilikuwa za kikoloni. Nchini Kenya, Waingereza walipiga marufuku Kiswahili, na wakati mmoja wakasisitiza kwamba lugha asilia zifunzwe hadi darasa la tatu. Kiingereza kilipewa nafasi kubwa licha ya kwamba palikosekana walimu wa kutosha wa kuifunza lugha hii. Hali hii iliathiri lugha asilia kwani wanafunzi walinyimwa nafasi ya kujifunza na kuzitumia lugha zao isipokuwa wakiwa nje ya shule.

Mielekeo

Mielekeo hasi huhusishwa na lugha ndogo ndogo zisizokuwa na uwezo mkubwa. Hakika, lugha ndogo huhusishwa na umaskini, ujinga wa kutojua kusoma na matatizo ya kijamii (Odero, 2013). Kwa upande mwingine, lugha kubwa zinahusishwa na heshima kubwa, usomi wa hali ya juu, maendeleo kiuchumi na kukwepa umasikini. Mielekeo hii imeingizwa katika jamii zetu kiasi kwamba watu wengi wanachukulia Kiswahili kama lugha ya watu wasiojua kusoma, maskini na wenye matatizo makubwa ya kijieleza kwa lugha ya mkoloni. Mwelekeo kama huu unahatarisha lugha asilia katika baadhi ya sehemu kama vile matumizi yake ofisini, na maeneo mengine rasmi. Kadiri mwelekeo hasi

unavyozidi kujinyakulia nafasi kubwa katika jamii, ndivyo unasababisha wasemaji kuacha lugha zao na kuchukua lugha zinazodhaniwa kuwa bora.

Hali ya maendeleo ya miji

Maendeelo na ukuaji wa miji ni kibadala ambacho kinaathiri lugha, hasa lugha asilia. Watu wanapogura kutoka vijijini na kuenda mijini, huenda wakakosa motisha na ilhamu ya kusema lugha zao asilia kama walivyokuwa wamezoea. Hii ni kwa sababu miji ina wasemaji kutoka jamii mbalimbali waliokuja kutafuta kazi. Ili watu hawa waelewane, huenda wakalazimika kuacha lugha zao asilia na kutumia lugha moja, pengine lugha ya taifa au rasmi. Hali hii inapoendelea kwa muda mrefu, wasemaji wa lugha mbalimbali huanza kusahau lugha zao. Wengi wao huweza kuoa wanaume na wanawake ambao huzungumza lugha tofauti. Watoto wanaozaliwa hulazimika kujifunza Kiswahili. Kwa mantiki hii, watoto na vijana wengi wa mjini hawazifahamu wala kuzitumia lugha asilia.

Sera ya lugha

Sera ya lugha ni kibadala kinachojisimamia ingawa kinaathiriwa na utawala au uongozi wa kipindi maalumu. Sera ya lugha ni mpango wa jinsi lugha zitatumiwa katika jamii. Huu ni mwongozo wa kiutekelezaji unaohakikisha kwamba lugha zilizomo katika nchi husika, zinatumika sawasawa kulingana na mipango ya nchi hiyo (Msanjila, 2003). Nchini Kenya, sera ya wakoloni ilikweza Kiingereza kuliko lugha asilia, kikiwemo Kiswahili. Himizo lilikuwa kwamba lugha asilia zifundishwe kuanzia darasa la 1 hadi la 3. Hata hivyo, baada ya muda, sera hii ilianza kupuuzwa. Sababu moja ambayo ilitolewa ni kwamba kuwepo kwa wingilugha katika shule nyingi kutokana na sababu za uhamiaji kumetatiza utekelezaji wa sera hiyo. Ni kutokana na hali hii ambapo utapata watoto wanakifahamu Kiingereza vizuri lakini hawajui Kiswahili na lugha zao asilia. Kimsingi, sera hii imehatarisha lugha asilia.

Utandawazi

Mwaro (2001) anasema kuwa utandawazi una maana ya mtando ambao huleta utangamano wa kimataifa na vilevile ongezeko la haraka la ubadilishanaji maarifa katika eneo pana. Hii ni nguvu zinazougeuza ulimwengu na kuufanya kama kijiji hasa kupitia upanuzi wa teknolojia ya habari na mawasiliano. Ryanga (2002) anaueleza utandawazi kuwa utambuzi wa mataifa ya ulimwengu kuwa lazima yafanye kazi pamoja, yashirikiane kibiashara, kiteknolojia, na katika kufanya uamuzi unaohusu masuala yanayoathiri ulimwengu. Kwa ufupi, utandawazi unahusu ushirikiano wa kimataifa katika masuala mbalimbali yanayohusiana na siasa, biashara, uchumi, michezo na kadhalika. Katika utandawazi huu, lugha tandawazishi ni Kiingereza. Lazima ya kuwasiliana kilimwengu imepelekea uhatarishwaji wa lugha ndogondogo. Kwa hakika, kuna mjadala mkali sana kuhusu nafasi ya Kiingereza katika kudhoofisha, kuhatarisha na kuua lugha ndogondogo katika maeneo mbalimbali ulimwenguni.

Hizi ni baadhi ya sababu ambazo hupelekea kuhatarishwa kwa lugha mbalimbali ulimwenguni. Katika karne hii, utandawazi umepigiwa upato kama sababu kuu ambayo inaathiri na kuhatarisha lugha takribani 3,000 au zaidi. Sababu nyingine ni ukuaji wa miji (Simons na Lewis, 2013). Wananukuu takwimu za Umoja wa Mataifa (United Nations, 2008) zinazosema kwamba kati ya 2007 na 2050, idadi ya wanaoishi mijini duniani itaongezeka kutoka 49% hadi 70%. Idadi hii itaongeza wasemaji wa lugha asilia wanaohamia lugha nyinginezo, hali ambayo itahatarisha lugha zao wenyewe. Hii ni kwa sababu, wanapofika mjini, hugundua kuwa hawawezi kutumia lugha zao, hivyo, huhamia lugha zinazotawala uchumi katika miji hiyo. Kadiri wanavyozidi kuishi mijini, ndivyo wanavyosahau maneno ya lugha zao. Kwa mantiki hii, wao hupata ugumu wanapotaka kujieleza. Baada ya muda fulani, wao hujikuta wameoa na kuzaa watoto ambao hawatazungumza lugha zao bali lugha ya mjini kama vile Kiswahili. Hali hii, pasina shaka, huchangia udhoofikaji wa lugha asilia ya wahamiaji wa mjini. Hali hii huweza kuhatarisha lugha zao. Nchini Kenya, wizara ya elimu inadai kwamba lugha asilia zinafaa kufundishwa vijijini ili ziweze kueleweka kwa watoto ambao wanatarajiwa kuzitumia katika maisha yao ya kila siku.

Athari za Kuhatarishwa na Kufa kwa Lugha

Kwa mujibu wa UNESCO, kama tulivyosema awali, inakisiwa kwamba kufikia mwisho wa karne hii ya 21, zaidi ya nusu ya lugha 6000 zinazozungumzwa duniani leo hii zitakuwa zimetoweka. Hivyo, zaidi ya lugha 3000 zimo hatarini na zinahitaji kuokolewa zisije zikaangamizwa na kifo kinachozisubiri mwishoni mwa karne. Lugha zinapotoweka, sio tu mifumo ya maumbosauti, maneno na sintaksia hutoweka bali thamani na turathi za kitamaduni na maarifa ya wahenga yaliyofichama katika lugha hizi. Vipopo hivi, kwa hakika, haviwezi kupatikana katika jamii yoyote ile iliyopoteza lugha yake. Lugha inapotoweka, huwa imetoweka milele pengine watokee wanajamii walio na haja ya kuzifufua lugha hiyo.

Hoffman (2009) anasema kwamba lugha zinapokuwa hatarini na hatimaye kufa, basi matokeo yake ni kwamba wanaisimu huathirika sana, kwani watakosa malighafi ya kutafitia. Wanaisimu linganishi watakosa uwezo wa kulinganisha lugha moja na nyingine kwa sababu kutakosekana lugha na vipengele vya kiisimu vinavyoweza kulinganishwa. Pamoja na hayo, dhana za wingilugha, isoglosia, triglosia, vizingasifa zitakuwa maneno yasiyo na thamani yoyote katika isimujamii. Kwa hiyo, lugha inapokuwa hatarini, hata utafiti katika taaluma ya isimu unakuwa hatarini pia. Skuttnab-Kangas (2011) akimnukuu Nabhan (2001) anadai kwamba lugha zinapokufa, hasa lugha asilia, ulimwengu hupoteza maarifa yanayoeleza uhusiano uliopo baina ya mimea na wanyama. Hii ni kwa sababu,

lugha asilia ni dafina na hazina kubwa inayoeleza habari muhimu na nadra kuhusu viumbe na spishi ambazo wanasayansi mpaka leo hii hawajatafitia na kurekodi.

Kuharibika kwa mazingira leo hii kunatokana na kupoteza maarifa yaliyokuwemo katika lugha; maarifa haya ya watu wa kale ndiyo yalielezea jinsi binadamu anastahili kuishi na mazingira yake. Lugha zinapohataraishwa au hata kufa, hali hii inaathiri ubunifu katika uchumi wa jamii. Skutnab-Kangas (2011) anadai kwamba kuna uhusiano mkubwa kati ya wingilugha na maendeleo ya kiuchumi. Mawazo bora na ya thamani hutoka katika lugha mbalimbali za kijamii na kwamba wanajamii wanapokuwa na wazo la kiuchumi, wanalieleza vyema kwa kutumia lugha yao. Lugha hizi zinapohatarishwa matokeo yake ni kwamba kiwango cha ubunifu na uwezo wa kuwasilisha ubunifu huu kiisimu kinapungua au kutoweka. Kwa hiyo, kuhatarishwa kwa lugha, vilevile, kunahatarisha maendeleo ya kiuchumi.

Kundi la Kiisimu la Marekani linadai kwamba lugha inapohatarishwa kiasi cha kufa, jamii husika huweza kupoteza mambo mengi. Miongoni mwa maarifa yanayoweza kupotea yanaendana na shughuli za maombi, sherehe, visasili, ushairi, masimulizi, maneno ya kiufundi, kaida za kipragmatiki na diskosi kama vile kupokezana nafasi katika mawasiliano, salamu, mitindo ya mawasiliano, vichekesho na futuhi, tabia na silka za kijamii na kadhalika. Wanaongeza kusema kwamba hata taaluma za kisayansi na kihistoria huathirika pakubwa. Sayansi ya binadamu hujaribu kutalii akili za binadamu kutoka kwa wasemaji wa lugha mbalimbali ili kutambua jinsi akili ya mtu hufanya kazi katika mazingira na miktadha mbalimbali. Wanasayansi hawa wanapofanya utafiti wao, huangalia pia kipengele cha lugha na jinsi kinahusiana na akili. Kihistoria, watafiti hulenga kujenga historia ya watu wa kale kupitia kwa lugha yao. Wanapofanya mahisabati ya takwimu za kileksikolojia, wanaweza kutambua watu hawa walikuwa wakulima, wavuvi, wahunzi au wapenda vita. Aidha, maneno haya husaidia kutambua mnasaba wa jamii hiyo na jamii nyinginezo. Michakato hii ndiyo imekuwa amilifu na imeweza kuwawezesha wanaisimu kutambua kwamba Wabantu walikuwa na chanzo chao maeneo ya Kameruni. Kwa hiyo, lugha zinapokuwa katika hali ya hatari, ina maana kwamba kuna hatari ya kupoteza mambo mengi ya kuelimisha wanasayansi, wanahistoria, wanasaikolojia, wanaathropolojia, na zaidi, wanaisimu.

Kuhatarishwa Lugha
Shirika la UNESCO limejaribu kutambua vibadala ambavyo kwavyo, tunaweza kukisia ikiwa lugha imo hatarini au la. Vigezo hizi ni:
1. Urithishwaji kwa vizazi vinavyofuatana.
2. Idadi ya wasemaji kindakindaki.
3. Idadi ya wasemaji katika jamii nzima au taifa zima.
4. Kuhamishwa kwa mawanda ya matumizi.

5. Jinsi inakabiliana na teknolojia mpya.
6. Kuwepo kwa makala ya kufundishia na kusoma katika lugha hiyo.
7. Mielekeo ya serikali na taasisi za serikali ikiwemo sera ya lugha.
8. Mielekeo ya wasemaji wenyewe kuhusu lugha yao.
9. Kiwango na thamani ya uhifadhi wa lugha maalumu.

Wataalamu wa UNESCO wameunda kiunzi ambacho hutumika kupima kiwango cha hatari katika lugha mbalimbali ulimwenguni. Kiunzi hiki wanakiita *Language Vitality and Endangerment Framework* na hutumika kutambua kwa kutumia takwimu ikiwa lugha imo hatarini au iko salama. Kiunzi hiki kina vibadala au mihimili sita inayoonyesha ikiwa lugha inajidumisha, imehatarishwa au imekufa. Kwanza, lugha inawea kusemwa kuwa i salama. Lugha inapokuwa salama, humaanisha kwamba inasemwa vyema na kila kizazi na pia inarithishwa kwa njia ya kawaida kutoka kwa wazee hadi kwa watoto na vijana. Kisha lugha huweza kusemwa kuwa i dhaifu iwapo lugha hiyo ingali inarithishwa kwa watoto wadogo lakini hawaizungumzi katika maeneo mapana. Kwa mfano, wanaizungumza tu nyumbani. Lugha huweza kuhatarishwa kwa maana kwamba watoto hawajifunzi lugha hii kama lugha yao ya kwanza au ya mama. Vivyo, lugha hiyo huweza kuhatarishwa sana tunapoashiria kwamba wanaosema lugha hii ni wazee ambao huongea miongoni mwao tu. Ingawa watoto wa wazee hawa wanaielewa, hawawezi kuiongea na wenzao au watoto wao. Kwa mujibu wa UNESCO, wasemaji wachanga wa lugha hii ni wazee ambao kwanza hawajui kuongea vyema na pili, wanaizungumza kwa nadra sana. Kisha lugha husemwa kuwa imekufa au kutoweka kwa maana kwamba haina wasemaji wake tena. Wote walikufa au waliosalia walihamia lugha nyinginezo. Kutegemea takwimu ambazo zitakuwepo wakati wa kutalii hali halisi ya lugha, vigezo hivi vinaweza kutumika kutambua ikiwa lugha iko salama, imedhoofika, imeingia katika hatari au tayari imekufa. Hata hivyo Crystal (2000) anaonya kuna hatari ya kutumia kigezo cha takwimu pekee katika kutambua ikiwa lugha imo hatarini au la. Anatoa mifano ya lugha ambazo zina wasemaji 500 tu katika eneo dogo na kwamba lugha hii inatimiza viwango vyote vilivyotajwa hapo juu yaani inarithishwa vyema, inazungumzwa na watoto, inatumika katika shughuli zote za kijamii na kadhalika. Ikiwa lugha hii imesambaa 96-97% miongoni mwa wasemaji hawa 500, hatuwezi kudai kwamba lugha hii imo hatarini.

Uokozi wa Lugha Zinazohatarishwa

Umoja wa mataifa umekuwa na mchango mkubwa sana katika kudumisha, kuhuisha, kufufua, kuhifadhi na kuunda mikakati ya kuendeleza lugha zote za binadamu. Yamkini, Umoja wa Mataifa chini ya uongozi wa UNESCO umeunda maazimio na kuandika miongozo ifuatayo kuhusu lugha za binadamu:

(i) *Azimio la Vienna* la Kongamano la Kidunia kuhusu Haki za Binadamu (1993) lililosisitiza kwamba watu walio wachache wana haki ya kutumia lugha zao.

(ii) *Mwito wa Mkutano Mkuu wa Umoja wa Mataifa* kuhusu haja ya kumakinikia wingilugha (Desemba 1999).

(iii) *Makubaliano 56/262 (Sehemu II) ya Mkutano Mkuu wa Umoja wa Mataifa* unaozingatia uhifadhi na ulinzi wa lugha zote.

(iv) *Ripoti ya Katibu Mkuu Mtendaji wa Umoja wa Mataifa katika Mkutano wa 58* (2003) kwa ajili ya kuandaa mikakati ya kulinda, kuimarisha na kuhifadhi lugha zote

(v) *Azimio la Kanuni lililoidhinishwa na Mkutano Mkuu wa Dunia* lilisisitiza haja ya kutambua na kudumisha wingilugha (Geneva, Desemba 2003).

Maandishi haya yanaonyesha jinsi Umoja wa Mataifa unazingatia kwa makini sana haja ya kudumisha lugha zote za binadamu. Kutokana na haja hii, UNESCO imepewa jukumu la kuhakikisha kwamba maazimio, makubaliano na miito yote kuhusu lugha za binadamu yametekelezwa katika mataifa yote wanachama. Shirika hili linatambua kwamba kuna haja ya kudumisha lugha za binadamu kwa kuwa:

(i) Maendeleo ya binadamu yanahitaji wingilugha/wingitamaduni.

(ii) Lugha zote huakisi tajriba za kale.

(iii) Lugha zote ni zana za kurithisha matendo ya kijamii na kitamaduni mbali na kuwa kifaa cha kutangamanisha wanajamii.

(iv) Lugha huchangia maarifa ya binadamu.

(v) Lugha ni kitambulisho cha wanajamii.

(vi) Lugha ni amana kubwa inayoonyesha bayoanuwai pamoja na ubunifu wa akili ya binadamu.

Kutokana na umuhimu huu, UNESCO imeshirikiana na mataifa wanachama ulimwenguni kote kujaribu kuhamasisha wanajamii kuhusu umuhimu wa kujivunia na kuhifadhi lugha zao. Wamekuwa wakifanya hivi kwa ushirikiano wa taasisi za serikali, wizara, mashirika ya kibinafsi, vyuo na kadhalika. Kushirikiana na wadau wengine kama vile vyombo vya habari, waundaji wa sera, wasemaji wa lugha asilia (kuu na ndogondogo) katika kuhamasisha umma kuhusu lugha zilizo hatarini kumezalisha tija kubwa. Kwa mfano, UNESCO wana vipindi katika *Discovery Channel* (DStv) ambavyo huonyesha kila mara jamii na lugha mbalimbali ulimwenguni zilizohatarishwa. Katika vipindi hivi, wanalenga kuhamasisha wanadamu wote kuhusu haja ya kulinda lugha na tamaduni zao kwani ni amana kubwa. Pia, walianzisha mradi wa Ramani ya Lugha za Ulimwengu zilizo katika hatari ya Kutoweka *(Atlas of the World's Languages in Danger of Disappearing)* mwaka wa 1996 na kuiimarisha mwaka wa 2001. Mradi huu baada ya kung'oa nanga na kufanikiwa, uliwekwa wazi kwa umma kupitia

kwa tovuti ya UNESCO. Hii ina maana kwamba mtu yeyote anaweza kuangalia hali ya lugha yake.

Shirika la UNESCO limefanya juhudi za uwezeshwaji wa kitaaluma na kuimarisha sera za lugha. Miaka ya 1990, UNESCO liliandaa vikao vya kufundisha wanaisimu na wadau jinsi ya kuunda sera. Kwa mfano, mnamo 1997, kongamano lililofanyika Harare kwa ushirikiano na Umoja wa Afrika lililenga kuwafundisha na kuwawezesha wanachama wake kuunda sera za lugha ambazo ziliwekea uzito lugha asilia za Kiafrika. Mwaka wa 2004 ulishuhudia kuanzishwa kwa kikao cha kuwezesha uhifadhi wa lugha zote zilizo Kusini mwa Sahara. Mfano, 2004/2005, UNESCO walianzisha juhudi za kukusanya data kuhusu lugha zilizo hatarini katika taifa la Urusi, hasa maeneo ya Siberia. Juhudi hizi zilipelekea kuanzishwa kwa tovuti maalumu inayotoa habari za hivi punde kuhusu maendeleo ya mradi huu wa Siberia. Pamoja na hayo, wamefanya juhudi za kuhamasisha ushirikiano wa kimataifa. Katika mwaka 2003, UNESCO walikongamanisha wataalamu kutoka kote ulimwenguni kwa lengo la kutoa mwongozo kamili kuhusu uokozi wa lugha zilizo hatarini. Lengo la mkutano huu lilikuwa kutilia nguvu juhudi za UNESCO katika kuokoa lugha hizi na hivyo liliweka vigezo vya kutambua lugha zilizohatarishwa, kubainisha hali halisi ya uhatarishwaji lugha kote ulimwenguni na kupendekeza mbinu na mikakati ya kuzilinda na kuzidumisha lugha zilizohatarishwa.

Lugha zilizo Hatarini

Tafiti zinaonyesha kwamba lugha nyingi kwa sasa zipo hatarini kutokana na sababu mbalimbali tulizojadili hapo awali. Lugha hizi zinapatikana katika mabara yote ya ulimwengu huu. Jedwali lifuatalo linaonyesha lugha zilizo hatarini. Lugha hizi ni kwa mujibu wa *Ramani ya Dunia ya Lugha zilizohatarishwa. Baadhi ya lugha zilizo hatarini nchini Kenya ni pamoja na:* Kibong'om, Kiterik Kiongamo. Nchini Tanzania, kuna Kiakie, Kiburunge, Kividunda, Kigweno na Kihadza. Nchini Uganda, kuna Kiamba, Kiiki na Kisoo. Afrika Kusini ina: Kikolana, Kiniluu, Kikhiri. Halafu nchini Nigeria ina: Kiakum, Kibakpinka. Kule Misri, kuna Kidomari, Kisiwi Kidomari, Kisiwi. Kutokana na jedwali hili, ni wazi kwamba nchi mbalimbali barani Afrika zina lugha zilizo hatarini. Viwango vya hatari, japo vinatofautiana, vinasisitiza kauli kwamba ikiwa hakutakuwa na juhudi zozote, basi lugha hizi zitakufa kabisa. Ni wazi kwamba kuna hali ya kusikitisha kwani ni wazi kwamba bara la Afrika huenda likapoteza lugha nyingi ikiwa hakuna juhudi za muda mfupi na muda mrefu zitawekwa kurekebisha hali hii. Ni wazi kwamba mataifa ya Kameruni, Nigeria, Ethiopia, Chadi, Senegali, Tanzania na Algeria yana lugha nyingi zilizo hatarini.

Kifo cha Lugha

Kufa kwa lugha ni dhana inayorejelea hali ambapo lugha haina wasemaji wake tena. Inaweza kupoteza wasemaji wake kupitia kwa kifo cha wasemaji wa

mwisho, kupitia kwa kuhamia lugha nyinginezo ambazo zina uwezo mkubwa na fahari kubwa zaidi au inaweza kupoteza kutokana na watu kuugua kiasi cha wao kutosema lugha yao. Kisa kifuatacho, ingawa ni cha kusikitisha mno, kinaeleza kwa ukamilifu kufa kwa lugha. Wakati wa kukusanya data ya nyanjani katika maeneo ya Mumbila, Mkoa wa Adamawa Kameruni mwaka wa 1994-95, nilikumbana na lugha zilizokuwa karibu kufa. Mojawapo ya hizi lugha ni Kasabe (Majirani wa Wakasabe wanaita lugha hii Luo) na ilikuwa imebaki na msemaji mmoja tu. Aliitwa Bogon. Naye hakujua msemaji mwingine isipokuwa yeye peke yake. Bogon alikuwa na dada yake asiyejua kuzungumza Kikasabe ila angeweza kukisikia kinapozungumzwa na nduguye.

> Novemba mwaka wa 1996 niliazimia kurudi Mumbila kwa ajili ya kukusanya data zaidi kuhusu Kikasabe. Hata hivyo, niliporudi, nilikuta Bogon alishakufa mwezi wa Nov. 5, 1995. Dadake, watoto wake na wajukuu wake ndio walikuwa wamebaki na hawangeweza kuongea Kikasabe. Hawakujua Kikasabe" (Tafsiri yetu kutoka kwa Bruce Connel wa *UK Foundation for Endengered Languages (FEL)* katika Crystal, 2000).

Tatizo hili la kufa na kupotea kwa lugha linakuwa baya zaidi ikiwa wasemaji wa mwisho hawakurekodi au kunakili lugha hiyo mahali popote. Kimsingi, inapopotea, inatoweka ulimwenguni kana kwamba haikuwahi kuwepo duniani (Crystal, 2000). Lugha zilizokufa na zilikuwa zimerekodiwa awali zinaweza kufufuliwa tena. Kabla ya lugha kufa, lazima iwe imehatarishwa kwa muda mrefu kutokana na sababu ambazo tumezijadili awali. Lugha ikisalia na msemaji mmoja, basi huwa imekufa licha ya kwamba yule msemaji wa mwisho bado hajafa. Hii ni kwa sababu huyo msemaji hawezi kuongea na mtu mwingine yeyote. Inajifia ndani yake kabla ya msemaji huyo kufa nayo. Kuna mifano ya lugha katika bara la Afrika ambazo zinaaminika kwamba tayari zimekufa.Kulingana na Obuchi, Sangili na Mukwana (2019), zifuatazo ni baadhi ya lugha zilizokufa zinajitokeza kwenye jedwali lifuatalo:

Lugha zilizokufa Barani Afrika

TAIFA	LUGHA	TAIFA	LUGHA
Kameruni	Kiduli, Kigeyi, Kinagumi, Kiyeni	Nigeria	Kiajawa, Kikubi Kigamo-Ningi, Kimawa n.k
Angola	Kikwadi	Afrika Kusini	Kiseroa, Kisham (Ixam), Kisheroa (Ixeroa)
Chadi	Kihoro, Kimuskumu	Sudan	Kibeygo, Kiberti, Kitogoyo Kitorona, Kimittu, Kigona nk
Misri	Kinubia cha Kale, Kikoptiki	Tanzania	Kingasa, Kigw'adza
Uhabeshi	Kigafat, Kimesmes, Kiweyto	Uganda	Kinyang'i, Kisinga
Kodivwaa	Kiesuma	Tunisia	Kipunuki, Kisenedi, Kivandaliki
Kenya	Kiomotiki, Kikore		

Jedwali hili linaziweka wazi lugha ambazo tayari zimekufa barani Afrika. Mataifa ya Sudani na Nigeria ndiyo yanaongoza kwa idadi. Hata hivyo, kama tulivyosema wazi na wataalamu walivyoonya, huenda idadi ya lugha hizi ikawa zaidi ya hizi tulizozitaja.

Hitimisho

Dhana ya kuhatarishwa kwa lugha haiwezi kujadiliwa bila kutaja dhana ya kufa kwa lugha. Hii ni kwa sababu dhana hizi mbili husababishana, yaani, ya kwanza inapotokea, uwezekano wa ya pili kutokea ni yakini. Takwimu zinaonyesha kwamba zaidi 50% ya lugha zilizoko ulimwenguni huenda zikahatarishwa na kutoweka kufikia 2100. Hii ni kutokana na sababu za kiuchumi, kisiasa, kisera, hali kadhalika, kuhamia lugha kuu na changamoto ya kuibuka na kuongezeka kwa miji. Hali hii huweza kusababisha wasemaji wa lugha ndogondogo kuhamia lugha kuu kwa ajili ya kusaka kazi. Hata hivyo, licha ya kwamba lugha hizi zinahatarishwa na kufa, shirika la UNESCO limeonyesha juhudi kubwa za kuwahamasisha wasemaji wa lugha hizi kwa lengo la kuwasaidia kuzitunza na kuziendeleza. Hii ni kwa sababu lugha hizi ni amana ya binadamu ambayo inasheheni maarifa, mawazo, hekima na utambulisho wa watu wanaozisema. Mifano ya lugha zilizo katika hali ya hatari barani Afrika, ambayo ni zaidi ya 240 inaonyesha kwamba bara hili limo katika msukosuko mkubwa wa kupoteza lugha hizi na hivyo kuongeza idadi ya zile ambazo tayari zimekufa.

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Metaphorical Construction and Interpretation of Kiswahili Compound and Complex Clauses

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Abstract

This paper investigates Kiswahili metaphorical constructions at the clause level. It argues that whereas Kiswahili metaphor has been studied for a considerable length of time grammatical features of Kiswhili metaphor are poorly understood. Further the conceptual aspects of the Kiswahili metaphors have not been conclusively studied to date. This paper therefore seeks to determine how these metaphorical expressions are constructed and how they express the conceptual metaphor. Concepual Metaphor Theory as proposed by Lakoff and Johnson (1980) and Langacker's theory of Cognitive Grammar (CG) (1987, 1991) are used in informing this study. The paper therefore examines the form-meaning components in a Kiswahili clause in order to identify how they are syntactically and semantically structured in the construction of metaphor.

Key Words: Kiswahili, Metaphor, Mapping, Clause, Cognitive

Background to the Study

Metaphor is one of the most preponderant features of human language. For this reason many studies over the years have discussed it to determine its significance and its operations. One of the earliest views on metaphor that has continued to influence studies to date is by Aristotle in his famous book *Poetics*. In this book, Aristotle maintains that a metaphor is a strategy of referring to something by using another things name. Equally important has been Richards (1936) view on metaphor by using the interaction theory. According to this view, there is a link between metaphorical expression and context. These two facets interact to create the desired meaning.

However, the most appealing engagement on metaphor to date is by Johnson and Lakoff (1980). The two argued that a metaphor is not just a literary ornament but rather a device by which thought is made possible. Using a cognitive approach they argue that a speaker uses a concrete domain to map onto an abstract domain and thus facilitating clearer understanding of something that is being said.

Although metaphor has been studied in Kiswahili little effort has been made to discuss its grammatical formations and to study metaphor as a conceptual entity (Simala, 1998; Lumwamu, 2018; Chacha, 1998). Chacha (1988) for instance examined the social meaning that is assigned to Kiswahili poetry which focused mainly on the metaphorical inferences in Swahili poetry. The study revealed that meaning of Swahili poetry is governed by context which creates boundaries that allow members of a speech community to negotiate and agree on how to interpret the poems at hand and the metaphors that are used.

Sullivan's (2007) research on Construction Grammar focused on the role of grammatical constructions in metaphorical language. She analyzed metaphorical phrases by arguing that words in particular constructional slots represent the metaphor's target domain thus carrying non-metaphorical meaning. Her study shows how linguistic metaphor is used on certain patterns of constructional meaning that have already been identified and studied in non-metaphorical language.

Gibbs et al. (2011), for example, have observed that when speakers utter metaphors they often intend to communicate messages beyond those expressed by the metaphorical meaning in an expression. They further note that a speaker may also use a metaphor to strengthen a previous speaker's intention or to add new information about the metaphor to the listener to some context. At the same time, metaphors could be used to express other social and affective information that is more difficult to convey using non-metaphorical speech. The paper has demonstrated that people infer different pragmatic messages from metaphor in varying social situations beyond those conveyed by non-metaphorical language.

Vierke (2012) examined the function fulfilled by metaphorical speech in Swahili contexts. She realized that Kiswahili metaphor has been recurrently used as a politeness strategy in political speeches as a way of safeguarding the face of either the speaker or the listener. This approach to metaphor is contrary to the traditional approach towards metaphor where a metaphor is seen as an aesthetic figure of speech rather than a conceptual mechanism used in language. Lumwamu (2018) interrogated the role of metaphorical language in the advancement of the International Criminal Court (ICC) objectives in the transitional justice debates in Kenya. He established that most of the metaphors are explained by considering the interdependency of their semantic, pragmatic, and cognitive dimensions. This study therefore while examining the metaphorical grammar at clause level also examines how mapping is executed and the adequacy of the same in contexts.

Methodology
The study is largely library based and qualitative in nature. The methodology applied in this study is therefore made up of four steps: identification, description, analysis, and discussion of metaphorical constructions. The researchers collected

some metaphorical constructions found in the texts by (Mazrui 1981, 2003; wa Mberia 2004, 2008; wa Mberia, 1997, 2011 and Arege, 2009) through purposive sampling. The constructions are authenticated through description as metaphorical constructions through the researcher's intuitive knowledge. The grammatical constructions that construct metaphor in Kiswahili are analysed guided by the two theories; CMT (Lakoff and Johnson, 1980) and Cognitive Grammar (Langacker, 1987). The mapping processes and identification of constructions which manifest source domain and target domain as used in CMT are established and discussed in order to make conclusions on how constructions in Kiswahili metaphors interact in communicating metaphorical language and the extent to which they are used to express the cultural context of language users.

Theoretical Framework

Conceptual Metaphor Theory (CMT) was first proposed by Lakoff and Johnson in1980 and it has made significant progress since its inception to date. There are key ideas about CMT on which the theory is based. Metaphors are fundamentally conceptual in nature and metaphorical language is considered secondary. Conceptual metaphors are grounded in everyday experience, that is, one has to show the understanding of a metaphor guided by his or her embodied experience on the metaphor. Constructions which communicate metaphor are largely abstract and are a matter of mind and thought, that is, their understanding is based on the understanding of the concrete entity or the source domain in a metaphorical construction, though not entirely, metaphorical. Language users cannot escape from thinking in metaphors because metaphors are part of what he or she produces and reproduces everyday and this happens without much effort.

Abstract concepts have a literal meaning but are extended by metaphors, often by many mutually inconsistent metaphors. According to CMT, most abstract concepts are only complete through the use of metaphors. For example, love is not love without metaphors of magic, attraction, madness, union, nurturance, and so on. Language users' conceptual systems are not consistent throughout, since the metaphors used to reason about concepts may keep varying as a result of language uses cultural orientation and metaphors context of use. The theory also points out that people live their lives on the basis of inferences they derive through metaphor.

The key ideas about the theory are:
   a. Metaphors are fundamentally conceptual in nature; metaphorical language is secondary;
   b. Conceptual metaphors are grounded in everyday experience;
   c. Abstract thought is largely, though not entirely, metaphorical;
   d. Metaphorical thought is unavoidable, ubiquitous, and mostly unconscious;

e. Abstract concepts have a literal meaning but are extended by metaphors, often by many mutually inconsistent metaphors;
f. Abstract concepts are not complete without metaphors. For example, love is not love without metaphors of magic, attraction, madness, union, nurturance, and so on;
g. Language users' conceptual systems are not consistent throughout, since the metaphors used to reason about concepts may keep varying in different contexts.
h. People live their lives on the basis of inferences they derive through metaphor.

Cognitive Grammar (Langacker, 1987) on the other hand is rooted in the cognitive and embodied experience of language by looking at how the grammatical subsystems encode concepts which relate to domains of entities like space, time, and force-dynamics and also on how grammar encodes conceptual phenomena such as attention and perspective (Evans and Green, 2006). Cognitive grammar lays emphasis on simplex or minimal units of grammar like morphemes or complex ones like morphologically complex words as opposed to complex semantic and phonological ones, which Langacker calls constructions. Cognitive Grammar lays emphasis on the semantic association between the component sections of a complex structure rather than on the structure building (Evans and Green, 2006). Langacker organizes grammatical units from the most basic, words (and their morphemes) and phrases to larger units, clauses and sentences. Several concepts of Langacker's Cognitive Grammar adapted in this study include conceptual autonomy and conceptual dependence, elaboration, trajector, landmark, and profile-base relation. Cognitive Grammar analysis constructions and head-dependent relations from the valence point of view not only at the clause level but also at the phrase and word level. It is worth noting that this theory has been purposively selected to guide in the identification of Kiswahili metaphorical grammatical constructions in the selected literary texts, investigating and explaining how they are structured in the formation and interpretation of metaphor, and determining the extent to which they express socio-cultural context and embodied experiences of language users.

Metaphorical Interpretation in Kiswahili Compound and Complex Clauses
Traditional grammar maintains the distinction between coordination and subordination which are distinct in compound and complex sentences respectively. However CG notes that it is often problematic to basically distinguish between coordination and subordination since in some instances both share certain linking attributes. For instance in the following Kiswahili literal constructions:

1. a. *Mbwa anabweka **na** paka analala.*
        (The dog is barking **and** the cat is sleeping.)
    b. *Mbwa anabweka **ilhali** paka analala.*
        (The dog is barking **while** the cat is sleeping.)

The construction *na* (and) in example (1a) is used as a conjunction and it could be replaced by the construction *huku* (while) in (1b) which is also considered a conjunction. It is notable that in example (1b), *ilhali* (while) is categorised as a Kiswahili subordinating marker but it is used in the example above as a coordinating marker, referred by Langacker (1991) as a subordinating conjunction. The distinction between subordinating and coordination markers is of interest in this section because both markers are utilized in the identification of Kiswahili compound and complex sentences but not for metaphorical interpretation.

Vitale (1981), for example, notes that coordinated syntactic units in compound sentences consist of two or more clauses of equal status (for instance, both clauses directly dominated by the root sentence) conjoined by various conjunctions. The clauses are typically of the same formal and functional category and their linear order can be inverted without semantic consequences. That is, whether the autonomous clause is sentence initial or sentence final and the phrase in which it is embedded is altered, the metaphorical meaning of the construction does not change the direction of mapping from the source domain to the target domain. For instance, see the following metaphorical constructions:

2. a. *Vitendo vyangu zaidi ya maneno yangu ni ushahidi wa ukarimu wangu..*
        (Actions my more than words my are evidence of generosity my.)
        (My actions above my words are evidence of my generosity.)

                                                                    (Mberia 2011:4)

    b. *Zaidi ya maneno yangu, vitendo vyangu ni ushahidi wa ukarimu wangu..*
        (More of words my, actions my are evidence of generosity my.)
        (Above my words, my actions are evidence of my generosity.)

Both examples (2a) and (2b) are compound sentences which are formed as a result of compounding the clauses *maneno yangu ni ushahidi wa ukarimu wangu* (my words are evidence of my generosity) and *Vitendo vyangu ni ushahidi wa ukarimu wangu* (my actions are evidence of my generosity)which are also categorised by Vitale (1981) as simple sentences with compound subjects, or complex noun phrases. The compound sentence is a product of two simple sentences or two autonomous clauses. As expressed by Bluhdorn (2008) symmetrically connected conceptual units such as those in example (2a) and (2b)

are of the same semantic category and have a common semantic function From the compound sentence in example (2a), two simple sentences are generated:

3. a. *Vitendo vyangu ni ushahidi wa ukarimu wangu.*
   (Actions my are evidence of generosity my.)
   (My actions are evidence of my generosity.)

   b. *Maneno yangu ni ushahidi wa ukarimu wangu.*
   (Words my are evidence of generosity my.*)*
   (My words are evidence of my generosity.)

It is notable that the two clauses share a common predicate which has a copula verb *ni* (are) and a complement *ushahidi wa ukarimu wangu* (evidence of my generosity). The two clauses are constructions sharing a predicate complement *ushahidi wa ukarimu wangu* (evidence of my generosity), manifests the LM and are the dependent element whose attributes are mapped on the subject NP *vitendo vyangu* (my actions) in (3a) and *maneno yangu* (my words) in (3b) which are the TRs and also the autonomous elements in the constructions. In the interpretation of example (3a) the compound sentence has a compound NP marked by the coordinating conjunction *zaidi ya* (above my) which is a PP and a subordinating conjuction, according to Cognitive Grammar. It is notable that the PP has no semantic function but it has a major role of coordinating the two noun phrases *vitendo vyangu* (my actions) and *maneno yangu* (my words) to form a compound NP. The encyclopaedic entries of the complement *ushahidi wa ukarimu wangu* (evidence of my generosity) such as, ready to share in prevailing economic hardships, generous, does not lie, gives willingly, etc, are mapped on both the NPs to show that Natala who is addressing Tila does not need to look for evidence elsewhere but close by through her words and above all through her actions. The metaphor communicated is therefore supported by the construction actions speak louder than words, which is been manifested.

Further, the Kiswahili compound sentences other than the one analyzed in example (3a) are found to have other structures that have different but related syntactic and semantic structures where a single NP is noted to be shared by two predicates (Vitale 1981). This is as illustrated in the following example:

4. a. *Jicho lilitafunwa na kumezwa na risasi.*
   (Eye it was chewed and to swallowed by bullet.)
   (The eye was chewed and swallowed by the bullet.)

(Mberia, 2008:54)

The speaker of the construction in example (4a) is Waito in Mberia's *Maua kwenye Jua la Asubuhi*, explaining to Nali about the kind of things he had witnessed when he and his team had gone to offer services to victims of tribal clashes in one of the hospitals. He used the war metaphor in example (4a) to describe one of the hapennings he had witnessed, that *jicho lilitafunwa na*

kumezwa na risasi (the eye had been chewed and swallowed by the bullet). Example (4a) is a structural combination of two simple sentences illustrated in (4b) and (4c) below.

   b. *Jicho lilitafunwa na risasi*
    (Eye it was chewed by bullet.)
    (The eye was chewed by bullet.)

   c. *Jicho lilimezwa na risasi.*
    (Eye it was swallowed by bullet.)
    (The eye was swallowed by a bullet.)

It is significant to note that the two connected propositions/clauses in example (4a) forming a compound sentence have equal status, that is, the compound sentence has two different predicates which are true about *jicho* (eye). The clauses in (4b) and (4c) are asymmetrical readings of the compound sentence in (4a) *Jicho lilitafunwa na kumezwa na risasi* (The eye was chewed and swallowed by a bullet.) as they are coordinated by the conjunction *na* (and). In both clauses, *jicho* (the eye) is the trajector while *risasi* (the bullet) is the landmark. However, the two clauses have two different elaboration sites; *lilitafunwa* (was chewed) and *lilimezwa* (was swallowed) respectively, although both elaboration sites rely on each other for comprehensive metaphorical interpretation of the compound sentence. From this explanation, it is interesting to note that the construction in example (4b) *jicho lilitafunwa na risasi* (eye was chewed by bullet) carries the causal interpretation and the causal landmark *risasi* (bullet) of the construction in example (4c).

Investigating a complex sentence is also of interest in this study since it allows for the scrutiny of metaphor construction in that sentence. A complex sentence according to Cognitive Grammar is marked through subordination. In Kiswahili as explained by Vitale (1981) and later by Matei (2008), the formation of a Kiswahili complex sentence is twofold; either through the subordination of two subordinate clauses or through subordination of a subordinate clause and a dependent clause. For instance, in the following example:

  5. *Delamon ni lile fisilinalotunyonya bila huruma.*
    Independent   dependent/subordinate
   (Delamon is that hyena it is which us suck without mercy.)
   (Delamon is that hyena which exploits us without mercy.)

                  (Mazrui, 2003:58)

The speaker on example (5) is Lanina in Mazrui's *Kilio cha Haki*,addressing customers at Mzee Ingeli's kiosk. Lanina uses the animal metaphor in example (5) as a challenge to the workers who were taking too long to realise the exploitation by Delamon, the farm owner. In *Kilio cha Haki*, the entity *fisi* (hyena) is conceptaulized as an animal that takes advantage of other animals in the jungle;

by waiting for other animals to hunt then wait to benefit from the whole or the remains of the carcass. These attributes about *fisi* (hyena) are conceptually marked on Delamon. It is notable that the subordinating clause *linalotunyonya bila huruma* (which is sucking us without mercy) is a modifier which gives the complement *fisi* (hyena) more and extra attributes for the mapping process to be successful. That is, Delamon is not just a hyena, but a hyena which sucks workers without mercy. The mapping is from a merciless hyena which helps in the conceptualization of Delamon's character.

Example (5) is a complex sentence with an autonomous construction *Delamon ni fisi* (Delamon is a hyena) and a dependent relative clause *linalotunyonya bila huruma* (which sucks without mercy). These two clauses despite having different syntactic status; the autonomous clause *Delamon ni fisi* (Delamon is a hyena) being the syntactically independent element in the sentence and the dependent element *linalotunyoanya bila huruma* (which sucks us without mercy) being the syntactically dependent element, are compounded to form a complex sentence. It is evident that the two clauses subordinated to form the sentence in example (5) are as follows:

6. a. *Delamon ni lile fisi*. (main clause)
   (Delamon is that hyena.)
   (Delamon is that hyena)

   b. ... *linalotunyonya bila hurumu* (embedded clause)
   (... which it is us sucking without mercy.)
   (... which is exploiting us without mercy.)

It is significant to note that the main clause in (6a) embeds the hierarchically lower clause as described in CG, in example (6b) which is the subordinate clause. That is, the two clauses in example (6a)and (6b) are characterized as having subordinating relations. The expression *lile fisi* (that hyena), which is a noun phrase predicate in the predicate *ni lile fisi* (is that hyena) in the main clause, is the construction which is modified by the subordinate clause. The construction *fisi* (hyena) forms the conceptual background framework into which the construction *linalotunyonya bila huruma* (which is sucking us without mercy) is manifested. The subordinate clause *linalotunyonya bila huruma* (which is sucking us without mercy), is a relative clause elaborating the trajector *Delamon* and whose encyclopaedic entries are mapped onto *Delamon*. The subordinate clause is also a source domain because it is elaborating the expression *fisi* (hyena) in which it is subordinated. This gives a clear explanation on how embedded clauses are understood in relation to semantic organization of the main clause which has the landmark as the source domain and the trajector as the target domain. Hence the trajector *Delamon* is elaborated in relation to the landmark, the subordinate clause, as well as by the trajector *fisi* (hyena) both having the copula verb *ni* (is)

as the elaboration site. It is interesting to note that the subordinate relative clause is interpreted in relation to the semantic structure of the complex sentence in which it is subordinated.

Further, the main clause *Delamon ni lile fisi* (Delamon is that hyena) in example (40) characterizes the landmark *fisi* (hyena) as ground following (Langacker, 1987) in Cognitive Grammar, that is, the construction in which the subordinate clause is grounded. On the other hand the construction *linatunyonya bila huruma* ((is sucking us without mercy) is the subordinate construction which takes a position in relation to the conceptual mapping or it is the construction whose encyclopaedic entries are mapped from and onto Delamon. Since the trajector is understood in terms of the subordinate clause *linalotunyonya bila huruma* (which sucks us without mercy), the subordinate clause also elaborates the trajector. Thus, the construction Delamon and the subordinate clause are the trajector and the autonomous elements in the complex sentence.

In light of the analysis of Kiswahili complex sentences, it is significant to note that the understanding of the Kiswahili complex clause is dependent on the understanding of the subordinate clause so that the subordinate clause is seen to determine the domain of interpretation for the main clause. That is, in example (5), the subordinate clause *linalotunyonya bila huruma* (which is sucking us without mercy) may manifest the source domain or the target domain showing that it determines the metaphorical interpretation of the complex sentence.

Metaphorical Interpretation in the Kiswahili Dependent Clauses

Langacker (1991) in Cognitive Grammar (CG), describes two ways which precisely describe a clause as subordinate. Sometimes there is usually a subordinate morph that makes it dependent on another clause such as the Kiswahili subodirnating words *ikiwa* (if), *tangu* (since), *halafu* (then), etc in Kiswahili and second is where one clause contained inside another clause, that is, one clause must be an element of the other in some grammatical or semantic sense, irrespective of its phonological placement. In Cognitive Grammar, the subordinate clause make a reference to conceptual dependence , that is, D is conceptually dependent on A to the extent that A elaborates a salient substructure of D. In a case of two clauses, A is defined as the subordinate clause while D is defined as the main clause. For instance, in the complex sentence *nchi uliyejipamba kwa weusi unanyanyaswa* (country which is clothed in black is been exploited) has *nchi unanyanyaswa* (you are been exploited) as D, while *uliyejipamba kwa weusi* (which has clothed itself in black) as A.

The structure of a Kiswahili sentence as defined by Maw (1969) is that of one having more than one clause at two extremes; univariation which is manifested through 'linkage' between constituent clauses and multivariation which is manifested through 'dependence' between constituent clauses. The

multivariation of clauses is relevant in this section as it provides insight in the analysis of dependent/subordinate clauses in Kiswahili in order to examine the construction of metaphorical expressions. Subordinate clauses hence function as subparts of complex sentences. These clauses, according to Matei (2008) carry meaning, are grammatically correct and have a syntactic structure acceptable in a specific language, but they cannot function on their own as complete sentences. The fact that the dependent clauses have incomplete meaning and structure makes it interesting to examine them in this section with the aim of investigating whether they communicate metaphor the way smaller linguistic structures do. Further, their interest in this analysis is to investigate their function in the conceptual mapping process, either manifesting the source domain or the target domain.

In Kiswahili, subordinate clauses require other subordinate clauses or main clauses to have a meaningful interpretation. In most cases the subordinate clauses can function as an adjectival or an adverbial to the main phrase on which it is appended. Their function in a complex sentence calls for their investigation in order to examine their role in the construction of metaphor in constructions where they are formed. For instance, in example (42),

7. *Lini mtazinduka mwache tabia hii **inayolinufaisha lile fisi** lile beberu*
(embedded clause)
linalotunyonya bila huruma?
(embedded clause)
(When you will awake you stop behaviour this it that benefit that hyena
that he-goat it us suck without mercy?)
(When will you come to your senses and stop this behaviour **which
benefits that hyena**, that he goat, **which sucks us without mercy**?)
(Mazrui, 2003: 58)

In example (7), the speaker is Lanina in Mazrui's *Kilio cha Haki*, addressing a male customer at the hotel of Mzee Ingeli who had come to take *uji* (porridge). One of the customers had attempted to make a move on Lanina by asking her if she was one of the food items on sale in the kiosk's price list. Lanina found that unacceptable,who in her speech to the customers who are also farm workers, tells them it is time they respected their sisters. She further put emphasis on when they would realize the oppression of Delamon by using the construction in example (7).

In the example above it is notable that, the constructions …*inayolinufaisha lile fisi… linalotunyonya bila huruma* (which benefits that hyena… which sucks us without mercy) are subordinate clauses and sub-parts of the complex sentence. The subordinate markers in these subordinate clauses are the subordinate relativizer morph –*yo*- (it) in *inayolinufaisha* (which benefits) and –*lo*- (it) in *linalotunyonya* (which sucks us). Kiswahili subordinate clauses as mentioned by

Matei (2008) also perform grammatical roles similar to those performed by smaller grammatical constructions like nominal expressions. For instance, the highlighted subordinate clauses in example (7) have the semantic roles as modifiers of the nouns *fisi* (hyena) and *beberu* (he-goat) respectively. This shows that the clause *inayolinufaisha lile fisi* (that which benefits that hyena) is an adjectival or a modifier of the noun phrase *tabia hii* (this behaviour) while *linalotunyonya bila huruma* (which sucks us without mercy) is a modifier of the noun phrase *lile beberu* (that he-goat). It is worth noting that the nominal complement and the subordinate clause used to refer to Delamon has the augmentative marker *li-* in the complement **li**le *fisi* (that hyena) and **li**na**lo**tunyonya (which sucks us) to express the magnitude of hatred the workers have towards Delamon.

The subordinate clause *inayolinufaisha lile fisi* (that which benefits that hyena), has the verb *nufaisha* (benefit) which makes it elaborate the LM and thus becomes the source domain and the dependent element in the construction *tabia hii inayolinufaisha lile fisi* (This behaviour which benefits that hyena.). The NP *tabia* (behaviour) is the TR and thus the target domain and the autonomous element which is conceptualized through the interpretation of the subordinate clause. The subordinate clause modifies the NP *tabia hii* (this behaviour). It is worth noting that mapping is from the source domain *inayolinufaisha lile fisi* (that which benefits that hyena) to the target domain *tabia hii* (this behaviour). The entries of the verb *nufaisha* (benefit); doing something beyond ones power and under pressure, without any rebellion as a result of rules and regulations put in place, and for the benefit of the oppressor, are mapped on to the construction *tabia hii* (this behaviour). *Tabia* (behaviour) is understood as possessing the attributes of benefitting both *fisi* (hyena) and *beberu* (he-goat). The subordinate clause as used in communication would possibly make the listener or perceiver of the construction have a deeper understanding of 'behaviour' that benefits both the 'hyena' and the 'he-goat' which have been used metaphorically to refer to the 'oppressor'.

It is interesting here to note that the choice of abstract nouns which are also the target domains in the construction is as a result of embodied experience and cultural orientation of the language users, following Lakoff and Johnson (1980). Hence, the subordinate clause *linalotunyonya bila huruma* (which sucks us without mercy) in the construction *lile fisi lile beberu linalotunyonya bila huruma* (that hyena that he-goat which sucks us without mercy), has the verb *nyonya* (suck) which is the elaboration site of the metaphorical construction from which the NP *lile beberu* (that he-goat) is understood. *Lile beberu* (that he-goat) is the target domain and the autonomous element onto which the attributes of *nyonya* (suck) in the clause *linalotunyonya bila huruma* (which sucks us without mercy) are mapped, that is, those of benefitting from someone without sweating for it,

exploiting ones rights and freedom, etc. This transfer has such attributes mapped on *lile fisi lile beberu* (that hyena that he-goat) which represents the TR and the target domain in this metaphorical construction.

In the context in question *fisi* (hyena) is an animal known to depend on the efforts of other animals for survival. In the jungle for example, a pack of hyenas will lay an ambush on another such as a leopard which has caught its prey. The pack will fight and chase away the leopard which desperately leaves at no will. Similarly, *beberu* (he-goat) in the same context is an animal that is overbearing and dominates other goats/animals in the herd. Usually, it is the lead goat and other goats follow the direction it dictates. In this regard, both the hyena and the he-goat in example (42) are animals which dominate others. Their attributes are revealed in the subordinate clause *linalotunyonya bila huruma* (which is sucking us without mercy.

In investigating the subordinate clause, Langacker (1991) classifies subordinate clauses into relative, complement and adverbial clauses which have different functions while used in complex sentences. A relative subordinate clause modifies a noun, a complement subordinate clause functions as a clausal participant, while an adverbial subordinate clause modifies a relational expression. The subordinate clauses are as illustrated by the following Kiswahili metaphorical constructions:

8.   a. *Mauaji ya aina hii ni ugonjwa unaohitaji dawa kali.*
(Killings of type this are disease it now requires medicine strong.)
(Such kind of killings is a disease that requires strong medicine.)

(Mberia 2003: 9)

b. *Wengi waliamini kuwa ng'ombe wa kigeni pia ana maziwa.*
(Many they did believe that cow of foreign also has milk.)
(Many believed that a foreign cow also has milk.)

(Arege 2009: 46)

c.   *Mnazichuma habari kutoka kwangu halafu mnazijengea mnara.*
(You now search information from me then you now build wall.)
(You source information from me then you build a wall on it.)

(Arege 2009: 62)

The examples (8a) above has the subordinate clause *unaohitaji dawa kali* (that requires strong medicine) which is a relative subordinate clause, *kuwa ng'ombe wa kigeni pia ana maziwa* (that a foreign cow also has milk) in (8b) is a complement subordinate clause, while *halafu mnazijengea mnara* (then you build a wall on it) in (8c) is an adverbial subordinate clause.

Included also in Langacker's list of subordinate clauses is the infinitive subordinate clause which in Kiswahili is illustrated as follows:

    d.   *Isitoshe ukiendela kuifungia siri kifuani…*
        (It is not enough, you if continue to lock secret in chest…)
        (If you continue to lock secret in your chest…)

<div align="right">(Mberia 2008: 55)</div>

In example (8d), *kuifungia siri kifuani* (to lock secret in the chest) is an infinitive subordinate clause. In the sections that follow, an investigation on how subordinate clauses are used in the construction of meaning in Kiswahili metaphor is carried out.

Metaphorical Construction in Kiswahili Relative clauses

Relative clauses are finite subordinate clauses which modify a head noun in a NP and which contain a relative pronoun. According to Langacker (1991), for a relative clause to be considered a subordinate clause, it has to function as one component of a larger structure that elaborates a main clause element, for instance the NP or the VP. The main clause element elaborated by the relative clause is the trajector while the subordinate clause elaborates the landmark of the NP or VP. This kind of a clause in Kiswahili often occurs as a qualifier in a nominal group, following Maw (1969:17) as illustrated in:

    9.   *Nchi <u>uliyejipamba kwa weusi</u>…*

<div align="center">Relative pronoun/clause</div>
<div align="center">(Country itself clothed in black…)</div>
<div align="center">(A country which has clothed itself in black…)</div>

<div align="right">(Mazrui, 2003: 76)</div>

The context of the metaphorical construction above is *Kilio cha Haki* with the speaker Mzee (old man) speaking to himself in sorrow, mourning the predicament of the African continent. He refers to the African continent as *nchi uliyejipamba kwa weusi…* (country which has clothed itself in black…). Of interest in example (9) is the clausal subject which is a complex NP with a subordinate relative clause *uliyejipamba kwa weusi* (which has clothed itself in black). The subordinate clause is marked by a relative pronoun *–ye-* (which) in the verb *uli**ye**jipamba* (**which** has clothed itself) which is interpreted as having a referential syntactic role in the relative clause, that is, it is relative to the subject of the clausal subject carrying the semantic structure used in the interpretation of the metaphorical construction. Similarly, the relative clause also has an object morph marked by the referential *–ji-*. The referential marker *–ji-* marks the NP to be interpreted as having a subject doing an action in relation to itself. From the construction in example (44), we generate the deep structure of the NP which has all the syntactic categories displayed. It is notable that both examples (9) and (10) have a common semantic structure.

10. *Nchi umeipamba nchi kwa weusi.*
    (Country it has clothed country with black.)
    (A country that has clothed itself in black.)

The NP in the example above, has the verb *umeipamba* (it has clothed) which manifest the source domain of the subordinate clause through its encyclopaedic entries such as clothe, adorn with jewels, etc which are mapped on *nchi*(country), the target domain. Conceptual mapping in this construction is from the source domain and the dependent element *umeipamba nchi kwa weusi* (it has clothed itself in black)and conceptually mapped onto the target domain, *nchi* (country), which is the clausal subject, the trajector, and agent and also the autonomous element in the construction. From the construction in example (10), the syntactic relationship between the subordinate clause and the subject NP *nchi* (country) in which it is subordinated is that the subordinate relative clause depends on the subject/agent NP to complete its meaning thus making it a dependent clause and the dependent element from where conceptual mapping emanates/originates. This syntactic structure shows a similar semantic organization on mapping where the NP *nchi* (country) is the autonomous element and the target domain, while the subordinate clause *uliyejipamba kwa weusi* (which has clothed itself in black) is the dependent element and the source domain. All the highlighted encyclopaedic entries or frames of one clothing or adorning him/herself in black; black here used as a metonymy to refer to the state of sadness and backwardness the country is being pushed into, are mapped on the subject *nchi* (country). The verb *umeipamba* (has clothed) in the subordinate clause, therefore, is the dependent element and the source domain in the mapping. Additionally, the relative clause is the modifier and a qualifier of the NP *nchi* (country) with an attributive function of an adjective to that NP.

Of more significance also in the Kiswahili relative clause is the participle clause. This subordinate clause in Kiswahili has no overt/open subjects and is commonly marked by a continuous/progressive marker/morph –na- (-ing). The function of the participle clause is to modify the NP in which it is subordinated thus justifying why it is a sub-category of a relative clause. The following example illustrates a Kiswahili participle clause:

11. *Mauaji ya aina hiyo ni ugonjwa __una__ohitaji dawa kali.*
                                                Relative/participle clause
    (Killings of type that is disease which is requiring medicine strong.)
    (Such kind of killings is a disease which that require strong medicine.)
                                                (Mberia, 2008: 9)

The metaphorical construction above is an excerpt spoken by Kabitho in *Maua kwenye Jua la Asubuhi,* addressing Tungai in reference to the killings which followed after the destruction of property during the tribal clashes. Kabitho

expresses how killings which had taken place could only be described as *ugonjwa unaohitaji dawa kali* (a disease which is requiring strong medicine).

In example (11), the relative participle clause *unaohitaji dawa kali* (which is requiring strong medicine) is a modifier of the nominal predicate in the copula clause *mauaji ya aina hiyo ni ugonjwa* (such kind of killings is a disease). Since it has a defined nominal phrase, it will receive interpretation, by putting into consideration that the agent NP *mauaji ya aina hiyo* (such kind of killings) is equated to *ugonjwa* (disease) which is being modified by the relative clause. It is therefore notable that metaphor construction is between the clausal subject *mauaji ya aina hiyo* (such kind of killings) and the relative clause *yanayohitaji dawa kali* (which is requiring strong medicine) such that all the highlighted attributes of *ugonjwa unaohitaji dawa kali* (a disease which requires strong medicine) are conceptually mapped on *mauaji ya aina hiyo* (such kind of killings). The attributes of the participle clause such as, one that weakens the body, requires quick intervention could kill, etc, are mapped on *mauaji ya aina hiyo* (such kind of killings). The attributes of 'which require strong medicine' are mapped on 'killings' which is the target domain and the autonomous element which allows mapping to be completed and thus having the metaphor communicated successfully. From the context of use of the metaphorical construction, the embodied experiences of *ugonjwa unaohitaji dawa kali* (disease which requires strong medicine) is a disease that is likely to cause death. Therefore, the disease requires quick intervention the same way killings would require urgent intervention in order to protect loss of human life. It is evident that the NP *ugonjwa unaohitaji dawa kali* (a disease which is requiring strong medicine) is understood literally and does not evoke any metaphorical interpretation. However, the copula clause *mauaji ya aina hiyo ni ugonjwa* (such kind of killings is a disease) evokes metaphor and it is a copula construction.

The metaphorical construction *mauaji yanayohitaji dawa kali* (killings which are require strong medicine) is very significant in the debate in Kiswahili metaphor. The subordinate relative participle clause has the VP *yanayohitaji dawa kali* (which are requiring strong medicine). The form and meaning of the verb *yanayohitaji* (which requires) validates it as a subordinated clause because it has the subject relative marker/morph *-yo-* (which) and the progressive/participle marker/morph *–na-* (-ing) which classifies it as a participle clause. The VP in the subordinate clause manifests the source domain and it is the dependent element from which mapping onto the target domain and the autonomous element *mauaji ya aina hii* (killings of this kind) takes place. The encyclopaedic entries of the VP in the subordinate clause; of an ailment that has to be dealt with, not easy to cure, already established itself, etc, are mapped on to the NP *mauaji ya aina hii* (killings of this kind). The metaphorical construction *mauaji ya aina hii* (killings of this kind) is interpreted to evoke loss of human life

frame where people lose their lives in large numbers without putting into consideration the sanctity of human life. Further an incurable ailment frame is evoked by the subordinate clause *yanayohitaji dawa kali* (which are requiring strong medicine) since any disease which is referred to as requiring strong medicine must have made doctors to have sleepless nights in search of its cure and in this case in *Maua kwenye Jua la Asubuhi*, Kabitho and Tunga have had sleepless nights trying to come up with a solution that would bring to an end these killings.

In Kiswahili, it is interesting to note that the relative subordinate clause can occur in the present, past or future tenses (Matei 2008: 204) as given in the following generated examples:

12.

*a… uta**ka**okuwa unahitaji dawa kali.* (future tense)
(…which will be it requiring medicine strong)
(... which will be requiring strong medicine.)

*a... una**o**hitaji dawa kali* (present tense)
(... which is it requiring medicine strong)
(... which is requiring strong medicine.)

In the examples above the past and future morphs -*li*- and –*ta*- in examples (12a)and (12b), are identified through auxiliary verbs *uli**o**kuwa* (which **was**) and *uta**ka**okuwa* (which **will be**) respectively. The relative/participle morpheme –*na*- does not undergo any structural change in all the three tenses in the main verb *unahitaji* (requiring) in example (12a), (12b), and (12c). Similarly, conceptual mapping and evocation of metaphor in the three constructions does not vary, From this observation, it is evident that the tense morph in the auxiliary vebs *uli**o**kuwa* (that was)and *uta**ka**okuwa* (that will be) do not have any implication on the construal of meaning during conceptual mapping of domains from the source domain to the target domain, although tense and aspect morphs could be interpreted as having a metaphorical extension but an area not within the scope of this study.

Infinitive Clauses/Non-finite Clauses

Langacker (1991) describes an infinitive clause as a subjectless clause with a marker –*to*-. Kiswahili infinitive clause is classified as a dependent clause which carries no grammatical subject, since it has undergone deletion . Hence the verb cannot be modified by prefixes as the case with other Kiswahili lexical verbs. An infinitive clause is specifically dependent on the independent clause of the complex sentence for it to have a complete meaning that is it is only through the independent clause that the infinitive dependent clause can be meaningfully and

structurally understood. Further, the Kiswahili infinitive subordinate clauses are marked in two distinct ways; one, through the use of the prefix *ku-* (to) in a nominal verb or through the introduction of the coordinating preposition *–a-* (for) prefixed by a class marker of the noun being modified, (Maw, 1969). The prefix *–a* in the PP that marks an infinitive clause is an optional construction in the subordinate clause as it can undergo deletion and the clause would still remain semantically and structurally meaningful. This is so because the *–a-* marker is usually followed by a non-finite verb with the prefix *ku-*. An instance of this is as illustrated in the following metaphorical constructions:

13. *Isitoshe, ukiendelea* **kuifungia siri kifuani** *itageuka kuwa msumeno uanze kukukereza fahamu.*
(Not enough, **you if continue to shut secret chest inside** it will change to be saw it start to you cut mind.)
(Besides, **if you continue to shut in that secret inside your chest**, it will turn into a saw and start tormenting you.)

(Mberia, 2008: 55)

14. *Ikiwa ulimi umeweza kuwa kisu* **cha kuulia**…/*Ikiwa ulimi unaweza kuwa kisu* **kuulia**…
(If tongue it has become knife **for killing**…/If tongue it has become knife to kill…)
(If a tongue can turn into a knife **for killing** .../If a tongue can turn into a knife to kill) (Mazrui, 2003: 76)

15. *Ikiwa ulimi unaweza kuwa kisu kuulia*…
(If tongue it is can be knife to kill…)
(If a tongue can be a knife for killing…)

In example (13), the speaker is Waito in *Maua kwenye Jua la Asubuhi.* He is trying to source information from Chugu about the underway plans of fighting back another tribe. Waito informs him that concealing information that would in the long run be important in solving the current tribal clashes would be understood as putting away information from others which would later torment him if things turn for the worst, that is, if tribal clashes cause more killings. In example (14), the speaker is Lanina in *Kilio cha Haki* while at the cells after she had been arrested on claims of causing the death of Delamon after inciting the farm workers. She is responding to the lawyer who had gone to visit her in the cells through the construction in example (14).

In example (13) the infinitive subordinate clause *ukiendelea kuifungia siri kifuani* (if you continue to shut in that secret inside your heart) carries the infinitive clause *kuifungia siri kifuani* (to conceal that secret inside your heart) marked by the infinitive morph *ku-* in the verb *kuifungia* (to conceal). This subordinate clause can receive metaphorical interpretation on its own without

relating it to other constructions in the main metaphorical construction. The clause has the VP *kuifungia* (to shut in) which is the profile determinant of the clause and the source domain trigger because it carries the infinitive morph *ku-* (to) in the verb *kuifungia* (to conceal/to shut for). The VP is the dependent element from which mapping is done. *Siri kifuani* (secret in the chest) is a predicate argument which has a double object, the DO *siri* (secret) and the IO *kifuani* (in the heart) which is also an adverb of place.. The noun *siri* (secret) is the element which receives conceptual mapping from the meaning of the non-finite verb *kuifungia* (to shut in). It is also the TR while the locative noun *kifuani* (in the herat) is the LM as illustrated in the construction *siri imefungiwa kifuani* (secret has been concealed in the heart). The interpretation is that all the highlighted attributes of the verb *kuifungia* (to shut in) such as enclose, out of reach, no freedom, etc, are conceptually mapped on *siri* (secret) which is an abstract entity. For a language user to understand the metaphor, she or he has to conceptually think about or see *siri* (secret) as an entity that can be shut in, in the chest.

Further, the verb *funga* (close) has the encyclopaedic entries of an entity that has an opening, a door, a space inside, lockable, etc. Such entries are mapped on *siri* (secret) such that the verb is the elaboration site on which the TR NP *siri* (secret) is elaborated. From this interpretation, *siri* (secret) is construed as an entity in which a human body part, *kifua* (chest), can conceal and hide it from ease of access. Similarly, the infinitive subordinate clause *kuifungia siri kifuani* (to conceal that secret inside your chest) also gets metaphorical interpretation by relating it with other constructions in the main clause especially the construction *itageuka kuwa msumeno uanze kukukereza fahamu* (it will turn into a saw and start tormenting you) in which it is subordinated. It is notable that the construction *msumeno uanze kukukereza fahamu* (a saw and to start tormenting you) has the infinitive clause *kukukereza fahamu* (to start tormenting you) which could receive metaphorical interpretation on its own or it could be interpreted within the main clause in which it is subordinated.

Metaphorical Construction in Kiswahili Adverbial Clauses

According to Maw (1969), Kiswahili subordinate adverbial clauses have the same function as an adverb, or a prepositional phrase. These adverbial clauses function as adjuncts in a clause and therefore are optional elements in a Kiswahili sentence/construction. In Kiswahili the adverbial clauses perform grammatical functions of marking time, location, reason, purpose, conditions, and concessions/contrast in relation to the verb, among other functions. These Kiswahili adverbial subordinate clauses are introduced or marked by subordinating conjunctions like *kabla ya* (after), *kwa kuwa* (since) *kwa sababu* (because), *ili* (so that), *huku* (whereas), and *ikiwa* (if) (Matei 2008). The following example is a metaphorical construction with subordinating adverbial clause:

16. a. *Ikiwa ulimi umeweza kuwa kisu cha kuulia, kwa nini hauwezi kuwa sabuni ya kusafishia?*
    (If tongue has become knife for killing, why not it able be soap for to cleaning?)
    (If the tongue could be a knife for killing, why can't it turn into soap for cleaning?)

Example (16) has the subordinate clause *ikiwa ulimi umeweza kuwa kisu cha kuulia* (if the tongue has become a knife for killing) and *kwa nini hauwezi kuwa sabuni ya kusafishia?* (why can't it turn into a soap for cleaning?) which are dependent on each other to complete a com[plex sentence and also to make each subordinate clause meaningful. It is notable that in a complex sentence, either the main clause and the subordinate clauses or the subordinate clause and another subordinate clause share the same subject (Maw 1969:20). Both subordinate clauses share the same subject argument *ulimi* (tongue) which is conceptually understood through the attributes of the construction *kisu cha kuulia* (knife for killing) and *sabuni ya kusafishia* (soap for cleaning'). It is significant to note that each of the subordinate clauses receives metaphorical interpretation independent of each other. Thus, the following constructions are derived:

b. *Ikiwa ulimi umeweza kuwa kisu cha kuulia…*
   (If tongue it has become knife for killing…)
   (If a tongue can turn into a knife for killing…)

c. *Kwa nini (ulimi) hauwezi kuwa sabuni ya kusafishia?*
   (Why can't (tongue) it become soap for cleaning?)
   (Why can't (tongue) it turn into a soap for cleaning?)

As observed in example (16b) above, the argument NP has *ulimi* (tongue) equated to a knife for killing. All the highlighted attributes of a knife that can be used to kill; sharp-edged, has a handle, able to cut, metallic, etc are mapped on *ulimi* (tongue). On further analysis on the construction on one hand, and on further examination on the construction, the metaphor *ulimi ni kisu* (a tongue is a knife) is construed where according to Conceptual Metaphor Theory (CMT), nouns are found to effectively communicate metaphor (Lakoff and Johnson 1980). From example (16c), *ulimi* (tongue) is also equated to soap for cleaning thus construing the metaphor *ulimi ni sabuni* (the tonge is a soap). It is notable that from the metaphor *ulimi ni sabuni* (tongue is soap), *sabuni* (soap) is the entity that elaborates the noun *ulimi* (tongue), thus *ulimi* (tongue) is the target domain while *sabuni* (soap) manifests the source domain. In considering the subordinate clause that manifests the source domain, that is, the clause *kwa nini (ulimi) hauwezi kuwa sabuni ya kusafishia?* (why can't it (tongue) be soap for cleaning?), the soap is construed as the source domain which licences elaboration of the target domain *ulimi* (tongue). In both examples, (16b) and (16c), it is significant to note that the

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attribute of *kisu* (knife) and those of *sabuni* (soap) are conceptually mapped on *ulimi* (tongue) for easier conceptualization of what *ulimi* (tongue) is expected to do, that is either as a knife for causing death or as a soap for cleaning.

If one was to look at the complex sentence again in example (16a), one would note that conceptual mapping is also realised across the two subordinate clauses, by mapping across the two constructions, the nominal *kisu cha kuulia* (knife for killing) and *sabuni ya kusafishia* (soap for cleaning), so that the metaphorical construction *kisu cha kuulia ni/kimekuwa sabuni ya kusafishia* (knife for killing is/ has become soap for cleaning) is generated. This further explains that 'knife for killing' is understood within the frame or domain of *soap for cleaning*. That is, an entity *sabuni ya kusafishia* (soap for cleaning) that has the attributes of removing dirt and stains has its attributes mapped on the construction *kisu cha kuuli* (knife for killing) thus having it equated to another entity (knife), which is construed as a dangerous tool used to cause harm rather than being used productively. From the above analysis, interpretation of the metaphorical construction in example (51a) indicates that concrete entities succeed in the conceptualization of abstract entities, following CMT in Lakoff and Johnson (1980). It is therefore realised that the entity *ulimi* (tongue) which is an abstract entity is understood in terms of the concrete entities *kisu* (knife) and *sabuni* (soap).

Of significance also is that from the other subordinate clause in example (16b), *ikiwa ulimi umeweza kuwa kisu cha kuulia* (if the tongue has become a knife for killing) is also given a metaphorical interpretation independently. In that case, the NP *ulimi* (tongue) is construed to have all the encyclopaedic entries of *kisu cha kuulia* (knife for killing), that is, double edged, sharp, has a pocket, metallic, etc. This means that what a knife can do to cause death is mapped on to what a tongue can do, by producing words of incitement which cause hatred, then war, which lead to killings. *Kisu cha kuulia* (knife for killing) is the source domain and the dependent element while *ulimi* (tongue) is the target domain and the autonomous element.

It is also interesting to note that the Kiswahili adverbial subordinate clause can be clause initial, medial, or final, as noted by Maw (1969:21) that is, the sequence of clauses in the clause may be reversed or rearranged without altering the structure and semantic organisation of elements in the sentence. For instance, the construction in example (51a) can be clause final as given in the following example:

17. *Kwa nini ulimi hauwezi kuwa sabuni ya kusafishia <u>ikiwa (ulimi)</u> <u>umeweza kuwa kisu cha kuulia?</u>*
    (Why tongue cannot be soap for cleaning **if (tongue) it has become knife for killing?**)

(Why can't a tongue be used as a tool for problem solving if it can be used as a knife for causing death?)

Notably the syntactic organization of the adverbial clause in example (17) does not change the semantic structure of that construction or alter the mapping process between the autonomous elements and the dependent elements in each of the subordinate clauses.

Conclusion

This paper has examined Kiswahili metaphorical constructions at the clause level. Further, the paper also investigated the mapping process at clause level. The paper was largely aided by Conceptual Metaphor Theory and Construction Grammar. The paper has established that metaphor clause level in Kiswahili has syntactic slots are occupied by constructions which are used in communicating metaphor. The most relevant construction in a clause is the verb which relates semantically with other constructions; the Subj., Obj., Adjunct, and Complements in communicating metaphor. These constructions have semantic roles of agent, patient, beneficiary and instrument. They are form-meaning pairs which in Construction Grammar and Cognitive Grammar disregard linguistic categories levels of syntax, morphology and phonology.

The role of subordinate clauses in metaphorical interpretation was examined in order to establish if they are interpreted within the sentence they are dependent on, whether they play the role of smaller constructions like the adverb and adjective, or whether they are independent in the construction of metaphor. It was however found that subordinate clauses in some instances have the relative clauses, work together with the NP in which they are subordinated for complete mapping to take place. This is because the subordinate clause is the carrier of the verb which is the source domain whose attributes are mapped on the subject NP. It is notable also that the relative clause functions as an adjectival within the NP thus manifesting the attributes of the source domain for a successful conceptual mapping of the target domain, the noun or NP which is the profile determinant within the NP. In other instances it is significant to note that where the subordinate clause is within the predicate functioning as the modifier of a complement in a copula clause, the subordinate clause maps its attributes, first, on the noun complement, and secondly on the subject argument. Additionally, of significant to note is that there are subordinate clauses which are independent on the construction of metaphor, for instance the infinitive clause. In such an instance, it is noted that the infinitive verb in the subordinate clause conceptually maps its attributes on to the grammatical constructions that follow. The study further established that the diminutive and augmentative affixes –*ki*- and –*li*- respectively are used with a specific purpose in the metaphorical constructions. It was revealed

that while *–ki–* was used to show that however much a person could be perceived as less important, the more she tries to justify her worth to others, for example

It is worth noting that, since data for analysis has been sourced from literary texts, the study concludes that the authors manage to communicate to the audience through the use of metaphors which utilize linguistic features. It is clear that metaphor is not just a linguistic phenomenon but a conceptual entity which involves transfer of what is known about one concept to another concept. The concrete or source concepts from the source domains are culturally embodied, that is they are experienced and perceived by the language user through experience and that is why they are easily mapped on to the target domains which are abstract, to enhance conceptualisation. The metaphors used are not limited to creative writing as figures of speech but are pervasively and routinely used in everyday language.

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Tathmini ya Mikakati ya Tafsiri ya *Vinay na Derbelnet* (2004) katika Tafsiri ya *A Good Day* (2019)

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Ikisiri

Uteuzi wa mikakati ya tafsiri katika mchakato wa tafsiri, ni suala muhimu katika Nadharia ya Tafsiri. Lengo la makala haya ni kutathmini mikakati ya tafsiri iliyotumiwa katika kutafsiri ya riwaya ya Kiswahili *Siku Njema* iliyotafsiriwa kwenda Kiingereza kama *A Good Day*. Uteuzi wa mikakati ya tafsiri unaweza kuwa na athari zake katika uhawilishaji wa ujumbe. Hata hivyo, suala hili halijapewa nafasi inayostahiki katika tafiti tangulizi kuhusu kazi za tafsiri. Tathmini za tafsiri hujikita kuchanganua changamoto za tafsiri bila kuonesha kwamba uteuzi wa mikakati ya tafsiri una mchango mkubwa katika kuibua changamoto hizo. Modeli ya Vinay na Derbelnet (2004) ilitumiwa kubaini mikakati ya tafsiri iliyotumiwa na wafasiri Dorothy Kweyu na Fortunatus Kawegere. Wataalamu wanakubaliana kwamba Modeli ya Vinay na Derbelnet ndio msingi wa uainishaji wa mikakati ya tafsiri na wataalamu wengine wanaoainisha mikakati ya tafsiri hutumia modeli hii kama msingi wa uainishaji wao.

Maneno Muhimu: Mikakati ya Tafsiri, *Siku Njema, A Good Day*

Utangulizi

Ijapokuwa tafsiri huonekana kama mchakato wa kuhamisha ujumbe kutoka lugha chanzi hadi lugha lengwa, kulingana na Nida na Taber (1969), tafsiri ni mchakato unaohusisha mambo mengi. Mihimili mikuu ya tafsiri ni kufanya uchanganuzi, kuhawilisha na kuandika upya ujumbe kutoka lugha chanzi kwenda lugha lengwa. Katika hatua ya uchanganuzi, mfasiri huchunguza kwa makini muundo wa ujumbe wa lugha chanzi, maana ya maneno, vishazi na sentensi ili kumwezesha kuelewa ujumbe mzima. Hatua ya pili ni kuhawilisha ujumbe kama alivyouelewa kutoka lugha chanzi kwenda lugha lengwa. Hatua ya tatu na ya mwisho ni kuhakikisha uhawilishaji wa ujumbe umekitwa katika muktadha wa hadhira lengwa. Kulingana na Larson (1984), vipengele muhimu katika mchakato

wa tafsiri ni kutalii na kuchanganua maneno, muundo wa kisarufi, na muktadha wa kiutamaduni ili kuelewa ujumbe uliomo katika matini chanzi. Baada ya hatua hiyo ndipo mfasiri huweza kuhawilisha ujumbe katika lugha lengwa kwa kutumia maneno na muundo wa lugha lengwa. Mchakato huu huhusisha uteuzi wa mikakati ya tafsiri inayomsaidia kutatua tatizo la kutafsiri vipashio vikubwa na vidogo vya lugha chanzi.

Wataalamu mbalimbali wametoa fasili anuwai kuhusu mikakati ya tafsiri. Hata hivyo, hatukuweza kuzifafanua fasili hizo zote, bali baadhi ya wataalamu, yaani Bell na Candlin (1991), Nord (1997), Chesterman (1997), Vinay na Derbelnet (2004), Yang Yang (2010) na Azar (2018) wamebainishwa na fasili zao kufafanuliwa.

Bell na Candlin (1991) wanaeleza tofauti kati ya mikakati ya jumla na mikakati bainifu. Kulingana na wataalamu hawa, mikakati ya jumla inajitokeza katika kiwango cha jumla (makro) au upana wa matumizi ya mikakati (Yang Yang, 2010). Mikakati ya jumla huathiri matini nzima ambapo mikakati bainifu huathiri vipashio vya matini inayotafsiriwa. Muktadha wa mikakati ya jumla na mikakati bainifu huelezwa na wataalamu kwa kutumia istilahi tofauti. Nord (1997) anaeleza kwamba mikakati ya tafsiri inaweza kuegemea utamaduni wa lugha chanzi au utamaduni wa lugha lengwa. Chesterman (1997) anaeleza kwamba ni muhimu kutambua aina mbili za mikakati ya tafsiri, yaani mikakati ya jumla na mikakati bainifu. Kulingana na Chesterman, mikakati ya tafsiri ya jumla hutumika kwa ujumla huku mikakati bainifu ikitumiwa katika vipengele maalumu. Maoni haya yanaungwa mkono na Jaaskelainen () anaposema kwamba mikakati bainifu huwa ni taratibu maalum zinazohusishwa na vipengele vya kileksika. Akishadidia maoni haya David Bergen kama anavyonukuliwa na Yang Yang (2010:29) anasema:

> *If meta-strategies such as those described by Lorscher are the skeleton of translation competence and global strategies as those explained in the previous section are the mucles, local strategies could be compared to many vital systems which deliver air, nourishment, blood and hormones to the various parts of the body to keep functioning well.*

> Ikiwa mikakati moja kwa moja kama inayofafanuliwa na Lorscher ndiyo muundo wa mifupa ya umilisi wa tafsiri na mikakati ya jumla iliyoelezwa katika sehemu ya awali ni misuli, mikakati ya moja kwa moja inaweza kulinganishwa na viungo muhimu vinavyosambaza hewa, chakula, damu na homoni katika sehemu mbalimbali za mwili ili kuhakikisha unaendelea kufanya kazi vyema (Tafsiri ni yetu).

Akishadidia hoja kwamba kuna tofauti baina ya mikakati ya tafsiri na mbinu za tafsiri, Molina na Albir (2002: 507) wanasema:

Translation method refers to the way a particular translation process is carried out in terms of the translator's objective, i.e, a global action that affects the whole text.

Mbinu ya tafsiri inahusu namna mchakato wa tafsiri unavyoendeshwa kulingana na lengo la mfasiri yaani kitendo cha jumla kinachoathiri matini nzima (Tafsiri yetu).

Maelezo haya yanaonesha kwamba mbinu za tafsiri hutumiwa katika kushughulikia matini yote. Kwa mfano, mfasiri anaweza kuamua kuchukua mwelekeo wa kimawasiliano badala ya tafsiri sisisi katika kutafsiri matini fulani. Molina na Albir (2002) wanatoa mifano ya mbinu za tafsiri zifuatazo: ufasiri wa kimawasiliano, tafsiri sisisi, tafsiri huru na tafsiri ya kifilolojia (kiakademia na tafsiri ya kiuhakiki). Kuhusu mikakati, Molina na Albir (2002) wanaeleza kwamba mikakati ni taratibu (kwa kujua au kutojua, ya kusemwa au ya ishara) inayotumiwa na mfasiri kutatua matatizo yanayotokea anaposhughulika na mchakato wa tafsiri akiwa na lengo mahususi. Waandishi wa makala haya wanakubaliana na maoni ya wataalamu hawa kwamba baada ya mfasiri kuamua mwelekeo wa kutafsiri matini nzima kama vile wa kimawasiliano, huru, wa sisisi au wa kifilolojia, huchukua hatua nyingine ya kutumia mikakati ya tafsiri kukabiliana na matatizo ya kutafsiri. Mikakati hii huitumia kutafsiri vipashio vidogo ndani ya matini hiyo.

Kuna mengi yaliyoandikwa kuhusu mikakati ya tafsiri katika mchakato wa kutafsiri matini na pia kuhusu mbinu ya tafsiri katika ufundishaji wa lugha ya kigeni. Hata hivyo, utafiti huu umebaini kwamba kuna maandiko machache yaliyoandikwa katika lugha ya Kiswahili kuhusu mikakati ya tafsiri katika ufundishaji na ujifunzaji wa Kiswahili kama lugha ya kigeni. Kwa mujibu wa Pjuastuti (2014), mikakati ya tafsiri ni njia au taratibu anazotumia mfasiri katika kutafsiri maneno, vishazi na sentensi kutoka lugha chanzi kwenda lugha lengwa. Newmark (2003) anatumia jina la taratibu za tafsiri. Anaeleza kwamba taratibu za tafsiri ni mchakato wa kuhamisha sentensi na vipashio vingine vidogo kutoka lugha chanzi kwenda lugha lengwa.

Vinay na Derbelnet wanaeleza kwamba msingi wa uteuzi wa mikakati ya tafsiri ambayo mfasiri anaweza kuteua ni mikakati miwili. Waliainisha mikakati ya tafsiri katika makundi mawili: tafsiri ya moja kwa moja na tafsiri isiyo wazi. Kuhusu mikakati ya moja kwa moja, Vinay na Darbelnet wanaeleza kwamba huu ni uteuzi wa kategoria za kisarufi au visawe vya dhana vinavyolingana baina ya lugha chanzi na lugha lengwa. Kuhusu tafsiri isiyo wazi wanasema, kwamba inahusu uteuzi wa mikakati inayoweza kukabiliana na changamoto za tafsiri ya vipengele visivyokuwa na visawe vya moja kwa moja. Kulingana na Dai (2015), hali hii hutokana na tofauti za kimuundo, kimtindo na kiutamaduni baina lugha

chanzi (kuanzia sasa, LC na lugha lengwa (kuanzia sasa, L L kama anavyoelewa Dai, 2015).

Vinay na Darbelnet (2004) wanatoa mifano ya tafsiri ya moja kwa moja kama vile: ukopaji, tafsiri ya dhana na tafsiri sisisi. Kuhusu mikakati ya jumla/isiyo ya wazi, wanatoa mifano minne: uhamishaji, usawe, ubadilishaji na urekebishaji. Kwa mfano, vipashio vya lugha chanzi vinaweza kuwa na visawe katika lugha lengwa. Katika hali hii lugha chanzi na lugha lengwa huwa na ulinganifu wa kimuundo. Pia, dhana za lugha chanzi zinaweza kuwa na visawe katika lugha lengwa (ulinganifu wa dhana). Hata hivyo, mfasiri anaweza kukabiliana na changamoto za kutokuwepo na ulinganifu wowote baina ya dhana katika lugha chanzi na lugha lengwa. Hata hivyo ni muhimu kueleza kwamba lazima ujumbe wa lugha chanzi uhawilishwe kwenda lugha lengwa. Jukumu la mfasiri ni kuteua mikakati mwafaka itakayofanikisha uhawilishaji wa ujumbe.

Halikadhalika, kama wanavyokubaliana Reza (2018), Dyachkoas (2018) na Pendit (2019), mfasiri anaweza kukabiliana na miundo tofauti ya lugha chanzi na lugha lengwa ambayo haiwezi kuruhusu uhamishaji wa mtindo bila kuvunja sheria za kisintaksia na kileksika za lugha chanzi. Kwa hivyo, mfasiri hulazimika kutumia mikakati ambayo si ya kawaida ili kuweza kukubaliana na changamoto hizo. Mikakati hii hujulikana kama mikakati isiyo ya moja kwa moja. Utafiti wa wataalamu hawa ni muhimu kwa kuwa unaonesha kwamba uteuzi wa mikakati unaweza kuwa na athari zake katika uhawilishaji wa ujumbe. Hata hivyo, uchanganuzi huu ulihusu tafsiri za matini za kimaandishi ambazo vipengele vya kiisimujamii na kimuktadha vinavyojitokeza katika mazungumzo baina ya mwalimu na mwanafunzi darasani havikushughulikiwa.

Vilevile, ni muhimu kueleza kwamba kuna mitazamo tofauti kuhusu matumizi ya mikakati ya tafsiri kama ilivyoelezwa kwenye tatizo la utafiti. Wanazuoni Newmark (2003), Malangwa (2014) na Munday (2016) wanakubaliana kwamba kuna tofauti baina ya mbinu na mikakati. Vilevile, kuna wanazuoni wanaotumia istilahi 'mikakati', 'mbinu' na 'taratibu' kwa maana ya mbinu/mikakati (Lorschester, 1991; Chesterman, 1997; Jilala, 2014). Pia, wapo wanaotambua mbinu pekee na hawazungumzii suala la mikakati, kama vile Mwansoko na wenzake (2015). Kwa mujibu wa Newmark (2003), mbinu za tafsiri huteuliwa kulingana na aina ya matini, walengwa na lengo la tafsiri. Hii ina maana kwamba matini inaweza kuchukua mwelekeo wa tafsiri ya neno kwa neno, tafsiri sisisi, tafsiri ya kisemantiki au tafsiri ya kimawasiliano. Kuhusu mikakati katika tafsiri, wanazuoni wanaelekea kutofautiana kiistilahi. Kulingana na Munday (2016), mikakati ni jinsi ya kuamua kutumia njia fulani ili kutafsiri vipashio kwenye matini. Hii ina maana kwamba, mbinu hutumiwa katika kutafsiri matini nzima ila mikakati hushughulikia vipashio vya lugha kama vile maneno, virai, vishazi na sentensi katika matini moja. Ordudari (2007) anakubaliana na Newmark (2003) kwamba kuna tofauti baina ya mbinu na mikakati ya tafsiri.

Newmark anafafanua kwamba mbinu hutumiwa kutafsiri matini nzima na mikakati ya tafsiri hutumiwa kutafsiri vipashio vidogovidogo vya lugha kama sentensi, vishazi, virai na maneno.

Newmark (2003) anatumia dhana ya 'taratibu' kwa maana ya mikakati na kutoa mifano ifuatayo: utumiaji wa visawe vya kiutamaduni, matumizi ya visawe vya kiuamilifu, ufafanuzi, usinonimia, tafsiri za dhana, tafsiri ya kiutohozi, uhamishaji, unukuzi, upunguzaji na upanuzi. Kuhusu mbinu gani na mikakati ipi inayofaa, wanazuoni Newmark (2003) na Mwansokona wenzake(2015) wanakubaliana kuwa tafsiri ya kisemantiki na tafsiri ya kimawasiliano ndizo mbinu zinazofanikisha tafsiri za matini nyingi. Wataalamu wengine, yaani Nida na Taber (1969), Munday (2016), Malangwa (2014 na 2017) na Wafula (2017) wanaona kwamba uteuzi wa mikakati hutegemea matini, lengo la tafsiri na hadhira lengwa. Hali hii ya kuwepo kwa mitazamo tofauti kuhusu mikakati inayofaa inazua mkanganyiko wa kinadharia na kiutendaji ambao unahitaji kuchunguzwa. Hii ni kwa sababu mchakato wa kutafsiri darasani huhusisha ufundishaji wa vipengele changamani vya lugha ambavyo vinahitaji uteuzi mwafaka wa mikakati mbalimbali ya tafsiri ili kukabiliana na changamoto za kutafsiri.

Uteuzi wa mikakati ya tafsiri hususan ya jumla kwa mujibu wa kaida za kutafsiri, hufanyika kabla ya kuanza kwa mchakato wa kutafsiri. Mfasiri huamua ni mkakati upi atakaotumia ili kuwasilisha ujumbe kutoka LC kwenda LL. Jambo hili linawezekana katika kutafsiri matini lakini linaweza kuwa na changamoto katika muktadha wa darasani. Hali hii inachochea maswali yafuatayo: mosi, je, ni kweli kwamba mwalimu anaweza kuteua mikakati akayotumia kutafsiri vipashio vya lugha anavyofundisha kabla ya somo? Pili, je, ni mikakati ipi anayotumia kutafsiri maneno, vishazi na sentensi?

Sanjun (2012) anaeleza kwamba dhana *strategy* katika tafsiri hutumiwa pamoja na dhana nyinginezo kama vile '*technique*', '*method'*, '*tactic'*, na' *approach*' kwa maana ile tu moja au kama sinonimu. Hata hivyo, Sanjun anaeleza kwamba hata kama maana ya maneno haya hufanana kwa kiasi fulani, watafiti hutoa fasili mbalimbali za dhana hizi. Kwa hiyo, kuna mkanganyiko katika matumizi na maelezo ya dhana hizi miongoni mwa wataalamu.

Sanjun (2012) anaeleza kwamba mkanganyiko uliopo miongoni mwa wataalamu huenda ukaendelea pasipo kuonesha mpaka kamili uko wapi baina ya dhana hizi. Hata hivyo, Sanjun anakubaliana na wataalamu wengine kwamba msingi wa mikakati ya tafsiri unatokana na mikakati miwili mikuu ambayo ni tafsiri huru na tafsiri sisisi. Tafsiri huru inatumika kutafsiri vipashio vingine zaidi ya neno na tafsiri sisisi hutumika kutafsiri maneno. Kwa maoni ya Sanjun, wataalamu tofauti hutumia dhana au istilahi tofauti kurejea dhana hizo mbili.

Mkabala wa Uchanganuzi

Mkabala uliotumiwa katika makala haya ni wa kitaamuli yaani kimaelezo na kiulinganishi. Waandishi walichambua kiulinganishi matini ya Kiswahili ambayo ni riwaya ya *Siku Njema* na matini ya Kiingereza yaani riwaya ya *A Good Day*. Uteuzi wa *A Good Day* ulichochewa na mambo matatu. Mosi, mwelekeo wa hivi karibuni wa kutafsiri kazi za fasihi kutoka Kiswahili kwenda Kiingereza. Hapo awali vitabu vingi vya fasihi vimekuwa vikitafsiriwa kutoka Kiingereza kwenda Kiswahili. Pili, riwaya ya *A Good Day* ni miongoni mwa riwaya zilizotafsiriwa hivi karibuni. Riwaya hii imetafsiriwa kutoka Kiswahili kwenda Kiingereza mwaka wa 2019. Tatu, riwaya ya *Siku Njema* ni kazi maarufu sana kwa ukwasi wa lugha na maudhui.

Mikakati ya Tafsiri katika Tafsiri ya *A Good Day*

Mikakati ya tafsiri ni njia, taratibu au mbinu zote zozote anazotumia mfasiri akijua au akiwa hatambui ili kukabiliana na tatizo la kutafsiri kutoka lugha chanzi kwenda lugha lengwa. Vinay na Darbelnet (2004) ni wataalamu wa kwanza waliotumia istilahi ya mikakati katika uainishaji wa mikakati mikuu miwili ya tafsiri. Mikakati hii ni mikakati ya moja kwa moja na mikakati isiyo ya moja kwa moja (*oblique translation*). Mikakati hii miwili kila mmoja unagawika na kuwa na mikakati mingine midogo. Kwa ujumla, tumeamua kutumia modeli ya mikakati ya tafsiri iliyopendekezwa na Vinay na Derbelnet kwa sababu uainishaji wao unaonekana kujumuisha baadhi ya mikakati na hata mbinu zilizopendekezwa na wataalamu wengine ndani ya mikakati yao. Pia, walaalamu wengine waliooainisha mikakati ya tafsiri walitumia msingi uliowekwa na Vinay na Derbelnet (1958). Hivyo, tunatambua mikakati hiyo kuwa ya msingi. Aidha, mikakati ya Vinay na Derbelnet ilionekana kufaa kuchanganua tafsiri ya vipashio vya lugha katika ufundishaji wa Kiswahili. Utafiti ulibaini kuwa mwalimu hutafsiri mara nyingi vipashio vidogovidogo. Mathalani, maneno, virai na sentensi. Vilevile, uanishaji wa Vinay na Derbelnet umegawanya mikakati katika aina kuu mbili, yaani mikakati ya jumla inayoweza kutumiwa kutafsiri matini nzima na mikakati bainifu inayotumiwa kutafsiri vipashio vidogo.

1. Mkakati Mahususi

Vinay na Derbelnet wanatoa mifano ya mikakati ambayo imo katika mkakati mahususi kama ifuatavyo: mkakati wa ukopaji, mkakati wa tafsiri ya dhana na mkatati wa tafsiri sisisi.

i) Ukopaji (Vinay na Derbelnet)

Ukopaji ni mkakati wa tafsiri wa kuhamisha neno au dhana ya lugha chanzi kwenda lugha lengwa. Kuna aina mbili za ukopaji. Ukopaji wa moja kwa moja wa neno la LC kwenda LL bila kulifanyia marekebisho yoyote. Aina ya pili ya ukopaji inahusu kufanyia neno la LC marekebisho (utohozi) ili liendane na kaida za LL. Kulingana na Vinay na Derbelnet (2004), ukopaji ndio mkakati rahisi

katika tafsiri. Mfasiri anapokabiliana na hali ambayo hakuna kisawe cha lugha chanzi katika lugha lengwa, hukopa neno au dhana ya lugha lengwa aidha vile ilivyo au kwa kulitohoa. Hali ya kutokuwa na usawe baina ya lugha chanzi na lugha lengwa husababishwa na teknolojia ya kisasa inayoingiza maneno na dhana ngeni kwa kasi kama ilivyo katika lugha ya Kiswahili. Halikadhalika, vipengele vya kitamaduni na majina ya pekee husababisha ukopaji wa moja kwa moja (kuhamisha neno la LC vile lilivyo kwena LL). Wataalamu Vinay na Derbelnet wanaamini kwamba maneno mengi ya mkopo yalipenyezwa katika lugha kupitia mkakati huu na hatimaye kukubalika kama msamiati wa lugha lengwa. Kielelezo Na. 1 kinaonesha aina hizi mbili za ukopaji.

Kielelezo Na. 1: Aina za Ukopaji
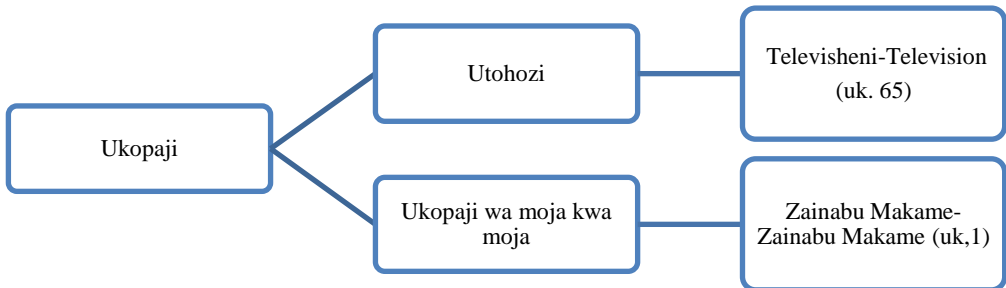
Uchanganuzi wa matini uliojenga msingi wa makala haya unaonesha kwamba aina zote za ukopaji zilitumiwa na wafasiri waliotafsiri Riwaya ya *Siku Njema* kutoka Kiswahili kwenda Kiingereza (A *Good Day*). Jedwali Na. 1 linaonesha mifano ya ukopaji wa moja kwa moja. Katika hali hii, majina ya watu, mahali na vitu yamehamishwa vile yalivyo kutoka lugha chanzi (Kiswahili) kwenda lugha lengwa (Kiingereza) kama inavyooneshwa hapa chini.

Jedwali Na. 1: Tafsiri ya Moja kwa Moja - Majina ya Watu

Lugha Chanzi (Kiswahili)	Lugha Lengwa (Kiingereza)	Ukurasa (Matini Tafsiri)
Zainabu Makame	Zainabu Makame	uk.1
Mzee Mwinyi Makame	Mzee Mwinyi Makame	uk.1
Kitwana	Kitwana	uk.36
Mwana Saumu	Mwana Saumu	uk.37
Vumilia	Vumilia	uk.12
Abdallah	Abdallah	uk12
Kongowea Mswahili	Kongowea Mswahili	uk.64
Enoch Minja	Enoch Minja	uk.23
Rahma	Rahma	uk.23
Juma Mukosi	Juma Mukosi	uk.32
Kazikwisha	Kazikwisha	uk.124
Athman	Athman	uk.34
Rehema	Rehema	uk.26
Salim	Salim	uk.40
Mzee Mapunda	Mzee Mapunda	uk.43
Mzee Uledi Makali	Mzee Uledi Makali	uk.45
Khamis	Khamis	uk.45
Rashid	Rashid	uk.63
Zawadi	Zawadi	uk.74
Amina	Amina	uk.95
Bakari	Bakari	uk. 66
Selemani	Selemani	uk.21
Mercy Macdonald	Mercy Macdonald	uk. 115
Alice	Alice	uk 113
Nambuye Pilipili	Nambuye Pilipili	uk.119
John Amon	John Amon	uk.122
Butambo	Butambo	uk.96
Daniel	Daniel	uk.96

Chanzo: Data Kutokana na Uchambuzi wa Riwaya ya *A Good Day*, 2019

Tungependa kueleza kwamba majina ya watu ni mengi katika riwaya hii. Hata hivyo, hatungeweza kuyaonesha yote ila yote yamehamishwa vile yalivyokuwa katika lugha chanzi. Vilevile, majina ya mahali yalikopwa kutoka lugha chanzi na kuhamishwa kwenda lugha lengwa vile yalivyokuwa kama inavyooneshwa katika Jedwali Na. 2 hapa chini.

Jedwali Na. 2: Tafsiri ya Moja kwa Moja - Majina ya Mahali

Lugha Chanzi (Kiswahili)	Lugha Lengwa (Kiingereza)	Ukurasa (Matini Tafsiri)
Kenya	Kenya	uk.6
Tanga	Tanga	uk.6
Tabora	Tabora	uk.23
Machui	Machui	uk. 24
Buguruni	Buguruni	uk.27
Dar es Salaam	Dar es Salaam	uk.27
Nairobi	Nairobi	uk.35
Kampala	Kampala	uk.51
Mwembe Tayari	Mwembe Tayari	uk.54
Dodoma	Dodoma	uk.58
Sumbawanga	Sumbawanga	uk.59
Arabia	Arabia	uk.67
India	India	uk.67
Mtwapa	Mtwapa	uk.67
Tanzania	Tanzania	uk.67
Tononoka	Tononoka	uk.73
Lamu	Lamu	uk.74
Uganda	Uganda	uk.74
Kengeleni	Kengeleni	uk.75
Malindi	Malindi	uk.75
Makadara	Makadara	uk.75
Murang'a	Murang'a	uk.76
Bamburi	Bamburi	uk.78
Lodwar	Lodwar	uk.79
Kisumu	Kisumu	uk.79
Changamwe	Changamwe	uk.82
Makaburini	Makaburini	uk.84
Kibarani	Kibarani	uk.80
Mlaleo	Mlaleo	uk.88
Majengo King'orani	Majengo King'orani	uk.92
Kitale	Kitale	uk.110
Makutano kwa Ngozi	Makutano kwa Ngozi	uk.111
Kisauni Msikitini	Kisauni Msikitini	uk.45

Chanzo: Data Kutokana na Uchambuzi wa Riwaya ya *A Good Day*, 2019

Majina ya mahali yalikuwa mengi, hatungeweza kuyaonesha yote. Halikadalika, tulibaini kwamba ukopaji wa moja kwa moja ulitumika katika kutafsiri vipengele vya kiutamaduni kama vile chakula, miti, gari, vinywaji, muziki, kama inavyooneshwa katika Jedwali Na. 3 hapa chini.

Jedwali Na. 3: Tafsiri ya Moja kwa Moja - Majina ya Dhana za Kiutamadumi

Lugha Chanzi	Lugha Lengwa	Maana	Ukurasa (Matini Tafsiri)
Ugali	Ugali	Chakula	uk.69
Mtondoo	*Mtondoo*	Aina ya mti	uk. 98
Coca Cola	Coca Cola	Aina ya soda	uk.111
Fanta	Fanta	Aina ya soda	uk.65
Matatu	Matatu	Aina ya gari ya abiria	uk. 110
Taarab	Taarab	Aina ya muziki	uk.5
Mwanaharamu	Mwanaharamu	Mtoto aliyezaliwa nje ya ndoa	uk.9
Msi baba	Msi baba	Asiye na baba	uk.9

Chanzo: Data Kutokana na Uchambuzi wa Riwaya ya *A Good Day*, 2019

Wataalamu mbalimbali (Leppihalmed, 1997; Aguilera, 2008; Utami na wenzake, 2018 na Hang, 2018) wamejadili suala la tafsiri ya majina. Kwa mfano, Leppihalme (1997) anapendekeza majina yatafsiriwe kwa njia tatu yaani kuacha jina bila kutafsiri, kubadilisha jina na kudondosha jina. Kulingana na Aguilera (2008), matini hutofautiana na hivyo wafasiri wanaweza kutofutiana katika namna watakavyoamua kutafsiri majina. Hii ni kwa sababu tafsiri hutegemea lengo la mfasiri au la mteja, hadhira lengwa, aina ya matini na muktadha lengwa. Hivyo, mfasiri anaweza kutafsiri majina, mfasiri mwingine akayaacha na mwingine akayadondosha kutegemea vigezo tulivyoelezea. Katika hali hii, inakuwa vigumu kutoa hitimisho la jumla ikiwa majina yanapaswa kutafsiriwa au la. Wafasiri wa Si*ku Njema* waliamua kuacha majina yote vile yalivyokuwa bila kuyatafsiri. Kulingana na Vinay na Derbelnet, mkakati wa ukopaji wa moja kwa moja kama huu wa kuhamisha majina vile yalivyokuwa katika LC hutumiwa kwa sababu zifuatazo: kutokuwepo na visawe baina ya LC na LL, kuwepo kwa dhana geni za kiteknolojia, mwandishi kuamua kusawiri ladha ya utamaduni wa lugha chanzi na kuleta athari ya kimtindo. Waandishi wa makala

Kuna aina ya pili ya ukopaji kupitia mkakati wa utohozi. Kuhusu utohozi, neno mkopo hurekebishwa kuendana na kanuni za kifonolojia na kimofolojia za lugha lengwa. Jedwali Na. 2 linaonesha mifano ya mkakati wa utohozi.

Jedwali Na. 4: Mifano ya Utohozi

Lugha Chanzi	Lugha Lengwa	Ukurasa (Matini Tafsiri)
Televisheni	*Television*	uk.65
Redio	*Radio*	uk.5
Hedimasta	*Headmaster*	uk.20
Paredi	*Parade*	Uk.20

Chanzo: Data Kutoka kwa Riwaya ya *A Good Day*, 2019

ii) Tafsiri Mkopo /Tafsiri ya Dhana (Vinay na Derbelnet, 2004)

Tafsiri ya dhana ni mkakati maalumu wa ukopaji unaohusu tafsiri ya dhana za lugha chanzi na kuingizwa katika lugha lengwa. Mfasiri huchukua hatua anapokosa visawe linganifu baina ya lugha chanzi na lugha lengwa. Vinay na Darbelnet wanaeleza kwamba neno hukopwa kutoka lugha chanzi na kusilimishwa ili liendane na muundo wa lugha lengwa kwa kubadilisha vipashio vya kifonolojia au/na vya kimofolojia. Pia, vipashio hivi hubadilishwa ili viendane na mpangilio wa kisintaksia wa lugha lengwa. Maneno mengine yaliyoundwa kupitia mkakati huu wa kutafsiri kwa mpito wa wakati hukubalika kama msamiati wa kawaida. Mifano ya maneno ya Kiswahili yaliyoundwa kupitia mkakati huu na hatimaye kukubalika kama msamiati wa kawaida ni kama vile: usiku mwema kutoka kwa *good night*, wako mwaminifu kutoka kwa *yours faithfuly*, nachukua nafasi hii kutoka kwa *I take this opportunity* na kadhalika. *Katika riwaya ya siku njema hatukuweza kupata mifano ya mkakati huu isipokuwa mfano mmoja tu.*

Jedwali Na. 5: Mifano ya Tafsiri Mkopo/ Tafsiri ya Dhana

Lugha Chanzi	Lugha Lengwa	Ukurasa (Matini Tafsiri)
Ugali	*Ugali*	uk.69

Chanzo: Data kutoka kwa Riwaya ya *A Good Day*, 2019

iii) Tafsiri Sisisi (Vinay na Derbelnet, 2004)

Tafsiri sisisi ni mkakati wa kuhamisha maana ya lugha chanzi kwenda lugha lengwa kwa kutafsiri neno kwa neno lakini kwa kuzingatia muundo wa lugha lengwa. Kuhusu mkakati huu, Vinay na Derbelnet (2004), wanaeleza kwamba, tafsiri sisisi inahusisha tafsiri ya moja kwa moja ya neno la lugha chanzi kwenda lugha lengwa. Katika matumizi ya mkakati huu, mfasiri hana nafasi kubwa ya kufuata kanuni za kiisimu za lugha lengwa. Mfasiri hutafsiri maneno kwa kuzingatia maana zake za kimsingi katika lugha chanzi. Kwa mujibu wa Aghajani na Adloo (2018), mkakati huu unafaa katika mchakato wa tafsiri baina ya lugha mbili zinazofanana, yaani lugha nasaba na zinazoshabihiana kiutamaduni.

Jedwali Na. 6: Mifano ya Tafsiri Sisisi

Lugha Chanzi (Kiswahili)	Lugha Lengwa (Kiingereza)	Ukurasa (Matini Tafsiri)
Siku njema	*A good day*	Mada/Kichwa cha Kitabu
Moyo wangu ni jangwa lisiloweza kuota mapenzi kwa mwanamke.	*My heart is a desert where love for a woman cannot grow.*	uk.41
Jumuiya ya Afrika Mashariki	*East Afrika Community*	uk. 51
Nipe nikupe	*Give and take*	uk.56
Penye nia pana njia.	*Where there is a will there is a way.*	uk. 60
Mpendaraha	*Comfort-lover*	uk.68
Mwana wa Mhunzi asiposana huvuvia.		uk. 69
Swahibu Mahabubu	*Beloved Friend*	uk. 78
Alitaka awe karibu na **kitoto** chake, akae nacho, akichuchie, akipakate,akikoshe, akiase, akilishe-muradi akipania kukitunza kama afanyavyo ndege **mzazi** kwa kinda lake kiotani.	*She wanted to be close to her baby, rock him to sleep, hold him, bathe him, guide him, and feed him-like a bird looks after its nestling.*	uk.3
Wakipigana na kuchaniana nguo hadharani bila haya	*...fought shamelessly in public, tearing each other's clothes to shreds*	Uk.1
Mti mkuu ukianguka ndege huwa mashakani.	*Woe unto the birds when the giant tree faals.*	Uk.2
Rehema ilifunga milango yake na kuzitupa funguo kusikofikika kamwe.	**Lady** *luck shut her doors aand threw away the keys.*	Uk.10
Unyasi mmoja ukitoka kwenye paa, nyumba haivuji.	*The roof does not leak because a blade of grass is missing.*	Uk.10
Gangaganga za mganga humlaza mgonjwa na matumaini.	*A doctor's continued treatment gives hope to the patient.*	Uk.12
Nyimbo zote	Zilitafsiriwa kwa mkakati wa tafsiri sisisi	uk.13, 35, 65-66
Mashairi yote	Mashairi yote yalitafsiriwa sisisi	Uk. 4, 45, 90,101,12o na 140-141
Barua zote	Barua zote zilitafsiriwa kwa kutumia mkakati wa tafsiri sisisi	uk. 34,96-97, 99-100, 125-126

Chanzo: Data kutoka kwa Riwaya ya *A Good Day*, 2019

Kama ilivyokuwa katika mikakati ile mingine, mkakati huu umetumika kwa wingi. Hivyo, hatungeweza kuionesha mifano yote kwa kubanwa na nafasi.

Vinay na Derbelnet wanashauri kwamba ikiwa mfasiri amejaribu kutumia mikakati mitatu ya mwanzo na kutambua kwamba haikubaliki katika muktadha wa kipengele anachotafsiri, basi hatua nyingine ni kutumia mikakati isiyo ya moja kwa moja. Miongoni mwa mikakati katika mkakati huu ni uhamishaji, ubadilishaji, usawe na tasiri maana.

2. Mkakati Jumla

Mkakati jumla hutumiwa mara nyingi kutafsiri vipashio vikubwa kuliko neno na kirai. Kuhusu mkakati huu wa jumla, Reza (2018) anaeleza kwamba mfasiri anaweza kukabiliana na miundo tofauti ya lugha chanzi na lugha lengwa ambayo haiwezi kuruhusu uhamishaji wa mtindo bila kuvunja sheria za kisintaksia na kileksia za lugha chanzi. Kwa hivyo, mfasiri hulazimika kutumia mikakati ambayo si ya kawaida ili kuweza kukabiliana na changamoto hizo. Mkakati huu ulibainishwa na Vinay na Derbelnet kuwa mkakati wa jumla au usio wa moja kwa moja ambao una mikakati minne chini yake kama ifuatavyo:

i) Uhamishaji (Vinay na Derbelnet, 2004)

Uhamishaji unahusisha kubadilisha kutegoria za maneno kutoka lugha chanzi kwenda lugha lengwa bila kubadili maana ya ujumbe. Msingi wa mkakati wa tafsiri wa uhamishaji ni kwamba dhana yoyote inaweza kuelezwa kwa njia tofauti bila kuathiri ujumbe uliokusudiwa. Katika mchakato huu, mfasiri anaweza kubadili kitenzi katika lugha chanzi na kuwa kivumishi katika lugha lengwa, nomino kuwa kitenzi, kubadili hadhi ya neno kutoka kiima kwenda yambwa au kutoka neno kwenda kirai, kubadili ngeli ya nomino, kubadili kutoka umoja kwenda wingi na kinyume chake na matumizi ya maneno zaidi ya moja. Halikadhalika, uhamishaji unaweza kutenganisha maneno yaliyounda neno moja na kuwa maneno mawili yanayojitegemea. Wataalamu Vinay na Derbelnet wanatofautisha aina mbili za uhamishaji, uhamishaji wa lazima na uhamishaji wa hiari. Kuhusu matumizi ya mkakati huu, hadhi ya maneno katika LC inaweza kubadilika. Hata hivyo, mfasiri lazima ahakikishe maana haibadiliki. Jedwali Na. 7 linaonesha matumizi ya mkakati wa uhamishaji katika tafsiri ya *A Good Day*.

Data katika Jedwali Na. 7 inaonesha kwamba mkakati wa uhamishaji umetumika hivi kwamba maneno na dhana zimehama kutoka kategoria moja kwenda nyingine. Kwa mfano, neno moja katika lugha chanzi kutafsiriwa na kuwa maneno mawili katika lugha lengwa kama vile: *akipakate* kwenda *hold him*, *akiokoshe* kwenda *bath him*, *akiase* kuwa *guide him* na kadhalika. Aidha, kuna kubadilika kwa aina ya maneno ya lugha chanzi kuchukua kategoria nyingine katika lugha lengwa. Kwa mfano, *ukewenza* ni dhana ila inatafsiriwa *co-wife* ambalo ni jina. Pia, neno *redioni* ni kielezi lakini tafsiri yake *like a redio* inakuwa tashbihi.

Jedwali Na. 7: Mifano ya Mkakati wa Uhamishaji

Lugha Chanzi	Kategoria ya Neno	Lugha Lengwa	Kategoria ya Neno	Ukurasa (Matini Tafsiri)
Mpendaraha	Neno moja	*Comfort-lover*	Maneno mawili yaliyounganishwa na kistari	uk.68
Akipakate	Neno moja	*Hold him*	Maneno mawili	uk.3
Akikoshe	Neno moja	*Bath him*	Maneno mawili	uk.3
Akiase	Neno moja	*Guide him*	Maneno mawili	uk.3
Akilishe	Neno moja	*Feed him*	Maneno mawili	uk.3
Ukewenza	Dhana	*Co-wife*	Nomino	uk.1
Redioni	Kielezi	*Like a redio*	Smile	Uk.5

Chanzo: Data Kutokana na Uchambuzi wa Riwaya ya *A Good Day*, 2019

ii)   **Ubadilishaji (Vinay na Derbelnet, 2004)**

Ubadilishaji ni mkakati unaohusisha kubadilishwa kwa mtazamo uliokuwepo katika lugha chanzi ili kukidhi mahitaji ya hadhira lengwa na muundo wa lugha lengwa. Vinay na Derbenet (2004) wanaeleza kwamba mikakati mingineyo haiwezi kutumiwa kuhawilisha ujumbe kutoka lugha chanzi kwenda lugha lengwa. Kwa hivyo, mfasiri hulazimika kuunda mazingira mapya ambayo yanaweza kuwakilisha ujumbe wa lugha chanzi. Hali hii huzua usawe wa kimuktadha na wala si usawe unaojitokeza katika ulinganishaji au usinonimia. Ubadilishaji unahusu kubadilishwa kwa muundo wa ujumbe. Mfasiri huwa na uhuru wa kuufinyanga ujumbe wa lugha chanzi na kuuhawilisha kwa njia tofauti huku akidumisha maana iliyokusudiwa. Vinay na Derbelnet wanatofautisha aina mbili za ubadilishaji, ubadilishaji ulio huru na ubadilishaji usio huru (Aghajani na Adloo, 2018). Kwa mfano, mfasiri hana uhuru wa kubadili kipashio cha lugha chanzi kilichokuwa chanya na kukifanya kuwa hasi katika lugha lengwa. Mkakati huu unatumika katika vipashio vikubwa vya lugha kama vile sentensi, aya au matini nzima. Huu ndio mkakati ambao umetumiwa kutafsiri matini za kidini na vipengele vingine vya kifasihi (Aghajani na Adloo, 2018). Jedwali Na. 8 linaonesha mifano ya sentensi zilizotafsiriwa kwa kutumia mkakati wa ubadilishaji.

Jedwali Na. 8: Mifano ya Mkakati wa Ubadilishaji (Katika Sentensi)

Lugha Chanzi	Lugha Lengwa	Ukurasa (Matini Tafsiri)
Dau la mnyonge haliendi **joshi.**	*A por man's boat **sails slowly**.*	uK.2
Kama moto katika **kichaka kikavu**	*Like **bushfire***	uk.3
Si Dar es Salaam **si** Nairobi **si** Kampla **si** Singida **si** Kigoma **si** Lamu	Dar es Salaam, Nairobi, Kampala, Singida, Kigoma, Lamu	uk.3
Shoga zake mama	*...My mothers female friends*	uk.11
Ni kama mtu atakaye kupika ugali akakosa sufuria.	It was like wanting to cook without the cooking pot.	uk.38

Chanzo: Data Kutokana na Uchambuzi wa Riwaya ya *A Good Day*, 2019

Vilevile, katika vipashio vikubwa zaidi, wafasiri walitumia mkakati wa ubadilishaji. Kwa mfano, katika uk. 3 katika matini chanzi mwandishi alitumia mtindo wa kishairi na katika hali ya udogo kuelezea mamake Kongowea Mswahili alivyojitolea kumlea mwanawe. Mwandishi anasema:

> Alitaka awe karibu na **kitoto** chake, akae nacho, akichuchie, akipakate, akikoshe, akiase, akilishe-muradi akipania kukitunza kama afanyavyo ndege **mzazi** kwa kinda lake kiotani.

> **Tafsiri ya Kiingereza**: *She wanted to be close to her baby, rock him to sleep, hold him, bathe him, guide him, and feed him-like a bird looks after its nestling.*

Matumizi ya uradidi wa '*aki*' yana dhima ya kiushairi na kimsisitizo ambao ni mtindo wa mwandishi wa matini chanzi. Hata hivyo, ladha na mvuto huu wa kishairi na kimtindo unapotea katika matini tafsiri. Kutokana na tofauti za kimuundo baina ya Kiswahili na Kiingereza, wafasiri walishindwa kudumisha mtindo huu na kutafsiri tu katika lugha ya kawaida. Hata kama kuna uradidi wa neno '*him*' mvuto uliokuwepo katika matumizi ya 'ki' na kuelezea katika udogo wa mtoto kuwa kitoto uliondolewa kwa kufanyiwa mabadiliko. Ubadilishaji huu ulitokana tofauti za lugha chanzi na lugha lengwa.

Aidha, katika uk. wa 46 aya ya pili katika matini tafsiri, ushauri wa Kitwana kwa mpwa wake Kongowea Mswahili unachukua muundo wa kimtindo wa unyambuaji wa maneno ya Kiswahili. Hata hivyo, mtindo huu haungeweza kudumishwa katika matini tafsiri kutokana na tofauti za kimuundo baina ya Kiswahili na Kiingereza. Hivyo, wafasiri walibadilisha mtindo huo na kutumia maneno ya kawaida mradi ujumbe wa kimuktadha umedumishwa kama inavyooneshwa katika mfano ufuatao:

Matini Chanzi: Hurumia wa kuhurumiwa. Msaidie wa kusaidiwa. Ukitumwa tumika.

Matini Tafsiri: *Be kind to the destitute. Help those in need. When you are sent, go*.

Kwa kurejelea tafsiri hii, tunaona kwamba mtindo wa mwandishi asilia wa kuweka muwala na ushikamani wa maneno umepotea. Hata hivyo, ubadilishaji huu haukubadili maana iliyokusudiwa. Ni muhimu kueleza kwamba mkakati wa ubadilishaji unahusisha kupangua, kudondosha, kuongeza vipengele vya lugha.

iii) Usawe (Vinay na Derbelnet, 2004)

Msingi wa tafsiri ni kuhakikisha maana ya lugha chanzi imehawilishwa kwenda lugha lengwa kwa mwelekeo unaodumisha athari ileile. Hivyo, mfasiri hutumia mkakati wa usawe ili kufanikisha uhamishaji wa maana mbadala. Usawe kwa mujibu wa Vinay na Derbelnet (2004) ni mkakati unaotumiwa na mfasiri ili kuonesha ulinganifu wa ujumbe wa lugha chanzi na lugha lengwa. Ni muhimu kusisitiza kwamba hali hii inaweza kuchangia matini moja kutafsiriwa kwa njia tofauti na wafasiri wawili tofauti. Kiini cha tafsiri inayotumia mkakati wa usawe ni kudumisha ujumbe uleule lakini katika muktadha wa hadhira lengwa na lugha lengwa. Mifano ya matumizi ya mkakati wa usawe ni kama inavyooneshwa katika Jedwali Na. 9.

Kwa kurejelea data katika Jedwali Na. 9, mkakati wa usawe ulitumiwa kutafsiri maneno: *mama, baba, kaka, shangazi* n.k. Vilevile, mkakati huu ulituimika kutafsiri methali na misemo. Methali na misemo ni vipengele vya kiutamaduni na hakuna lugha moja inayolingana au kufanana katika amali za kiutamaduni. Kwa mujibu wa Venuti (2012), historia ya tafsiri inajengeka katika msingi wa usawe na uamilifu. Anaeleza kwamba fasili ya usawe huelezwa kwa kutumia dhana kama vili '*usahihi', 'utoshelevu', 'ulinganifu'* na '*uaminifu.*' Hivyo, lengo kuu la matumizi ya mkakati wa usawe ni kuweza kudumisha athari ileile ya ujumbe wa lugha chanzi kwa hadhira lengwa. Tafsiri za methali na semi ni mifano ya matumizi ya mkakati wa usawe ambapo mfasiri anahitajika kuzingatia usawe au ulinganifu ili kudumisha athari ileile kwa wapokezi wa lugha lengwa.

Kulingana na Nykyri (2010), dhana ya usawe ni dhana pana. Anabainisha aina nne za usawe: usawe kamilifu[1], usawe nusu[2], usawe kwa upana[3] na usawe

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[1]Tafsiri ya *Complete equivalance*

[2]Tafsiri ya *partial equivalence*

[3]Tafsiri ya *broad equivalence*

finyu[4]. Kwa mujibu wa Nykyri, usawe kamilifu hutokea wakati dhana husika zinapolingana kimaana hivi kwamba zinarejelea kitu kimoja kilichoko katika lugha chanzi na lugha lengwa. Kuhusu usawe nusu, anaeleza kwamba dhana hutofautiana katika lugha chanzi na lugha lengwa. Aidha, dhana inaweza kuwepo katika lugha moja (chanzi) na kutokuwepo katika lugha nyingine (lengwa). Usawe mpana unahusu dhana katika lugha chanzi kuwakilishwa na kundi la dhana au maneno katika lugha lengwa.

Jedwali Na. 9: Mifano ya Mkakati wa Usawe

Lugha Chanzi	Lugha Lengwa	Ukurasa (Matini Tafsiri)
Baba	*Father*	
Mama	*Mother*	
Kaka	*Brother*	
Shangazi	*Aunt*	
Mama Mdogo	*Aunt*	
Babu	*Grand Father*	
Bibi	*Grand Mother*	
Baba Mdogo	*Uncle*	
Baba Mkubwa	*Uncle*	
Mjomba	*Uncle*	
Binamu	*Cousin*	
Kitanda usichokilalia hujui kunguni wake.	*It is the wearer who knows where the shoe pinches.*	*uk.16*
…kungekuwa sawa na kutafuta sindano ndogo katika shamba kubwa la ngano.	*...was tantamount to searching for a needle in a haystack.*	*uk.18*
Yaliyopita si ndwele tugange yajayo.	*It is not good to open old woulds.*	*uk.33*
Hatimaye utando uliotandia ufumbuzi wa fumbo la babangu ulianza kutanduka.	*At last, the riddle regarding my father began to unravel.*	*uk.33*
Kisha akageukajoka la mdimu lichungao watundao.	*Latr she became a dog in the manger.*	*uk.33*
Mgalla muue na haki yake umpe.	*Give credit where it's due.*	*uk.36*
Afadhali kulala katika nyumba ivujayo kuliko kuishi na mwanamke mkorofi.	*Better sleep under a leaking roof than live with a difficult woman.*	*uk.40*
Msiri kama kaburi	*Silent as the grave*	*uk.44*

Chanzo: Data Kutokana na Uchambuzi wa Riwaya ya *A Good Day*, 2019

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[4]Tafsiri ya *narrow eqivalence*

Kuhusu usawe unaokaribiana[5], Panou (2013) naeleza kwamba ni dhana inayotumiwa kuonesha kwamba neno au dhana katika lugha chanzi inaelezwa kwa dhana au neno jingine katika lugha lengwa sawa na hilo lakini lisilolingana. Hii hutokana na tofauti za kiisimu na kiutamaduni ambapo dhana huenda ikakosa kisawe linganifu bainaya lugha chanzi na lugha lengwa. Usawe wa kisemantiki hujitokeza sana katika kamusi. Usawe wa kipragmatiki hudhihirika katika matumizi halisi ya lugha na katika muktadha.

iv) Urekebishaji (Vinay na Derbelnet, 2004)

Urekebishaji ni mkakati unaohusisha kuunda upya ujumbe wa lugha chanzi ili uweze kukubalika katika muktadha wa hadhira lengwa. Mfasiri huchukua uamuzi wa aina hii anapobaini kwamba ujumbe wa lugha chanzi hauwezi kueleweka katika muktadha wa lugha lengwa. Urekebishaji (*adaptation*) kwa mujibu wa Vinay na Derbelnet (2004) ni mkakati unaotumiwa katika muktadha ambapo kinachoelezwa katika lugha chanzi hakipo katika muktadha na utamaduni wa lugha lengwa. Hivyo, mkakati huu hutumiwa na mfasiri anapobaini kuwa kuna pengo baina ya lugha chanzi na lugha lengwa. Urekebishaji hutumiwa katika kufasiri mwelekeo wa ujumbe kwa ujumla na wala si vipashio vya lugha. Uchambuzi linganishi baina ya matini chanzi na matini tafsiri unaonesha kwamba wafasiri waliegemea kuwa waaminifu kwa kiasi kikubwa katika kutafsiri kutoka Kiswahili kwenda Kiingereza. Kuna vipengele vingi vya utamaduni kama methali, semi, tashbihi na sitiari ambavyo badala ya kupewa visawe vyake vilitafsiriwa sisisi. Hivyo, mkakati wa urekebishaji haukuwa na nafasi katika tafsiri ya *Siku Njema* kwenda *A Good Day*.

Kama tulivyoeleza awali, urekebishaji unahusu kuundwa upya kwa ujumbe ili uweze kukitwa katika utamaduni na muktadha wa hadhira lengwa. Katika tafsiri ya *Siku Njema* kwenda *A Good Day*, kuna ugenishaji mwingi ambapo vipengele vya utamaduni wa mswahili au mwafrika kwa jumla vimehamishwa vile vilivyo na kuingizwa katika lugha ya Kiingereza. Mfasiri alijikita katika kuwasilisha yaliyomo katika *Siku Njema* na wala si kuegemea muktadha wa hadhira lengwa.

Tathmini ya Uteuzi wa Mikakati ya Tafsiri ya *A Good Day*

Waandishi wa makala haya wamebaini kwamba wafasiri walihamisha majina yote ya watu, mahali na vitu kama yalivyokuwa kutoka lugha chanzi kwenda lugha lengwa kupitia mkakati wa ukopaji wa moja kwa moja. Kwa kufanya hivyo waliweza kuhamisha utamaduni wa kiafrika hususan wa mswahili na kuuweka

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[5]Tafsiri ya *near equivalence*

katika muktadha wa Kiingereza. Kulingana na Mwansoko na wenzake (2015), tafsiri ya aina hii ni nyenzo mojawapo ya kusambaza utamaduni. Hivyo, mkakati wa ukopaji wa moja kwa moja ulitumika kwa kiwango cha juu katika tafsiri ya majina. Vilevile, mkakati wa tafsiri sisisi ulitumika kwa kiwango cha juu katika kutafsiri vipengele vya kiutamaduni hususan methali, misemo, tashbihi na sitiari. Tafsiri ya moja kwa moja ya vipengele vya kiutamaduni hupotosha ujumbe. Hii ni kwa sababu hakuna lugha mbili zinazolingana kiutamaduni. Ingefaa kama wafasiri wangejitahidi kupata visawe linganifu vya lugha lengwa ambavyo vingeweza kuakisi muktadha wa lugha lengwa na hadhira lengwa. Vipengele vya kiutamaduni kama vile methali na semi hufungamana na utamaduni na mazingira ya jamii husika hivyo huenda visieleweke katika mazingira ya jamii ya lugha lengwa. Kuhusu tafsiri ya methali na misemo, Toury (2000) anaeleza kwamba katika mchakato wa kutafsiri, vipengele vya kiutamaduni haviwezi kupuuzwa. Anatoa mifano ya vipengele hivi kama vile misemo, methali na sitiari. Kulingana na Rubianti (2019), tafsiri faafu ya semi na methali ni kupata kisawe katika lugha lengwa ambacho kitalingana kimaana na cha lugha chanzi.

Kwa mujibu wa Baker (2007), kuna aina nne za mikakati ya kutafsiri methali na misemo. Mosi, kutafsiri kwa kutumia methali au semi unayolingana kimaana na kimuundo (usawe). Pili, kutafsiri kwa kutumia methali au semi zenye maana sawa lakini zinazotofautiana kimuundo. Tatu, kufafanua maana ya semi au methali. Mkakati huu hutumiwa iwapo hakuna semi na methali zinazolingana baina ya lugha chanzi na lugha lengwa. Nne, kutafsiri kwa kuondoa au kuacha bila kutafsiri. Mfasiri huchukua hatua hii anapokosa kisawe na anapotambua kwamba semi au methali husika haiwezi kufafanuliwa. Vilevile, anaweza kuacha bila kutafsiri kwa sababu zake mwenyewe. Kwa mfano, Kongowea Mswahili akionesha jinsi mambo yalivyomwendea mrama anasema *'Rehema ilifunga milango yake na kuzitupa funguo kusikofikika kamwe'*. Tamathali hii ya semi (sitiari/uhaishaji) imetafsiriwa kwa mkakati wa tafsiri sisisi na kuwa*, **'Lady luck shut her doors and threw away the keys'.** *Tafsiri hii imepotosha ujumbe uliokusudiwa kwa kuwa neno Rehema halikutumiwa kama jina la mwanamke katika muktadha wa matini chanzi kama ilivyotafsiriwa katika matini lengwa. Mifano ya aina hii ni mingi sana ila hatungeweza kuichanganua yote katika makala haya tumeonesha baadhi katika Jedwali Na. 5.

Aidha, waandishi wa makala haya wamebaini kwamba mkakati wa usawe ulitumiwa kwa kiwango cha juu sana. Kazi kubwa ya mfasiri huwa ni kutafuta visawe baina ya lugha chanzi na lugha lengwa vitakavyofanikisha uhawilishaji wa ujumbe wa mwandishi asilia kwa njia inayofaa. Hivyo, wafasiri walichukua mwelekeo wa kuwa waaminifu katika matini chanzi na kutumia mkakati wa usawe kuhawilisha ujumbe wa lugha chanzi kwenda lugha lengwa. Pia, mkakati mwingine uliotumiwa ni wa ubadilishaji na uhamishaji ili kukidhi tofauti za kimuundo baina ya Kiswahili na Kiingereza. Mkakati wa utohozi ulitumiwa kwa

kiasi kidogo sana. Katika kitabu kizima tulipata mifano minne tu kama inavyooneshwa katika Jedwali Na. 4. Hii ni kwa sababu utohozi hutokana na dhana ambazo hazipo katika lugha lengwa kama vile za kisayansi na kitekinolojia. Maneno ya aina hii hukopwa na kurekebishwa ili yaendane na muundo wa lugha pokezi (lengwa). Imebainika kwamba Kiswahili hukopa dhana nyingi za kisayansi na kitekinolojia kutoka kwa Kiingereza na si kinyume chake. Hivyo, kwa kuwa tafsiri imefanyika kutoka Kiswahili kwenda Kiingereza, mkakati wa utohozi haukuwa na nafasi. Mifano minne tuliyotoa ya utohozi ni maneno ya Kiingereza yaliyokopwa na kutoholewa kwenda Kiswahili na wala si ya Kiswahili asilia. Mkakati wa urekebishaji haukutumika, na kama tulivyoeleza awali, wafasiri walitumia mkabala wa kuwa na uaminifu kwa matini chanzi hivyo hawakufanyia marekebisho mtazamo wa mwandishi asilia. Halikadhalika, mkakati wa tafsiri dhana au tafsiri mkopo hukutumika. Utafiti uliojenga msingi wa makala haya umebaini kwamba ingawa wataalamu wanatumia istilahi tofauti, wataalamu hawa wanakubaliana kwamba kuna aina kuu mbili za mikakati ya tafsiri, yaani inayotumiwa kutafsiri vipengele vidogo na inayotumiwa kutafsiri matini zima. Hivyo, tunapendekeza kwamba ni muhimu kutumia istilahi ya mikakati ya jumla na mikakati ya moja kwa moja ili kujumuisha mikakati na mbinu pamoja na kuondoa mkanganyiko uliopo kuhusu matumizi ya mbinu za tafsiri na mikakati ya tafsiri. Hali hii tunaifafanua kwa kutumia Kielelezo Na.2 na Kielelezo Na. 3 vinavyofafanua kwamba wataalamu hutumia istilahi tofauti kuelezea mikakati ya tafsiri na mbinu za tafsiri. Vilevile, wanaonesha kukubaliana kwamba kuna mikakati ya aina mbili yaani inayotumiwa kutafsiri vipashio vidogo na inayotumiwa kutafsiri matini nzima.

Kielelezo Na. 2: Mikakati iliyo chini ya Mkakati Mahususi

Chanzo: Waandishi, 2019

Kielelezo Na. 3: Mikakati iliyo chini ya Mkakati Mkuu wa Jumla

Chanzo: Waandishi, 2019

Hitimisho

Makala haya yamebaini kwamba uteuzi wa mikakati ya tafsiri ina athari chanya na hasi katika uhawilishaji wa ujumbe. Mikakati iliyotumiwa ilifanikiwa kuhawilisha ujumbe wa mwandishi kwenda lugha lengwa kwa njia inayofaa lakini pia ilikuwa na athari hasi kwa kupotosha ujumbe kama ilivyoelezwa hapo awali hususan matumizi ya mkakati wa tafsiri sisisi katika tafsiri ya vipengele vya kiutamaduni. Wafasiri wanapaswa kuwa na weledi wa uteuzi wa mikakati ya tafsiri inayofaa katika kuhawilisha ujumbe kwa njia inayofaa na sadifu. Suala la uteuzi wa mikakati ya tafsiri ni la msingi katika mchakato wa tafsiri ambalo linahitaji kutiliwa maanani na wafasiri, wasomi na watafiti katika uga wa tafsiri.

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Mtagusano wa Uforensiki na Riwaya ya Kiswahili: Mfano kutoka Riwaya ya 'Mzimu wa Watu wa Kale'

Neema Julius Luhwago
Chuo Kikuu cha Dodoma

Ikisiri

Makala haya yanahusu mtagusano wa uforensiki katika riwaya ya Kiswahili. Pia, yanaonesha namna taaluma ya uforensiki inavyojitokeza katika riwaya ya Kiswahili na kuonesha mtagusano ambao umejenga maudhui na fani katika riwaya ya *Mzimu wa Watu wa Kale* kwa kujikita katika vipengele vya: wahusika, msuko wa matukio, muktadha, matumizi ya lugha, mgogoro na mtindo wa usimulizi wa kiforensiki. Aidha, makala haya yanatambulisha uhusiano uliopo kati ya taaluma ya Uforensiki na Fasihi katika kufikisha ujumbe kwa jamii husika. Makala haya yatatumia nadharia ya mwingiliano matini ambayo itasaidia kuweka bayana namna taaluma ya uforensiki inavyojitokeza katika riwaya ya Kiswahili. Makala haya pia, yataibua tafakuri mpya ya riwaya ya Kiswahili na uforensiki itakayoleta chachu kwa wanataaluma na wahakiki wa kazi za fasihi katika zama hizi za Sayansi na Teknolojia.

Maneno Muhimu: Mtagusano, Forensiki, Teknolojia, Fasihi, Riwaya

Utangulizi

Riwaya ya Kiswahili imekuwa ikihakikiwa na kutafitiwa na wanataaluma wa fasihi kwa kuibua dhana na mitindo mbalimbali katika fani na maudhui ya riwaya. Dhana kama vile ufutuhi, upelelezi zinginezo zimekuwa zikiibuliwa kwenye kutazama maudhui hususani dhamira kama vile, mapenzi, ujasusi, upelelezi, uhujumu uchumi, uongozi na zinginezo. Katika fani, uhakiki na tafiti nyingi zimekuwa zikiangalia msuko wa matukio, wahusika, madhari na mtindo n.k. Madumulla (2009), anaielezea riwaya ya Kiswahili katika mikondo yake ambayo ni mikondo ya kisafari na kimaadili mfano wa riwaya hizo ni *Uhuru wa Watumwa*, *Kusadikia na Kufikiria*. Mkondo wa kiethnografia una riwaya kama *Bwana Myombekere na Bibi Bugonoka*. Mkondo wa kihalifu na kipelelezi una mifano ya riwaya kama vile *Mzimu wa Watu wa Kale*, *Kosa la Bwana Msa*, *Simu ya Kifo*, *Njama, Hofu* na zinginezo. Mkondo wa kijamaa, mkondo wa uhalisia teti, mkondo wa kitafakari na mkondo wa ufungwa. Zaidi ya hayo, anafafanua aina za riwaya ya Kiswahili ambazo ni riwaya ya kitawasifu, riwaya ya kiwasifu,

riwaya ya kimaadili, riwaya ya kihistoria, riwaya ya kielimu, kisaikilojia, kimapinduzi, kifalsafa na riwaya pendwa. Makala haya yanaeleza mtagusano uliopo kati ya uforensiki na riwaya ya Kiswahili ambao unajitokeza katika riwaya ya *Mzimu wa Watu wa Kale*. Katika sehemu inayofuata, nimefafanua istilahi muhimu zinazoendana na mtagusano na uforensiki.

Mtagusano

Kamusi ya Kiswahili Sanifu (2013) toleo la 3, inafasili neno mtagusano kuwa ni hali ya vitu viwili kuingiliana. Katika makala haya tunazungumzia mwingiliano wa uforensiki na fasihi unaojipambanua kupitia riwaya ya Kiswahili.

Uforensiki

Eckert (1992) ameelezea uforensiki kuwa ni taaluma ihusuyo kumtambua mhalifu kwa njia ya kisayansi kama vile uchunguzi wa alama za vidole na vithibiti halisi kama vile vipimo vya kibiolojia, nywele, udongo na vitu vingine vilivyoachwa katika eneo ambalo uhalifu ulifanyika. Kwa mfano, polisi hutumia vipimo maalum ili kujua kiwango cha kilevi kwa dereva aliyesababisha ajali. Katika hili, Eckert aliandika, "*Alcohol intoxication is one of the most frequent causes of accidents presented.*" (Tafsiri yetu) "Mara nyingi, ulevi ni moja kati ya vyanzo vya ajali zinazoripotiwa." Akielezea maendeleo katika sayansi ya uforensiki, Eckert anasema,

> *Modern forensic sciences and their practical applications originated in the middle of the nineteenth century. Previously, because of lack of sophistication in chemistry, physics, biology, and medicine, investigation of trace evidence and suspicious poisoning deaths was largely subjective, which led to great controversy and legal challenges during court trials.* Eckert (1992: 21).

> Sayansi ya uforensiki wa kisasa na matumizi yake yalianza katikati ya karne ya 19. Kabla ya hapo, kutokana na uduni katika taaluma za kemia, fizikia, biolojia na tiba, uchunguzi wa ushahidi ashiria na mahisio ya vifo vinavyosababishwa na sumu villikuwa tegemezi, hali iliyopelekea changamoto za kisheria katika utoaji wa hukumu mahakamani. (Tafsiri yangu)

Naye Bondergaard (2017) anaeleza kuwa neno uforensiki limetokana na neno la kilatini "*forensis*" lenye maana ya "f*orum*" lenye maana ya jukwaa la kujielezea. Hivyo, ni ujuzi wa kuzungumza katika mihadhara ya kisiasa au mahakama. Anaendelea kusema kwamba matumizi ya uforensiki yanajibainisha zaidi katika mahojiano ya kimahakama yanayohusiana na maarifa ya kisayansi yanayodadavua viashiria vya matendo ya kihalifu na kuleta ushahidi. Jambo tunaloliona hapo ni uhusishwaji wa matumizi ya lugha na sayansi katika ufafanuzi wa uthibitisho wa matendo ya kihalifu yanayotakiwa kutolewa

hukumu. Matumizi hayo ya mahojiano ndiyo yaliyosababisha kutokea kwa uforensiki katika lugha.

Kwa mantiki hiyo, tunaona jinsi ambavyo taaluma ya uforensiki inavyojitokeza katika lugha na kuweza kutumika katika uchunguzi wa uhalifu utokanao na lugha ya mazungumzo au maandishi. Fasihi andishi hujipambanua katika tanzu kuu tatu ambazo ni ushairi, riwaya na tamthiliya. Katika makala haya tunajikita katika riwaya hususan ya Kiswahili na kuchunguza mtagusano wa uforensiki katika riwaya teula za Mohamed Said Abdula ambazo ni Mzimu wa Watu wa Kale na Kosa la Bwana Msa. Uchaguzi wa riwaya hizi umetokana na kwamba ni miongoni mwa riwaya zinazojipambanua katika mkondo wa kihalifu (Madumulla, 2009) kutokana na maudhui yake ya ujasusi, ujambazi, upelelezi n.k.

Malcolm (2017) anaeleza kuwa hivi karibuni uforensiki umeanza kujitokeza kwenye sarufi ya lugha katika kutambua, kubainisha, kuainisha na kutathmini uhalisi wa jambo kwa kutumia mbinu za kisayansi na teknolojia ili kupata ushahidi thabiti kuhusu jambo fulani katika jamii. Malcolm na wenzake (2017:14) wameandika kuwa:

> "*Forensic linguistics is a sub-field of linguistics that is particularly engaged with professional and institutional interaction in legal context. At the heart of linguistics are the basic building blocks of language, its sounds, words, grammar, meanings and functions: phonetics, phonology, lexis, syntax, semantics, and pragmatics, which we use to describe what we see*"

> Isimu forensiki ni tawi mojawapo la isimu linaloshughulikia mtagusano wa kitaaluma na kitaasisi katika muktadha wa kisheria. Msingi wa isimu umejengwa na viamba jengo vya lugha ambavyo ni sauti, maneno, sarufi, maana na matumizi: fonetiki, fonolojia, leksika, sintaksia, semantiki na pragmatiki, ambavyo tunavitumia kuelezea kile tunacho kiona." (Tafsiri yetu).

Katika isimu, uforensiki unajitokeza zaidi katika uchunguzi wa uhalifu utokanao na lugha ya mazungumzo au maandishi, aghalabu kwenye masuala ya kisheria. Uchunguzi huo hufanyika kwenye viambajengo vya lugha ambavyo upekee wake unajibainisha kwa mtu yeyote anayetumia lugha ya mazungumzo au maandishi.

Vilevile, tunapoitazama fasihi kama tawi la sanaa linalotumia lugha katika kufikisha ujumbe wake kwa jamii iliyokusudiwa, maana na matumizi ya lugha hujipambanua katika fani na maudhui. Mtunzi au Msanii wa kazi ya fasihi huweza kuelezea mawazo yake katika msuko wa matukio wenye kutumia viambajengo vya lugha ambavyo hufafanua visa vinavyoijenga kazi ya sanaa. Matumizi ya lugha katika fasihi hujitokeza kwenye mazungumzo na maandishi ambapo ndipo

tunapata fasihi simulizi na fasihi andishi. Fasihi andishi inajengwa na tanzu kuu tatu ambazo ni ushairi, riwaya na tamthiliya.

Kuhusu Uforensiki katika fasihi, Bondergaard (2017) amejadili jinsi kazi ya fasihi inaweza kuwa ya uforensiki. Kwa mantiki hii, kazi za fasihi zenye uforensiki zinaeleza kumbukumbu za matukio ya kihalifu na kuonesha namna ya kutambua umuhimu wa wahanga. Akitofautisha uforensiki katika kazi ya fasihi na ule wa mahakamani, Bondergoard (2017:5) anasema kuwa

> "*When the interpretation or presentation of evidence takes place in a literary work rather than in the courtroom, the evidence is, of course, interpreted according to a different logic. In the courtroom, forensics— as the art of the forum—tries to establish the facts about the event(s) in question and present them to the forum, potentially leading to conviction (or acquittal). In a forum surrounding a work of art the more general meanings raised by the particulars of the representation are exercised by the reader (see, for instance, Walsh 2007, 50).*

> Uwasilishaji wa ushahidi unapotolewa katika kazi za kifasihi badala ya mahakamani, ushahidi huo hufasiriwa kulingana na mantiki tofauti tofauti. Katika mahakama, uforensiki kama kiini cha sanaa jukwaani hujaribu kubaini ukweli kuhusu tukio au matukio husika na kuyawasilisha jukwaani ili kutoa hukumu au kuachwa huru. Maana ya jumla ya kazi ya sanaa inayowasilishwa jukwaani ndio inayozingatiwa na msomaji (Walsh, 2007:50). (Tasfsiri yetu)

Wataalamu wa fasihi na wahakiki wa kazi za fasihi, kwa muda mrefu, wamefanya tafiti kuhusu riwaya ya Kiswahili, hususani riwaya zenye matukio ya kihalifu, upelelezi na ujasusi na kuziona kuwa ni riwaya za kipelelezi au za mkondo wa kihalifu. Mlacha (1989, Madumula (2009) na Senkoro (1987) ni miongoni mwa wana taaluma waliotafiti na kuihakiki riwaya ya Kiswahili hususan riwaya zenye matukio ya kijasusi, ujambazi na mauaji kuziona kuwa ni riwaya za kipelelezi. Makala haya yanalenga kupanua mawanda ya uhakiki wa riwaya ya Kiswahili kwa kuichunguza riwaya ya *Mzimu wa Watu wa Kale* ili kuonesha uforensiki unavyojitokeza na upelelezi, ukiwa ni miongoni mwa vipengele vya mbinu za kiforensiki. Aidha, yanaibua mtazamo mpya wa riwaya ya Kiswahili na uforensik**i.**

Dhana ya Riwaya

Senkoro (1982) anafasili riwaya kuwa ni hadithi ndefu ya kubuni yenye visa vingi, wahusika zaidi ya mmoja na yenye mazungumzo yanayozingatia kwa undani na upana maisha ya jamii. Anaendelea kwa kusema kuwa riwaya inatoa picha yote ya ujumla wa maisha ya mtu toka nyumbani hadi katika kiwango cha taifa na hata dunia nzima.

Mlacha na Madumulla (1991) wanafasili riwaya kuwa ni hadithi iliyotungwa ambayo ina urefu wa kutosha, visa vinavyooana na kando na kuzingatia suala la muda. Kuhusu ukubwa, riwaya inaweza kuwa na kurasa zozote zile kwani si idadi ya maneno au kurasa tu ambavyo vitafanya tuviite hadithi fulani kuwa ni riwaya na nyingine kuwa ni hadithi fupi. Msokile (1992) anadai kuwa riwaya ni kazi ya sanaa ya kubuni na vileile ni maandishi ya nathari yanayosimulia hadithi ambayo kawaida ina uzito, upana, urefu wa kutosha. Madumulla (2009) anaeleza kuwa riwaya ni masimulizi marefu yakubuni yaliyo katika mtindo wa nathari, yakisawiri maisha ya mtu wa wakati maalum, mahali maalum na kwa madhumuni maalum. Mtu huyo anasawiriwa akiwa anawasiliana na nafsi yake, mwenzake au jamii yake.

Kwa jumla, tunaweza kusema kuwa riwaya ni masimulizi marefu ya kubuni yaliyo katika maandishi yanayoisawiri jamii husika. Stevick (1967) anauelezea utanzu wa riwaya kuwa umetanguliwa na maandiko marefu matatu ambayo ni tendi, romansi na tawasifu. Katika Bara la Asia, tunaona maandiko na historia ya riwaya hayajitokezi kwa wingi ila ni maandiko machache ambayo yalionesha masimulizi ya kiriwaya ambayo yalikuwapo tangu zamani kidogo. Huko India, katika karne ya saba, Dandin aliandika kitabu chake cha *Dasakumarakarita* kilichohusu masaibu ya wana kumi wa mfalme. Hii inatuonesha tuu kuwa masimulizi ya habari na historia mbalimbali za kale ndizo zilizo leta riwaya baada ya ujio wa maandishi.

Katika bara la Afrika, tunaona riwaya ilianza kujitokeza mwishoni mwa Karne ya 19 ikiwa imeletwa na elimu ya kimagharibi ilikuja na wakoloni. Maandiko ya kifasihi yalianza kujitokeza hapa na pale kama vile Afrika Kusini na Afrika magharibi. Walitokea waandishi walioandika hadithi za jamii zao kama vile Daniel Olorunfemi na Thomas Mofolo ambao waliandika hadithi za kizulu. Tunaona kuwa waliandika kwa lugha zao za asili na baadaye kazi zao zilitafsiriwa katika lugha zingine. Kuimarika kwa elimu kulisababisha kujitokeza kwa wasomi na waandishi wengine kama vile Amos Tutuola, Chinua Achebe, na wengine wengi wa huko Afrika magharibi na kati.

Kuhusu Afrika Mashariki, kazi za kinathari zilikuwa katika lugha za asili za jamii tofautitofauti kama vile Uganda na andiko la *Entalo za Buganda* (1894) kilichoandikwa na Apolo Kagwa akimaanisha vita vya Buganda. Pia, Okot p`Bitek aliandika kitabu chake kwa lugha ya Ki-luo, *Laktar kinyero wi lobo* akimaanisha una *meno meupe hebu cheka* (1953). Baadaye kazi za uandishi ziliongezeka na waandishi nao waliongezeka kama akina Taban loliyong, Okello Oculi, Robert Serumaga na wengineo.

Kuhusu Kenya, maandiko ya kinathari yaliandikwa kwa lugha za kimakabila kama vile Kikamba ambapo kuna kitabu cha *Mutunga na Ngewa Yake* (1954), yaani, Mutunga na hadithi yake kilichoandikwa na John Mbiti. Baadaye,

waliibuka waandishi, wasomi na wabobevu zaidi katika nathari za kubuni, lakini wengi wao waliandika kwa lugha ya Kiingereza, kwa mfano Mugo Gicaru, Josiah Mwangi Kariuki, Mugo Gatheru, James Ngugi (aliyebadili jina na kujiita Ngugi wa Thiong'o) ambaye aliamua kuachana na uandishi wa Kiingereza kwani ujumbeulioniwa hauifikii jamii aliyoikusudia. Hivyo, akaamua kuanza kuandika kwa lugha ya Kiswahili. Tunaona nathari ya ubunifu kwa Kiswahili zikatokea na waandishi wengi walioandika kwa Kiswahili waliongezeka, kwa mfano Katama Mkangi, Chacha Nyaigoti Chacha, Ngugi wa Miri na Kyallo Wadi Wamitila.

Kule Tanzania, riwaya za mwanzo kabisa zilizo katika Kiswahili ni *Habari za Wakilindi* (1885-1907) kilichoandikwa na A. H. L'Ajjemi, *Tulivyoona* na *Tulivyofanya Uingereza* cha H. M. T. Kayamba, *Mwaka Katika Minyororo* (1934) kilichoandikwa na M. Sehoza na *Uhuru wa Watumwa* (1934) cha James Mbotela, Shaaban Robert na Mohamed Said Abulla walionekana kuwa watunzi pekee wa kazi za kinathari zenye mvuto.

Madumulla (2009) anafafanua riwaya kama utanzu wa hivi karibuni ukilinganisha na ushairi na tamthilia. Ushairi ukimithilishwa na wimbo na tamthilia ikimithilishwa na uigizaji au utendaji ni fani ambazo zinakuwa na umri karibu sawa na historia ya mwanadamu. Anaendelea kueleza kuwa riwaya ilipata umbo ililonalo hivi sasa katika karne ya 18 huko Ulaya, na ikisadikiwa kuwa *Cyropaedeia* ndiyo riwaya ya kwanza kuandikwa na myunani Xenophon (430-355kk). Katika kipindi cha mwamko wa Sanaa (*renaissance*) huko Ulaya, kulitokea ongezeko la hamu ya utafiti na ugunduzi wa kisayansi na kiteknolojia ulioambatana na juhudi za kutalii na kuufahamu ulimwengu na malimwengu katika kuvumbua nchi mpya na njia iliofanywa na akina *Vespucci* na *Christopher Columbus*. Pia, tunaona katika ubepari wa viwanda ambao ulileta mapinduzi makubwa katika historia ya uandishi wa kazi za kubuni za kinathari. Kwa mara ya kwanza katika historia ya riwaya utaratibu wa kusawiri kwa kina maisha ya jamii katika uhalisi wake kwa kutumia lugha ya kila siku na mazingira yaliyozoeleka uliimarishwa.

Riwaya ya Kiswahili

Madumulla (2009) anafasili riwaya ya Kiswahili kuwa ni riwaya ambayo inalenga kumsawiri mtu na maisha yake katika kiwango cha taifa na si kiwango finyu cha jamii fulani ndogo. Anaendelea kusema kuwa kuna riwaya ya Kiswahili ambayo inalenga kujenga na kuaridhia mila, desturi, jadi na utamaduni wa mtu katika ngazi ya taifa na kasi hiyo inazidishwa na utandawazi ambao tayari unaelekea kutuvusha hata kwenye mipaka ya kitaifa. Samweli (2015) anasema kuwa riwaya ya Kiswahili ni nathari iliyoandikwa kwa Kiswahili. Katika makala haya, tunaweza kusema kuwa riwaya ya Kiswahili ni riwaya iliyoandikwa kwa Kiswahili huku ikisawiri tajiriba ya maisha na mazingira ya jamii husika.

Madumulla (2009) anaielezea historia ya riwaya ya Kiswahili tangu kipindi cha ujio wa Wamishenari ambao walikuja na teknolojia ya uandishi. Nathari tangulizi inayojulikana kuandikwa na mwenyeji ni *Habari za Mrima* iliyoandikwa na Sheikh Ali bin Hamed (1880) ijapokuwa ilichapishwa 1935 katika jarida la Kiswahili la *Mambo Leo*. Nathari nyingine ni *Habari za Wakilindi* iliyoandikwa na Abdallah bin Hemed bin Ali el Ajjemy ambaye ni mzaliwa wa Zanzibar kwa baba wa kiarabu na mama wa kihehe. Maandiko haya yaliandikwa katika kipindi cha wajerumani.

Katika kipindi cha Waingereza, tunaona msisitizo ulikuwa ni kwenye elimu ya darasani na juhudi ilikuwa ni namna ya kuvipata vitabu kwa kuandika na kufanya tafsiri. Kwa mfano, vitabu vilivyofanyiwa tafsiri ni hadithi *za Esopo, Safari ya Msafiri, kisiwa chenye Hazina, safari ya Allan Quartermain na Wenzake* na *Mashimo ya Mfalme Suleiman, Alfu Lela-u-Lela.* Tunaona maandiko haya yalitumika sana hadi kufikia miaka ya 1950 ndipo ambapo waandishi wenyeji walijitokeza kwa wingi na kuandika nathari bunilizi za Kiswahili kwa kufuata mikondo kama: mkondo wa kisafari na kimaadili ambao tunaona nathari ya kubuni kwa Kiswahili ni *Uhuru wa Watumwa* (1934) iliyoandikwa na Jamaes Mbotela, *Kusadikika* (1951) na *Kufikirika* (1952) zilizoandikwa na Shaaban Robert. Mkondo mwingine ni wa kinyaraka ambao ulikuwa na nathari bunilizi kama vile *Bwana Myombekere na Bibi Bugonoka* iliyoandikwa na Anicet Kitereza na kuchapishwa 1981, *Kurwa na Doto* (1951) iliyoandikwa na Saleh Farsy, *Mzishi wa Baba Ana Radhi* iliyoandikwa na Felician Nkwera. Mkondo mwingine ni wa kihalifu na kipelelezi. Mkondo huu ulifunguliwa na riwaya ya *Mzimu wa Watu wa Kale* (1957) iliyoandikwa na Mohamed Said Abdulla ikiwa ni matokeo ya mashindano ya uandishi wa hadithi za kubuni kwa Kiswahili ambayo yaliandaliwa na kamati ya Lugha ya Kiswahili Afrika Mas?하?chariki. Mohamed Said Abdulla ameandika vitabu vingine kama vile *Kisima cha Giningi* (1968), *Duniani kuna Watu* (1973) *Mwana wa Yungi Hulewa* (1976), *Kosa la Bwana Msa (*1984). Pia, waandishi wengine wa mkondo huu ni Faraji katalambula aliyeandika riwaya ya *Simu ya Kifo* (1966), mwingine ni Aristablus Elvis Musiba aliyeandika riwaya za Kikosi cha Kisasi (1979), *Kufa na Kupona* (1974), *Njama* (1978), *Kikomo* (1980), na *Hofu* (1987).

Mkondo mwingine ni wa kijamaa ambao uliibuka katika kipindi cha Azimio la Arusha, kwa mfano: riwaya kama vile *Njozi za Usiku* (1972) iliyoandikwa na W. Seme, *Ndoto ya Ndaria* (1975) iliyoandikwa na J. Ngomoi, *Shida* (1975) iliyoandikwa na Ndyanalo Balisidya, *Kuli* (1974) iliyoandikwa na Shafi Adam Shafi, *Dunia Uwanja wa Fujo* (1980) iliyoandikwa na Said Mohamed. Mkondo mwingine ni wa uhalisia teti, yaani, kihakiki ambao ulikuwa ukihoji juu ya azimio la Arusha na makubalianao yaliyowekwa kutekelezwa, ambapo riwaya kama vile *Nyota ya Huzuni* (1978) iliyoandikwa na G.Liwenga na *Njozi liyopotea* (1979) iliyoandikwa na C. Mung'ong'o, *Kichwa maj*i (1974) na *Gamba la Nyoka* (1978)

zilizoandikwa na E. Kezilahabi, *Sudi ya Yohana* (1981), *Almasi za Bandia* (1991), *Makuwadi wa Soko Huria* (2002), *Kivuli* zilizoandikwa na C. L. S. Chachage, *Vuta N'kuvute* (1999) iliyoandikwa na Shafi Adam Shafi. Mkondo mwingine ni wa kifatakari au falsafa ambao ulijikita katika kuyatafakari maisha na mazingira yake. Mfano wa riwaya za mkondo huu ni *Rosa Mistika* (1971), *Dunia Uwanja wa Fujo* (1976), *Nagona* (1987), *Mzingile* (1990) zilizoandikwa na Euphrase Kezilahabi, *Ziraili na Zirani* (1999) iliyoandikwa na William Mkufya, *Babu Alipofufuka* (2001) iliyoandikwa na Said Ahmed Mohamed, *Shetani Msalabani* (1982) iliyoandikwa na Ngugi wa Thiong'o. Pia, upo mkondo wa ufungwa ambao ulijikita katika kuyasawiri mazingira ya gerezani na masuala ya magereza. Mfano wa riwaya za mkondo huu ni *Umleavyo* (1990) iliyoandikwa na Maulid Haj, *Siku ya Watenzi Wote* (1968) iliyoandikwa na Shaaban Robert.

Samweli (2015) anaielezea riwaya ya Kiswahili katika vipindi vinne ambavyo ni riwaya ya Kiswahili kabla ya karne ya 19 ambapo anaona kuwa kabla ya ujio wa wakoloni, hakukuwa na riwaya yoyote ila masimulizi ya kinathari yaliyohusiana na ushairi. Maandishi haya yalikuwepo kwa lugha ya Kiarabu: *Siri 'lAsirari* kililchoandikwa na Binti Lemba (1966), *Masimulizi ya Wakilindi* iliyoandikwa na Abdalla bin Hemed bin Ali el Hamed yaliyochapishwa katika majuzuu matatu ambayo ni 1895, 1904, 1905. Masimulizi mengine ni *Maisha ya Hamed bin Muhammed el Murjebi* au *Tippu Tip* (1902) iliyoandikwa na Hamed bin Muhammed el Murjebi. Kipindi kingine kinaendana na majilio ya ukoloni. Katika kipindi hiki, tunapata watafsiri wa kazi nyingi za fasihi iliyoenezwa miongoni mwa waswahili. Mfano ni *Safari za Msafiri* (1925), *Mashimo ya Mfalme Suleiman* (1929), *Kisiwa chenye Hazina* (1929), *Jamaa hodari Kisiwani* (1951) *Robinson Kruso na Kisiwa Chake* (1962). Pia, walianzisha shule ambazo zilikuza waandishi wengi wa Kiswahili kama vile James Mbotela aliyeandika riwaya ya *Uhuru wa Watumwa* (1934), Shaaban Robert aliyeandika *Kusadikika* (1951) *Kufikirika* (1947), *Adili na Nduguze* (1952).

Katika kipindi cha uhuru, riwaya ya Kiswahili inajielekeza katika kuufurahia uhuru. Mfano wa riwaya zilizoandikwa katika kipindi hiki ni *Utu bora Mkulima* (1968), *Siku ya Watenzi wote* (1960), *Gamba la Nyoka* (1979), *Njozi iliyopotea* (1980) na zinginezo za mrengo huo. Kipindi cha Utandawazi, riwaya zinazojitokeza ni zile za kiuhalisia, kiuhakiki pamoja na za kimajaribio na riwaya pendwa zilizoandikwa kwa wingi sana kwani zilionekana kuwa na soko. Riwaya pendwa ni zile zilizohusu masuala ya mapenzi, upelelezi, uhalifu na ujambazi.

Ifahamike kuwa ufafanuzi wa mikondo na vipindi vya historia ya riwaya ya Kiswahili haujafunga lango la uandishi katika kila mkondo au kipindi. Uandishi bado unaendelea kutokana na kwamba wimbi la waandishi kwa zama hizi za sayansi na teknolojia ni jingi na kila mmoja huweza kuchunguza historia ya maisha halisi na kubuni kuandika riwaya katika mkondo au kipindi chochote akipendacho kati ya hivyo tulivyovitazama.

Nadharia ya Mwingiliano Matini

Makala haya yanatumia nadharia ya mwingiliano matini hasa kutokana na sababu kwamba uchambuzi unahusu taaluma ya uforensiki inavyotagusana na fasihi kupitia riwaya ya Kiswahili. Kupitia misingi ya nadharia muingiliano matini, makala yanakusudia kubainisha mtagusano uliopo wa uforensiki katika riwaya ya Kiswahili. Graham Allen (2000) anaifafanua nadharia ya muingiliano matini kama yenye chimbuko lake katika nadharia ya Umuundo. Kuanzishwa kwa nadharia ya muingiliano matini kulitokana na mabadiliko ya kisiasa nchini Ufaransa ambayo yalizua mjadala na kuikosoa nadharia ya umuundo, hususan katika nafasi ya mwandishi katika kazi ya fasihi na maana. Mjadala ulijikita katika kuikosoa hoja isemayo kuwa mwandishi pekee ndiye anayejua maana ya kazi ya fasihi.

Adophe Heberer (2007) anaeleza kuwa istilahi muingiliano matini ilianza kutumiwa katika maandishi na Julia Kristeva katika makala ya Bakhitin. Ingawa ilikuwepo kabla, ilikuwa ikihusishwa na dhana fulani ambazo zinaonekana kufanana na muingiliano matini. Wananadharia wa usasa kama vile T. S. Eliot, Gerard Genette na Umberto Eco wameieleza nadharia ya muingiliano matini inavyojitokeza katika kazi za fasihi kutokana na kazi za fasihi kujenga maudhui na fani yake kutokana na maisha ya wanajamii husika.

Graham Allen (2000) anaeleza zaidi kuwa muingiliano matini haujafungwa kwenye kazi za fasihi tu, bali unahusisha pia kazi, au taaluma zingine zisizo za kifasihi. Anaeleza sifa muhimu za muingiliano matini hukosa upekee, kwani matini moja hutegemea kuwepo kwa nyingine. Uwezo wa msomaji kuvunja huo upekee kwa kujenga mahusiano na zingine kwa kuoneza mawazo, huupa nguvu mtazamo wa Barthes unaohusu msomaji kutoa maana ya kazi.

Msingi wa nadharia ya muingiliano matini ni kuwa kila kinachotokea katika kazi mpya ni kitu kilichotokea kila mara katika kazi tangulizi. Umberto Eco anaeleza kuwa kazi yoyote hujengwa na kazi na kuwa matini hujengwa na matini na, kwa pamoja, husemezana bila kutegemea lengo la mwandishi. Kutokana na hoja hii, kazi ya fasihi ni zao la kazi nyingine zilizo na zisizo za kifasihi. Mambo yanayoakisi muingiliano matini ni pamoja na wahusika, muktadha, matumizi ya taswira, unukuzi, muundo na maudhui.

Pia, nadharia ya muingiliano matini inatusaidia kuielewa riwaya ya Kiswahili namna ilivyobuniwa na hata katika uchunguzi wa uforensiki unavyojitokeza katika riwaya ya *Mzimu wa Watu wa Kale*. Tunaweza kusema kuwa upokezi na uelewaji wa utanzu kama riwaya unategemea kuwako kwa riwaya au matini fulani kabla ya riwaya maalum inayochunguzwa. Ikumbukwe kuwa nadharia ya muingiliano matini si nadharia ya uchunguzi wa vyanzo au athari za kazi fulani, ila huhusisha mitindo fulani ya ki-usemi na misimbo fulani ambayo imesaidia katika uashiriaji wa kazi za fasihi zijazo. Wamitila (2000) anaeleza kuwa maana

ya matini inaangaliwa kama inayotegemea matini nyingine na kuwa matini yoyote hufaidi kutokana na matini fulani. Nadharia ya muingiliano matini inatupa uwanja mpana kutumia matini mbalimbali zihusuzo uforensiki katika kuelezea uforensiki kwenye riwaya ya Kiswahili hususan riwaya teule. Aidha, inaweza kutumika katika kuchambua kazi za kifasihi na zisizo za kifasihi.

Nadharia ya Muingiliano Matini katika Kuchunguza Mtagusano wa Uforensiki katika Mzimu *wa Watu wa Kale* na *Kosa la Bwana Msa*

Kama tulivyotoa maana na dhana nzima ya mtagusano kuwa ni muingiliano wa vitu viwili au zaidi katika kuleta ukamilishano.Uforensiki ni taaluma pana ambayo inatumia mbinu za kisayansi na teknolojia katika uchunguzi na upelelezi wa masuala yenye utata kwenye jamii husika, aghalabu masuala ya kihalifu na utoaji wa hukumu. Kwa muda mrefu sasa, taaluma hii ya uforensiki imejitokeza sana kwenye nyanja za sayansi na sheria. Malcolm (2017) anaeleza kuwa hivi karibuni, uforensiki umeanza kujitokeza kwenye sarufi ya lugha katika kutambua, kubainisha, kuainisha na kutathmini uhalisi wa jambo kwa kutumia mbinu za kisayansi na teknolojia ili kupata ushahidi thabiti kuhusu jambo fulani katika jamii.

Skinner (2014) anaeleza namna uforensiki unajitokeza katika riwaya za Shakespeare akirejelea riwaya ya "*Mechants of Venice*", anaonesha jinsi mbinu za matumizi ya lugha kama vile balagha katika majukwaa ya kisheria, usimulizi wa ushahidi wa kiutamaduni wa Uingereza unaojipambanua kama visasili, matumizi ya msamiati katika kujenga hoja zinazopingana na uhalisi wa jambo. Kutokana na uchambuzi wa Skinner katika kuelezea uforensiki unaojitokeza kwenye riwaya za Shakespeare kama riwaya ya *Mechants of Venice* ambayo ilitafsiriwa na Mwalimu Julius Kambarage Nyerere na kujulikana kwa jina la Mabepari wa Venisi, inatupa ithabiti kuwa uforensiki unaweza kujitokeza katika riwaya zingine hususan riwaya ya Kiswahili.

Malcolm na wenzake (2017) wanaeleza kuwa uforensiki katika fasihi unajitokeza katika mtindo wa usimulizi wenye ushahidi wa kiujumi utokanao na uchunguzi wa mambo ya kale. Zaidi, wanaeleza namna uforensiki unaweza kujipambanua kwenye msuko wa matukio, matumizi ya lugha, usimulizi na matumizi ya midia za kuona.

Mtagusano wa Uforensiki katika riwaya ya *Mzimu wa Watu wa Kale*

Uchunguzi wa uforensiki katika riwaya ya *Mzimu wa Watu wa Kale* na *Kosa la Bwana Msa* unajitokeza katika vipengele vingi. Makala haya yanachambua vipengele vikuu vitano ambavyo ni Muktadha, Msuko wa matukio, Matumizi ya Lugha, wahusika na Mgogoro. Kupitia vipengele hivyo, tunaweza kuudhihirisha mtagusano wa uforensiki katika riwaya ya *Mzimu wa Watu wa Kale.*

Muktadha

Kimsingi, muktadha ni kipengele muhimu katika kazi yoyote ya kifasihi, na hujumuisha mahali na wakati kazi hiyo ya kifasihi imetendeka. Katika taaluma ya uforensiki kwenye mchakato wa uchunguzi wa tukio namna lilivyotendeka, mazingira ya tukio ni muhimu katika kusaidia upatikanaji wa vithibiti kama vile, udongo, vifaa vyovyote vilivyoachwa, eneo la tukio, mwili wa marehemu aliyefanyiwa uhalifu ambaye atafanyiwa uchunguzi kwa kuangalia alama za vidole, damu, nywele, macho n.k.

Katika riwaya ya *Mzimu wa Watu wa Kale*, tunaona eneo la mzimuni ambako kuna mwili wa Bwana Ali uliokatwa kichwa. Katika harakati za kumtafuta Bwana Ali, Bwana Msa na Najum wanamkuta katika kichaka cha mzimu wa watu wa kale. Bwana Msa anasema "njoo Najum umtazame Bwana Ali kakatwa kichwa" (uk 35). Pia suala la wakati ambao Bwana Ali alipita Mzimuni linajitokeza. Tunaona alipita wakati wa usiku tena peke yake na hili linajidhihirisha pale ambapo Inspekta Seif alimhoji Banyani kwa kusema.

> "sikiliza Seti, mimi ma makuja nataka uliza we'kidogo. Jana wakati wa magharibi Bwana Ali, jirani yako ameonekana makuja hapa kwako. Hebu eleza kidogo, Bwana Ali makuja hapa fanya nini" (uk 62).

Katika muktadha huu, tunaona muda ambao Bwana Ali aliondoka, sambamba na tukio la kukatwa kichwa vinatujengea taswaira ya uhalali wa kutendewa tukio la kinyama na mtu au watu. Taarifa hizo zinahitaji ufafanuzi wa kina ili kujua chanzo na mhusika.

Aidha, muktadha mwingine unaodhihirisha uforensiki ni pale ambapo Inspekta Seif wakati alipokuwa akipeleleza mauaji ya bwana Ali, alimwuliza maswali Mmanga, kwani tukio la mauaji lilitokea karibu na mazingira ya nyumba yake. Alipomwuliza mgeni wake yuko wapi, Mmanga alimjibu kuwa hakujua alipo, na kwamba alichojua ni mgeni aliyetokea Maskati mwenye asili ya Kongo na amekuja huku Uswahilini. Tunaona kutoonekana kwa mgeni huyo kulimpa maswali Inspekta Seif na kuamua kumsaka ili kupata ukweli halisi kuhusu aliyehusika na tukio hilo la mauaji (uk55-58).

Msuko wa Matukio

Katika riwaya ya *Mzimu wa Watu wa Kale*, tunaambiwa Bwana Msa alimwona Bwana Ali katika makaburi ndani ya kichaka cha mzimu wa watu wa kale. Kisha akamwita Najum, "mtazame Bwana Ali kakatwa kichwa" Najum akazidiwa na hofu kwani yule aliyekuwa amekaa pale chini ya kaburi, hali amenyoosha miguu yake na kupakata kichwa chake, alikuwa Bwana Ali" (uk35). Jambo tunaloliona hapo ni tukio ambalo linatoa ushahidi kamilifu kuhusu kifo cha Bwana Ali. Kinachobaki ni kuanza kufanya uchunguzi juu ya mtu aliyesababisha mauaji ya Bwana Ali. Uchunguzi ulihusisha chombo cha dola, yaani polisi, ambapo Inspekta Seif na Najum waliokuwa wanahaha kutafuta aliyetekeleza mauaji.

Tukio lingine linalojenga taharuki ni pale Inspekta Sefu na Bwana Musa walipokwenda nyumbani kwa Babiani na kuanza kumuhoji na alipoingiwa na hofu yeye na Boi wake. Ni jambo linaloonesha kanakwamba wao ndio wamehusika na mauaji hayo (59-65). Bila uchunguzi wa kina tunaweza kusema kuwa Baniani na Boi ndio waliomuua Bwana Ali.

Hapo tunaona namna mtunzi alivyopangilia msuko wa matukio yenye kuleta taharuki ya kutaka kujua zaidi na katika uforensiki ni muhimu kujua namna tukio lilivyotokea na kutokana na mfululizo uliopo unaouleta tafakuri ya kina na kuunda maana akilini mwa mtu inayohitaji uthibitisho wa kiforensiki na siyo kuhisi tu.

Mgogoro

Mgogoro ni mvutano baina ya pande mbili au zaidi, mtu na mtu, kundi au hata mtu na nafsi yake. Katika kazi yoyote ya kifasihi, migogoro huweza kujitokeza ikiwa na lengo la kukuza kisa ambacho kwacho mtunzi anakisimulia na kuonesha chanzo cha matukio yatakayoendelea katika kisa hicho na pengine hata kudokeza mchakato wa suluhisho linalotarajiwa. Katika taaluma ya uforensiki, mgogoro hutumika kama kiini cha tatizo ambacho ni muhimu kukichunguza ili kupata ukweli wa matukio yaliyotendeka, hususan, yaliyosababisha mauaji.

Katika riwaya ya *Mzimu wa Watu wa Kale*, tunaona mgogoro unaanza kujitokeza pale ambapo Bwana Ali haonekani nyumbani kwake na jitihada za kumtafuta zinaanza. Baada ya uchunguzi kufanyika, tunaona inajulikana kuwa mwili wake umepatikana katika kichaka cha mzimu wa watu wa kale. Tunaona mgogoro mwingine unazuka wa kusaka chanzo cha kifo chake na kudhania kuwepo kwa mvutano kati ya Baniani na Bwana Ali baada ya Bwana Ali kumuuzia Banyani mali yake yote na akapewa elfu hamsini na akabakisha elfu kumi ambayo alitakiwa kupokea baadaye. Kisaha, Baniani anatoa maelezo hayo kwa Bwana Msa na Najum. Walijaribu kumdodosa kwa lengo la kupata ukweli kuhusu kifo chake.

Bwana Msa na Inspekta Seif wanapokea maelezo kutoka kwa Baniani. Maelezo hayo waliyoyapata kwa uchunguzi wa saikolojia ya kiforensiki wanamuona ni dhaifu hawezi kumuua Bwana Ali kwa pigo moja la panga. Mgogoro mwingine unaoleta tafakuri katika kuchunguza kifo cha Bwana Ali ni kati ya Bwana Ali na Mwarabu ambaye alidai kuwa alimuharibia nyumba yake walipokuwa Kongo kwani alikuwa na pesa nyingi za kufisidia wake za watu (uk 75-76). Mgogoro huo ulijenga uhasama uliodumu muda mrefu. Mwarabu alikuwa na kinyongo na Bwana Ali ambacho kilitatuliwa na yeye kulipiza kisasi kwa kumuua Bwana Ali bila ya kujali kuwa hatima yake. Ushahidi unaonekana wazi kutokana na Bwana Msa kuwa na maelezo yote kuhusiana na watu hao wawili na kisa chao walipokuwa wanaishi Kongo. Ushahidi huo unajitokeza pale ambapo Mwarabu alikamatwa akitaka kutoroka kwa jahazi; alikiri kumuua Bwana Ali.

Hapa, inathibitika kuwa Bwana Ali aliuawa na yule Mwarabu mgeni (uk 66) kwani alikiri kuwa yeye ndiye alimwua Bwana Ali (uk 75-76).

> "…Bwana Ali alimwona mtu Mwarabu mkubwa wa kimo, mkubwa wa umbo, anakuja huku kutoka Bareste, kachukua upanga; naye aliweza kumtambua kuwa ni Yule mgeni wa Mmanga wa Bareste aliyekuja kutoka Maskati juzijuzi. Bwana Yule alikuwa kweli ameazimia shari na ubaya juu ya Bwana Ali… Alipomwona tu alifuta upanga wake akamfuata mbio. Bwana Ali hakuwahi kukimbia hata hatua sita mara alimfikia, akakirusha kichwa chake kwa upanga" (uk 65-66).

Mgogoro mmojawapo umeleta suluhisho la kifo cha Bwana Ali. Hii ni mbinu ya msingi katika taaluma ya Uforensiki ambayo inadadisi kuchunguza mivutano inayohisiwa kuwa chanzo cha uhasama na kusababisha visasi vya mauaji. Vilevile, katika fasihi, migogoro hutumika katika kujenga visa vya matukio vinavyoonesha mchakato wa kisa kizima cha hadithi. Mwingiliano huu unaojitokeza katika migogoro na hata vipengele vingine unathibitisha uwepo wa taaluma mbili, yaani, fasihi na uforensiki katika utungaji wa riwaya ya *Mzimu wa Watu wa Kale.*

Matumizi ya Lugha

Katika kazi ya fasihi, matumizi ya lugha yanajipambanua kwenye vipengele tofauti tofauti kama vile tamathali za semi, methali, nahau, vitendawili na vilevile lugha ya picha na taswira na kadhalika. Katika riwaya ya *Mzimu wa Watu wa Kale,* matumizi ya lugha yanajitokeza pale kwenye kitabu cha Bwana Msa kilichoitwa *Kinyume cha Mambo* ambacho alikitumia Bwana Msa katika kuhifadhi kumbukumbu za mambo mbalimbali. Wengi walishindwa kukielewa kitabu chake kwani alitumia mtindo wa uandishi aliouelewa yeye mwenyewe (uk 8-13).

Vilevile, matumizi ya kitendawili ambapo Bwana Msa anamwambia Najum kuwa Mtu akikwambia 'popombili za vuka mto' sharti utie akilini kwako kuwa popoo ni kitu dhaifu sana na kuwa udhaifu wake huzitaraji kuwa zitaweza kuvuka mto maji yanapopita kwa kasi (uk30-31). Matumizi ya lugha ya kingereza yametukika pale ambapo Najum alimwita Bwana Msa kuwa ni Sherlock Holmes na Bwana Msa akapokea kusifiwa huko kwa kuzungumza lugha ya kiingereza akisema "Simple, my dear Watson, quite simple. You know my methods" (uk 40-41).

Matumizi ya maswali ya kidadisi yenye kumtisha muulizwaji yamejitokeza kwa Insekta Sefu alipomuuliza Mmanga maswali bila ya kupepesa macho huku akimtazama usoni na kusema "mgeni wako yuko wapi? Na anatoka Maskati, siyo? Na upanga wako uko wapi? (uk 52-55). Tunaona ni maswali yaliyomwogopesha muulizwa na yalifanya utafiti uwe rahisi kwani kila

aliyeulizwa alijibu kwa hofu huku akitoa taarifa zote alozozijua juu ya kile alichoulizwa.

Wahusika

Katika sehemu hii tunawatazama kama ni binadamu au viumbe wasio binadamu kuvalishwa uwezo wa binadamu katika utendaji ambao ndio hutumika kutenda matendo mbalimbali yanayoijenga kisa katika kazi ya fasihi. Katika riwaya ya *Mzimu wa Watu wa Kale*, mwandishi ametumia wahusika binadamu kama vile Bwana Msa, Bwana Ali, Najum, Kipwerere, Inspekta Seif, Mwarabu, Baniani ambao tunaona kila mmoja amebeba uhalisia wa tabia za watu ambao wapo kwenye jamii. Kwa mfano, Inspeka Seif anajitokeza kama askari mpelelezi wa masuala ya jinai. Jinsi alivyohusika katika kupeleleza mauaji ya Bwana Ali hata kumkamata Mwarabu kuwa ndiye muhusika wa tendo hilo la kikatili, ni Ushahidi mwafaka na weledi wake katika taaluma hii.

Pia Bwana Msa amejitokeza kuwa mtu mwenye uelewa wa juu na hekima ambazo zilimwezesha kuhifadhi kumbukumbu za habari na matukio mbalimbali katika kitabu cha *Kinyume cha Mambo* ambacho ni yeye pekee aliyekielewa. Kilimsaidia hata wakati wa kumtafuta Bwana Ali na kujua nani alihusika na mauaji yake. Alikumbuka jinsi alivyowahi kusimuliwa kuhusu mgogoro wa Bwana Ali na Mwarabu tangu akiwa Kongo. Kumbukumbu ya simulizi hiyo ilimwezesha kujumuika katika uchunguzi wa kina kuhusu mauaji hayo na hatimaye walifanikiwa kubaini utata huo.

Kwa jumla, wahusika wengine wengi waliotumiwa katika kujenga visa mbalimbali wanatambulisha tabia za watu ambao wapo kwenye jamii. Hili linatuonesha namna ambavyo utunzi wa kazi ya fasihi unategemea ujenzi wa wahusika wenye kubeba tabia za watu halisi waliopo katika jamii ili kufikisha ujumbe sahihi kwa jamii.

Hitimisho

Kutokana na maendeleo ya sayansi na teknolojia yaliyopo sasa, fasihi inapaswa kupanua mawanda yake katika uhakiki na utafiti. Hii ni kutokana na maarifa na taaluma kuongezeka ambazo hutumia sayansi na teknolojia katika kurahisisha mchakato wa masuala mbalimbali yaliyopo katika jamii. Tunaona makala haya yameonesha mtagusano wa uforensiki na riwaya ya *Mzimu wa Watu wa Kale* ambapo unathibitisha uwepo wa mwingiliano wa taaluma hizi mbili yaani fasihi na uforensiki kujitokeza katika riwaya kunaonesha na kuthibitisha lile dai la msingi wa nadharia ya mwingiliano matini lililowekewa msingi wake na Julia Kristeva katika makala ya Mikhail Bakhtin huko Ufaransa, kuwa hakuna matini inayoweza kuangaliwa kivyake au kipekee, pasina kuhusishwa na matini nyingine. Dai hili linashadadia hoja ya kuwa maana ya kazi ya fasihi hupatikana kwa kuhusianisha na matini zingine za kifasihi au zisizo za kifasihi. Kutokana na ufafanuzi uliotolewa katika makala haya kuhusu mtagusano wa uforensiki na

riwaya ya Mzimu wa Watu wa Kale kwa kuviangalia vipengele vya muktadha, msuko wa matukio, mgogoro, matumizi ya lugha na wahusika.

Hivi ni baadhi ya vipengele vichache kati ya vingi tulivyoweza kuvijadili ambavyo vinaoonesha mtagusano wa taaluma hizi mbili. Jambo ambalo tukilitazama kwa kina tunaona kuwa fasihi kama kilelezo cha kisanaa kitumiacho lugha kufikisha ujumbe wake kwa jamii iliyokusudiwa hutegemea ujenzi wa kazi yake kupitia matukio, wahusika, muktadha wa jamii unaojegwa na wahusika na mahusiano yao katika jamii husika. Hapo ndipo tunapoona riwaya ya *Mzimu wa Watu wa Kale* ikiwa na simulizi iliyojengwa na taaluma ya uforensiki na fasihi.

Aidha, makala haya yanatoa wito kwa wanataaluma wengine kuanza kumakinikia taaluma ya uforensiki kwa kufanya tafiti katika uga wa fasihi ili kuendelea kuongeza marejeo katika riwaya ya Kiswahili kwenye zama hizi za sayansi na teknolojia na kuendelea kuifafanua kwa kina dhana ya uforensiki katika fasihi ya Kiswahili.

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Tahakiki Linganishi ya Motifu Zinazobainika katika Tendi za *Mikidadi na Mayasa* na *Kalevala*

Jackson Ndung'u Mwangi, Wendo Nabea na *Sheila P. Wandera-Simwa*
Chuo Kikuu cha Laikipia

Ikisiri

Mjadala na mgogoro mkali mno katika jamii ya usomi. Hii ni kutokana na rai kuwa wasomi na watafiti wengi kutoka maeneo ya Kimagharibi walidai kuwa Afrika hakuna tendi ila kinachodaiwa kuitwa tendi ni masimulizi ya kisifo tu. Suala la motifu katika kazi ya fasihi ni la kimsingi mno kwani hubainisha ni kwa kiwango kipi vipengele mbalimbali vya kifasihi huingiliana na huonyesha ni kwa njia zipi ambapo kazi ya fasihi hurudiarudia dhana mbalimbali ili kuleta msisitizo na kukuza maudhui pamoja na dhamira. Ili kujaribu kutatua mzozo na utata uliopo kuhusu uwepo wa tendi katika maeneo ya Kiafrika, Makala haya yalichunguza iwapo motifu zinazobainika katika tendi za maeneo haya mawili zinawiana au la. Madhumuni makuu yalikuwa kutathmini iwapo kuna mwingiliano na mfanano wa motifu mbalimbali baina ya tendi za Kiafrika na zile za Kimagharibi. Waandishi walichunguza tendi mbili zinazopatikana katika maeneo ya Kiafrika na Kimagharibi. Tendi hizi ni *Utendi wa Mikidadi na Mayasa* (Afrika) na *Utendi wa Kalevala* (Finland).

Maneno Muhimu: Motifu, tendi, jaala, Ruwaza ya Shujaa

Utangulizi

Utanzu wa tendi katika eneo la Afrika umekuwepo kwa muda mrefu sana na una historia ndefu sana licha ya kuwepo kwa mawazo tofautitofauti kuhusu uwepo wa utanzu huu katika maeneo ya Kiafrika. Dhana ya tendi katika Kiswahili iliwahi kuzua utata mkali mno baada ya Finnegan (1970) kusema kwamba Afrika hakuna tendi mbali zinazoelezwa kuwa ni tendi ni simulizi za kisifo. Hoja hii aliipa uzito kutokana na rai kuwa aliangalia tendi andishi na kusahau tendi simulizi. Katika utafiti wake, hakuchunguza vipengele muhimu katika tendi za Kiafrika kama vile usimulizi na utendaji. Imebainika kuwa vigezo alivyovitumia kuainisha tendi vilikuwa si bainifu na viliangazia sifa za tendi katika maeneo ya Kimagharibi tu. Madai yake yaliibua wataalamu mbalimbali kutafiti na kuandika kuhusu uwepo wa tendi katika maeneo ya Afrika. Baadhi yao ni Okpewho (1979) na Mbele (1977) ambao wameangalia utendi wa Kiafrika kama utendi simulizi tofauti na ilivyo kwa Finnegan. Tatizo ni kwamba, wataalamu hawa wa Kiafrika pia walitumia sifa na vigezo vya kuainisha tendi ambayo si bainifu ulimwenguni

kote kwani vilikuwa ni vya kimaeneo tu ya Kiafrika na hivyo kukosa mguso na ukubalifu wa kilimwengu.

Ni dhahiri kuwa watafiti na wataalamu wa Kimagharibi kwa muda mrefu wamekuwa na mawazo ganda kuhusu uwepo wa tendi katika maeneo ya Afrika. Mtazamo huu umetokana na rai kwamba watafiti hawa hawakufanya utafiti wa kutosha kuhusu tendi za Kiafrika, walizidunisha na kuzidhalilisha tu. Pia, imebainika kuwa vigezo ambavyo walitumia kuainisha tendi zao vilikuwa na vya kimaeneo ya Kimagharibi tu jambo ambalo halistahili katika mawanda ya kiusomi. Licha ya kuwepo na watafiti wengi wa Kiafrika wanaodai kuwa kwa kweli kuna tendi katika maeneo ya Kusini mwa Sahara ya Afrika, vigezo walivyovitumia pia si bainifu kwani vilijikita kuchambua tendi katika maeneo ya Kiafrika kwa kuzingatia sifa, dhana na asasi za kiafrika na hivyo kukosa ukubalifu na mguso wa kilimwengu. Ni dhahiri kuwa vigezo ambavyo vilitumiwa kuainisha tendi na wataalamu wa Kiafrika na wa Kimagharibi vilikuwa si bainifu na vilikuwa ni vya kimaeneo, kwa hivyo vilikosa ukubalifu wa kilimwengu na kufanya wahakiki wa tendi ulimwenguni kuibuka na mitazamo tata. Makala haya yalitathmini iwapo kuna uwiano na mfanano wa motifu zinazobainika kati ya *Utendi wa Mikidadi na Mayasa* unaopatikana Afrika na *Utendi wa Kalevala* unaopatikana maeneo ya Kimagharibi, ili kutambua iwapo kweli tendi za Kimagharibi na Kiafrika zinafafana au la.

Dhana ya motifu katika kazi ya fasihi in umuhimu wa kipekee katika kazi ya fasihi kwani huonyesha ni kwa kiwango kipi vipengele kadha wa kadha vya kifasihi hurudiwarudiwa na athari zake katika kazi ya fasihi. Ili kutambua kama kuna mwingiliano na mfanano wa motifu zinazoibuliwa katika tendi za maeneo mbalimbali, Makala haya yalichunguza tendi mbili za Kiswahili kutoka maeneo ya Kiafrika na Kimagharibi ambazo ni *Utendi wa Mikidadi na Mayasa* na *Kalevala* mtawalia. Tendi hizi zimechaguliwa kimakusudi kwani zinapatikana katika maeneo tofauti ulimwenguni, zimeandikiwa au kutafsiriwa katika Kiswahili na zinafungamana na madhumuni ya utafiti huu. Utafiti huu uliongozwa na Nadharia ya Ruwaza ya Shujaa.

Nadharia ya Ruwaza ya Shujaa iliasiwa na Joseph Campbell (1947) na kuhakikiwa na wanafalsafa wengine wa fasihi na soshiolojia kama vile Rank (1999) na Lynns (2009). Joseph Campbell alidokeza kuwa ili shujaa katika tendi aweze kuafikia jaala yake, lazima apitie hatua mbalimbali zitakazomwezesha kuafikia azma ile. Campbell alidokeza misingi mitatu katika nadharia hii.

Kwanza, ni kuondoka kwa shujaa. Katika kitengo hiki, Campbell anadokeza kuwa ni sharti shujaa aondoke katika taifa lake na aiache jamii yake. Alidokeza kuwa kuondoka huku huwa na visababishi kadha wa kadha. Kwanza kabisa, shujaa hupata mwito. Pili, shujaa hukataa mwito ule na kuamua kushauriana na

wanaajamii wake au miungu na la mwisho, huamua kuondoka baada ya kushauriana na wanajamii wake au miungu.

Msingi wa pili ni kufundwa na kushindwa kwa shujaa. Katika kitengo hiki, shujaa hupatana na mambo kadha wa kadha. Shujaa hujitenga na kuishi peke yake pale katika makazi ya kipekee kama vile jangwani. Akiwa pale, hukumbana na adui ambaye hupigana naye vita vikali. Vita hivi hutambulisha weledi wake wa kivita na huibua sifa za kipekee za kukabiliana na maadui. Shujaa hujitenga tena na baadaye kukabiliana na adui wake tena katika vita vikali mno.

Mhimili wa tatu ni kurejea na kurudi nyumbani kwa shujaa. Baada ya kushidwa na maadui pamoja na mahasidi wake, shujaa huamua kurejea nyumbani ili aweze kuungana na wanajamii wake. Anaporudi nyumbani, shujaa hukumbana na adui mwingine na vita vingine vikali huzuka pale ambapo wakati mwingi huibuka mshindi. Shujaa hurejea nyumbani akiwa amebadilika. Ranks alichangia nadharia hii kwa kudai kuwa mhusika mkuu katika tendi huwa kwa wakati mwingi amezaliwa kutoka kwa tabaka la juu. Anadai kuwa kuzaliwa kwa mhusika huyu hukumbwa na matatizo anuwai na huwa kwa njia za kimiujiza na anguko lake husababishwa na usaliti wa mtu wa tabaka la chini au mwanajamii wa karibu.

Lynns (2009) alihakiki maoni ya Joseph Campbell na kudai kuwa licha ya Campbell kudai kuwa wahusika wakuu katika tendi ni wanaume tu, kuna idhibati kuwa kuna kazi zingine za kifasihi ambapo wahusika wakuu ni wanawake. Alidokeza pia kuwa kwa ajili ya kuwepo kwa tamaduni mbalimbali za kijamii na kutengana kwa misingi ya kijiografia, kuna uwezekano wa tendi mbalimbali kukosa kuhusisha vipengele vyote vya Campbell. Nadharia hii itaufaa utafiti huu kwani vipengele vyake vimeguza madhumuni ya utafiti. Nadharia hii kwa mfano imeshughulikia suala la mwingiliano wa vigezo mbalimbali vya tendi za maeneo tofautitofauti pamoja na suala la motifu mbalimbali zinazobainika katika tendi.

Motifu ya Safari

Katika kuchanganua data ya utafiti, motifu mbalimbali zinazojitokeza katika tendi hizi mbili na zinazowiana zilichanganuliwa. Motifu ambazo zilifanunuliwa ni kama vile vile motifu ya safari, motifu ya kifo, motifu ya ujumbe, majigambo na vifo,

Katika *Utendi wa Mikidadi na Mayasa*, motifu ya safari inajitokeza kwa wingi mno. Ni wazi kuwa wahusika mbalimbali wanasafari kutoka sehemu moja hadi nyingine kutekeleza majukumu mbalimbali yenye umuhimu wa kipekee katika utendi huu. Katika ubeti wa 13, inadaiwa kuwa Suwedi, babake Mikidadi alikuwa ni mtu aliyekuwa tajiri wa kutajika na alifasiri kutoka nchi moja hadi nyingine akifanya biashara na kujichumia mali.

Suwedi ali tajiri.
Ali na mali kathiri
Ali mwingi wa safari
Mali akajitumia. (Ubeti wa 13).

Inadokezwa kuwa baada ya kusafiri safari hizi ambazo nyingi yazo zilikuwa za siri, aliishia kuaga dunia na mali yake ikatawanyika na kumpotea kwa kuwa alikuwa mtu msiri sana na alikosa kuihusisha aila yake na masuala ya kifamilia. Kutokana na hali hii, ni vyema kuwa na ushirikiana pamoja na uwazi katika familia ili kujaribu kusuluhisha baadhi ya mitafaruku inayoibuka katika jamii.

Katika ubeti wa 24, suala la safari bado linadhihirika katika *Utendi wa Mikidadi na Mayasa*. Inadaiwa kuwa Mayasa alikuwa msichana mwenye urembo wa kutambulika na uzuri wake ulienea kote kote. La kushangaza ni kuwa, alihitaji mume ambaye angekabiliana naye katika vita na yule ambaye angemshinda wangeoana. Inadokezwa kuwa watu wenye vyeo na uwezo, masultani na matajiri walisafiri safari ndefu ilmuradi wafike nyumbani kwa Mayasa na kujaribu bahati ya kuoana naye.

Wakenda Masultani   *Wakenda masultani*
Na mali yao ndiani   *Na wamuoe na kilemba*

Akanena sufyani   *Maidani yuwatamba*
Sina budi tamuoa   *Na upanga kitembea*
    (Ubeti wa 24)   (Ubeti wa 25).

Katika *Utendi wa Kalevala*, dhana ya safari inajitokeza kwa wingi mno. Kwanza kabisa, kuzaliwa kwa jagina Mwanamwini kulihusisha masuala la uhalisiamazingaombwe. Matukio yaliyotokea yalikuwa ni ya kuogofya na kustaajabisha mno. Katika ukurasa wa 12, inadaiwa kuwa Limatari (mamake Mwanamwini) alisafirishwa na bahari huku akisukumwa na mawimbi yaliyoandamana na mvua kubwa kutoka sehemu moja ya bahari na kupelekwa mbali mno hadi upande wa pili. Suala hili lilimfanya Limatari kuteseka mno na kupata mahangaiko yasiyokuwa na kifani.

Akashuka Limatari, katua kwenye bahari,
Mara nchini akashuka, mawimbi humzunguka,
Pamoja na nyingi mvua, tokea kucha kwa jua,
Kusukumwa na dhoruba, kaendea mbali na maghariba
Pepo kali zikavuma, bibi zikamsukuma,
Kama maembe miuyani, kama shakuwa baharini (Uk. 11).

Safari ya Limatari akiwa baharini inaibua na kuweka wazi suala la kiuhalisiaajabu katika tendi. Inadhihirisha wazi kuwa shujaa Mwanamwini ambaye ndiye mhusika mkuu katika tendi alizaliwa kwa njia za kipekee na hivyo ni tofauti na mwanadamu wa kawaida.

Katika ukurasa wa 21, Yokahani ambaye pia anadokezwa kuwa ni shujaa anasafiri safari ndefu mno inayomchukua siku tatu hadi mji wa Vainola ili akabiriane na Mwanamwini ambaye pia alikuwa ni shujaa na mweledi wa kutunga nyimbo na mashairi. Katika jamii hii ya Kalevala, mashujaa hawa wawili walikuwa na uhasama mwingi na walidharauriana sana. La kushangaza ni kuwa alipofika huko, Jagina Mwanamwini aliweza kumshinda kwa kutumia uchawi na sihiri.

> *Mi Yokahani kijana, nitasai kushindana.*
> *Sasa hivi tasafiri, tamfunga kwa sihiri.*
> *Siku moja kwa haraka, siku mbili bila shaka*
> *Mwana wa kukasirika, siku ya tatu katika,*
> *Nchini wa Vainola, shambani kwa Kalevala* (Uk. 21).

Safari hii iliyotekelezwa na Yohakani hadi vainola inamletea shida na matatizo chungu nzima maishani mwake. Ni wazi kuwa tendi hizi mbili zinahusisha wahusika mbalimbali wanaojihusisha katika safari. Safari zenyewe zina umuhimu wa kipekee kwani zinakuza sifa tabia za wahusika mbalimbali na kuendeleza ploti katika tendi hizi.

Motifu ya Vita

Katika *Utendi wa Mikidadi na Mayasa*, suala la vita linadhihirika sana. Katika ubeti wa 32, inadaiwa kuwa Mayasa alihitaji mume ambaye wangekabiliana naye katika vita na kumuoa yule ambaye angempiku katika makabiliano hayo. Ni jambo la kushangaza kuwa mwanamke anayetaka kumpata mchumba anadai ni sharti wakabiliane katika vita, jambo ambalo si la kawaida katika mila na utamaduni wa Kiafrika.

> *Shoti apigane naye,*
> *Hiyo ndiyo sharutiye*
> *Na mtu amshindaye*
> *Ndiye mume wa kuoa* (Ubeti 33).

Katika utendi huu pia, wanaume waliosafiri kutoka maeneo ya mbali ili wakabiliane na Mayasa wanapigwa vita isiyokuwa na kifani, jambo linalowafanya wengi wao kuuawa na kuhangaishwa na Mayasa. Katika ubeti wa 57 hadi 58, inadhihirika wazi kuwa kwa kweli, Mayasa alikuwa mweledi katika vita kutokana na jinsi alivyowakabili wanaume hawa huku akiwaua wengi bila huruma yoyote.

> *Na fumole na upanga*   *Kawapigia kelele*
> *Na ngoaye ya kukinga*   *Akiweta ndoni mbele*
> *Utanboni akiringa*   *Mume wangu anitwale*
> *Na shairi akitowa.* (Ubeti 57) *nami nipo nangojea* (Ubeti 58).

Isitoshe, ili Mikidadi na Mayasa waoane, inadokezwa kuwa kulizuka vita vikali mno baina yao na Mikidadi alipompiku Mayasa katika vita, waliamua kuoana ijapokuwa ndoa yao ilipata pingamizi chungu nzima kutoka kwa wazazi wa Mayasa husasan Jabiri aliyetaka Mayasa aolewe na mtu tajiri ili aweze kujifaidi kutokana na mpango huu. Mayasa anasimama kidete na kuamua kuwa ni lazima aoane na Mikidadi liwe liwalo kwani ni yeye tu aliweza kutimiza hitaji lake la kukabiliana katika vita na kumshinda.

Katika *Utendi wa Kalevala*, suala la vita pia linadhihirika. Katika ukurasa wa 45 hadi 46, inabainika wazi wazi kuwa Yokahani ni jagina anayepatwa na hasira nyingi na ni mhusika anayependa vita. Baada ya Aino (dadake Yokahani) kuaga dunia, Yokahani anamua kulipiza kisasi. Anaamua kumsaka Mwanamwini akiwa na nia ya kumuua. Haya yanadhihirika katika ukurasa wa 46.

> *Yokahani akajibu: " Namtaka Mwanamwini*
> *Kumuua ninapenda, sababu amenishinda*
> *Nimekasirika, siwezi kughorofia*
> *Nitampiga mshale, afe aanguke alale* (Uk 46).

Anaamua kwenda kumwinda Mwanamwini huku akiwa amejihami na ala za kivita ili aweze kumwangamiza. Anapomwona Mwanamwini akija, anaanza mara moja kukabiliana naye katika vita huku akirusha mishale kuelekea alipokuwa. Vita hivi vinaendelea kwa muda mrefu sana lakini kwa bahati nzuri, shujaa Mwanamwini anaponea chupuchupu huku farasi wake wa kipekee akiangamia.

> *Upote akaunyosha, uta ukasimama,*
> *Chembe katoa podoni, akakitia utani*
> *Yokahani kachukua, mshale wa pili,jua*
> *Na na ule mshale pia, utani akautia.*
> *Lakini chembe cha tatu, kikapiga farasi tu*
> *Farasi bila hatia, ameumwa akalia,*
> *Mwenye nguvu na nishati, akashindwa na mauti* (Uk 48).

Suala la vita katika tendi lina umuhimu wa kipekee kwani umaarufu wa majagina wengi hutambulika kutokana na weledi wao katika vita. Isitoshe, umahiri wa majagina hubainika kutokana na weledi wao wa kubabiliana na mahasidi wao na kuwapiku. Mfano mzuri ni jinsi Mwanamwini alivyokabiliana na adui yake Yokahani na akamshinda katika *Utendi wa Kalevala*. Isitoshe, katika *Utendi wa Mikidadi na Mayasa*, Mikidadi akiwa jangwani alikabiliana na kundi kubwa la wanajeshi na kulishinda katika vita, jambo ambalo lilimfanya awe shujaa wa kutambulika katika nchi ile. Isitoshe, imebainika kuwa sifa za kiuhalisiaajabu hubainika wakati wahusika hawa mashujaa hukabiliana katika vita.

Motifu ya Ujumbe

Katika *Utendi wa Mikidadi na Mayasa*, mtunzi anatanguliza utendi wake kwa kuelezea kuwa ujumbe anaotaka kuupitisha aliupata kutoka kwenye kitabu cha hadithi kilichokuwa cha ajabu mno ambacho kiliandikwa kwa lugha ya Kiarabu. Ujumbe na Matukio yote yanayosimuliwa katika utendi huu ulitoka kwenye kitabu hiki cha Kiarabu. Suala hili lina umuhimu sana kwani ni idhabiti kuwa tendi nyingi za kale za Kiswahili zilihusisha na kujikita katika tamaduni za Kiarabu.

> *Mbwene hadithi kitabu*
> *Hadithi hiyo ajabu*
> *Yandishiwe Kiarabu*
> *Njema mno ya ajaa* (Ubeti wa 12).

Isitoshe, katika ubeti wa 21-22, inadaiwa kuwa ujumbe ulienea kote kote kuhusu urembo na uzuri wa Mayasa kwani alikuwa maridadi sana na uzuri wake uliwapendeza wanaume wengi. Baada ya wanaume kuisikia habari ya urembo wa Mayasa, waliamua kusafiri safari ndefu ili wafike kwa Mayasa na kujaribu kutafuta bahati ya kumuoa mwanamke huyu mwenye urembo usiokuwa na kifani. Katika jamii hii, mabinti warembo walienziwa sana na waume walifanya kila wawezalo ili waweze kuwaoa na kuishi pamoja.

> *Uzuriwe na jamaali*   *wakasikia habari*
> *Habari zikenda mbali*   *kama mwana wa jabirk*
> *Wakasikia kibaili*   *Hatwaliki kwa uzuri*
> *Na sifa zikatangaa* (Ubeti 21)   *na sifa za ushujaa* (Ubeti 22)

Baada ya wale waume tajiri na wa kutajika kufika nyumbani kwa akina Mayasa na kumpata akiwa juu ya farasi akiupeperusha upanga juu ya hewa, walimwita Jabiri na kumpa ujumbe kuwa wao ni matajiri wa kupigiwa mfano na wazazi wao wana uwezo na wanatambulika katika nchi zao. Isitoshe, walimrai Jabiri amzungumzie Mayasa aache shinikizo lake kutaka vita kwani akiwakubali, ataishi maisha ya kifahari.

> *Waliokuja waposi*   *Wakamwambia Jabiri*
> *Kumuonakwe Mayasi*   *Tujilie tuna shauri*
> *Yumo juu ya farasi*   *Tuna mali akthari*
> *Jabiri wakamwendea* (Ubeti 27)   *Tujilie kutaka ndoa* (Ubeti 28).

Jabiri alipoupeleka ujumbe kwa Mayasa, Mayasa alikataa shinikizo hilo na kudai kuwa atakayemuoa ni sharti akabiliane naye katika vita.

Katika *Utendi wa Kalevala*, kuna wahusika mbalimbali wanaopashana ujumbe kuhusu masuala mbalimbali. Mwanamwini anapompiku Yokahani kwa kumfanyia uchawi na sihiri kwa kumzamisha baharini, Yokahani anamrai Mwanamwini amwache huru na kuahidi kuwa atafanya mpango waoane na dadake Aino. Yokahani anapofika nyumbani, anaanza kulia. Mamake

anapomuuliza kwa nini analia, Yokahani anampa habari kuhusu yote yaliyomtendekea.

> *Mama yake kashangaa: "Mwana niliyekuzaa,*
> *Kwani sasa unalilia, hutaki kuniambia?"*
> *Yokahani akasema, kamwambia yake mama:*
> *"Nitakwelezea sababu, ya kulia na tabu.*
> *Nimelogwa na mwimbaji, nikazama kwenye maji.*
> *Ndipo nikuwa na budi, ila kumpa ahadi, ya kumletea Aino.* (Uk. 27)

Mama alipoupata ujumbe ule, alionekana kufurahia pendekezo hili kwani alijua kuwa Mwanamwini alikuwa ni shujaa aliyekuwa na vipowa vingi pamoja na utajiri wa kupigiwa mfano. Kulingana na mamake Aino, ndoa baina ya Aino na Mwanamwini ingewatoa kwenye lindi la umaskini.

> *Mama akamjibu: "Mimi namurahia,*
> *Binti ataolewa na yule muheshimiwa*
> *Na mwimbaji mashuhurim mwenye uwezo tajiri, mjuvi wa sihiri.* (Uk. 28)

Aino anapoupata ujumbe ule, anakataa kata kata pendekezo la kuolewa na Mwanamwini. Anaonekana akilia tu bila kunyamaza. Kilio hiki cha Aino kinadumu zaidi ya siku tatu. Sifa moja inayobainika katika tendi ni kuwa tendi nyingi nyingi huhusisha masuala ya yaliyojaa chuku. Hali ya Aino kulia kwa siku tatu imepigiwa chuku kwa vile si kawaida kwa binadamu wa kawaida kulia kwa muda mrefu vile bila kunyamaza kutokana na jambo ndogo vile la kutafutiwa mke. Jambo ambalo angeweza kujitafutia suluhu mwenyewe.

> *Lakini binti yake, kuolewa asitake,*
> *Naye mzee mlozi akalia machozi*
> *Siku moja siku mbili siku tatu akilia.* (Uk 28).

Katika tendi hizi mbili suala la ujumbe limedhihirika sana na limerudirudiwa ili kuwafahamisha wahusika mbalimbali kuhusu masuala anuwai yanayowaathiri kwa njia mbalimbali.

Majigambo

Katika *Utendi wa Mikidadi na Mayasa*, wahusika mbalimbali wanaonekana wakijigamba na kujidai. Katika ubeti wa 33, suala la majigambo linajitokeza pale Jabiri anapowaeleza wale wanaume waliofika kutaka kumuoa Mayasa kuwa bintiye ni mwenye maringo na hakutaka kamwe kuolewa na wanaume walio na mali nyingi au majina ya kutajika. Aliwaeleza kuwa Mayasa alikuwa akiringa tu juu ya farasi na alitaka kuolewa na mwanamume ambaye angekabiliana naye katika vita na kumshinda. Inadaiwa kuwa alikuwa akiupeperusha upanga juu hewani huku akijigamba jinsi alivyokuwa shujaa wa kutambulika.

<div style="display:flex">

Naye Mayasa aringa
Maidani kwa upanga
Na ambaye ajitenga
Akenda hatarejea.
            (Ubeti 33).

Husema akighani
Ali juu ya farasi
Wawapi mashuujaani
Watamanio kuoa.
            (Ubeti 34).

</div>

Katika *Utendi wa Kalevala* suala la majigambo linajitokeza sana hususan miongoni mwa mashujaa wengi wanaopatikana katika jamii hii. Baada ya Yokanani kukosa kusikiliza wosia wa mamake na kuamua kwenda kukabiliana na Mwanamwini ili amwangamize, Mwanamwini anamteka nyara na kumfanyia sihiri na kumwacha Yokahani akiwa amelemaa. Ili kujiokoa kutoka hali ile, Yokanani anamwahidi Mwanamwini ahadi chungu nzima lakini anajigamba tu huku akimdunisha Yokahani. Yokahani anaahidi kumpa Mwanamwini merikebu ili aachiliwe huru. Mwanamwini anajigamba huku akidai kuwa hana haja na merikebu yake kwani yeye ana jahazi chungu nzima zenye uganga na ambazo huenda bila matanga.

> *Merikebu sina haja nayo, nina majahazi mia,*
> *Majahazi ya uganga, huenda bila matanga,*
> *Huenda yenyewe kweli, nina baburi na meli* (Uk. 25).

Anapoendelea kuzama majini, Yokahani anaendelea kumrai Mwanamwini amuachilie huru huku akimwahidi kuwa ikiwa atamwachilia huru, atampa farasi wa kipekee. Mwanamwini anafutilia mbali pendekezo hilo na kuonyesha jinsi farasi wake alivyo wa kipekee na bora.

> *Sitaki wako mnyama.*
> *Nina wingi wa farasi,*
> *weupe na weusi.*
> *Mchangani nina laki,*
> *farasi wako sitaki* (Uk. 26).

Tendi nyingi kote ulimwenguni huhusisha wahusika mashujaa ambao wakati mwingi huwa wamejaa maringo na majigambo mengi. Wao huibua sifa hii ili kujionyesha kuwa wana sifa za kipekee kuwashinda wenzao.

Vifo

Katika *Utendi wa Mikidadi na Mayasa*, suala la vifo linajitokeza kwa wingi mno. Utendi huu unapoanza katika ubeti wa 12, tunaelezwa kuwa Suwedi, babake Mikidadi alikuwa tajiri sana na alikuwa mfanyabiashara wa kutajika. Inadaiwa kuwa alikuwa akisafiri kutoka nchi moja hadi nyingine akijichumia mali isiyokuwa na kifani lakini la kustaajabisha ni kuwa hakuijuza aila yake alipowekeza mali hii. Suwedi alipoaga dunia, mali yake yote ilitawanyika na kumpotea kwani familia yake ilibakia kuishi maisha ya umaskini. Kutokana na

haya, Mikidadi anaishia kuwatunza wanyama wa mjombawe ili aweze kijikimu kimaisha.

Suwedi ali tajiri	*Hata alipotoweka*
Ali na mali kathiri	*Mali yakatawanyika*
Ali mwingi wa safari	*Asipate cha kushika*
Mali akajitumia.	*Yote yakampotea.*
(Ubeti 13)	(Ubeti 14)

Isitoshe, katika ubeti wa 60. Mayasa anaonekana akiwaua wanaume wengi mno waliokuwa wakijaribu kupigana naye. Inashangaza kuwa suala ndogo tu la ndoa linasababisha vifo vingi mno miongoni mwa wananchi wasiokuwa na hatia yoyote. Hii inadhihirisha jinsi uhayawani ulivyokithiri katika jamii hii.

> *Hawale wataka ndoa*
> *Ikawa kupinduliwa*
> *Mayasa akiwaua*
> *Wengi wakimkimbia* (Ubeti 60).

Katika *Utendi wa Kalevala* suala la kifo pia linadhihirika mno. Wakati Aino anapokataa katakata kuolewa na jagina Mwanamwini, anaamua kutoweka kwao na kwenda kuishi katika bahari iliyojaa baridi kali na wanyama hatari wakiwemo nyoka wenye sumu kali kupindukia. Katika ukurasa wa 35, Aino anakumbana na kifo chake akiwa mle baharini. Ni kweli kuwa kifo cha Aino kimetiliwa chuku kupita kiasi kwani anaonekana kutenda matendo yanayokiuka uhalisia katika ulimwengu wa kawaida.

> *Aino hakusisimama, akavutwa akazama*
> *Ametimiza maneno, hivyo akafa Aino* (Uk 35).

Suala la kifo katika tendi huwa bayana mno kwa wahusika anuwai katika tendi hususan wahusika wakuu kwani hujihusisha katika vita ambavyo mara nyingi hatima yake huwa ni vifo. Isitoshe, katika baadhi ya tendi ushujaa,umahiri na weledi wa mhusika katika tendi hudhihirika kutokana na jinsi anavyoweza kuwapiku maadui wake katika vita na uwezo wa kuwaua watu wengi. Kwa Mujibu wa Ndung'u (2016) baadhi ya vipengele mbalimbali vinavyotumiwa kuainisha ushujaa katika tendi kama vile weledi wa kivita na kuwaua watu limepitwa na wakati. Isitoshe, haya ni matendo tu ya kiuhayawani ambayo hayana nafasi katika ulimwengu wa sasa.

Hitimisho

Katika makala haya, imebainika wazi kuwa kuna uwezekano wa kazi mbili za fasihi kutoka maeneo tofauti ya kijiografia kuathiriana na kuingiliana kwa kiwango fulani. Kwa muda mrefu, kumekuwa na mjadala mkubwa sana hususan kutoka kwa wanazuo wa Kimagharibi waliofutilia mbali uwepo wa tendi katika maeneo ya Kiafrika. Wengi wao walidai kuwa zile zinazodaiwa kuitwa tendi ni

masimulizi tu ya kisifo ambayo hayajaafiki kuitwa tendi. Makala haya yamebaini kuwa kwa kweli, kuna motifu nyingi mno zinazoingiliana baina ya tendi za Kimagharibi na zile za Kiafrika. Baada ya kuchanganua *Utendi wa Kalevala* unaopatikana maeneo ya Kimagharibi na *Utendi wa Mikidadi na Mayasa* unaopatikana maeneo ya Kiafrika, imebainika kuwa kuna baadhi ya motifu zinazoingiliana baina ya tendi hizi mbili kama vile motifu ya vita, ujumbe, vifo, safari na majigambo. Kwa kuhitimisha, ni wazi kuwa kwa kweli, tendi za Kiafrika na zile za Kimagharibi zinafanana. Tunapendekeza kuwa tafiti zijazo zijaribu kubaini suala la ubabedume katika tendi za Kiswahili na suala la dini katika tendi.

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Muakiso wa Uhalisi wa Kauli za Mhusika Mlevi na Uchagizaji wa Tafsiri kwa Msomaji katika Fasihi ya Kiswahili

Gerephace Mwangosi na *Lazaro Mlelwa*
Chuo Kikuu cha Kikatoliki Ruaha, Iringa Tanzania

Ikisiri

Tamthiliya ya Kiswahili ni miongoni mwa kazi za kisanaa zenye wajibu mkubwa wa kuijenga jamii katika hali mbalimbali kupitia wahusika wake. Kwa kawaida, wahusika hudhibitiwa na kuathiriwa kwa kiasi kikubwa na muktadha wa utunzi, hasa mawazo yanayowahusu waandishi kulingana na falsafa zao, mazingira yao, utamaduni wao, hali yao ya maisha na harakati zilizopo katika jamii inayohusika. Kwa msingi huo, makala haya yanachunguza muakiso wa uhalisi wa kauli za mhusika mlevi na jinsi zinavyochagiza tafsiri kwa msomaji. Imefanya hivyo kwa kurejelea tamthiliya teule za *Lina Ubani* (1984) na *Mabepari wa Bongo* (2007). Uchunguzi ulikuwa wa maktabani uliohusisha uhakiki wa tamthiliya zilizolengwa. Data zilikusanywa katika maktaba ya Chuo Kikuu cha Kikatoliki cha Ruaha kilichopo mkoani Iringa kwa kudurusu kazi mbalimbali zilizohusiana na mada iliyochunguzwa. Uchambuzi na mjadala wa data zilizowasilishwa umeongozwa na nadharia ya Ucheshi. Makala haya yanahitimisha kwamba, mhusika mlevi ni mojawapo ya mawakala wa kazi za kifasihi kwa kuwa huyafichua na kuyaweka wazi yale yote yanayoshindikana kusemwa na wahusika wanaoongea na kutenda wakiwa katika ung'amuzi tambuzi.

Maneno Muhimu: Uhalisi, Tafsiri, Fasihi, Kiswahili

Utangulizi

Wataalamu wengi wamejishughulisha na uhakiki wa mhusika mlevi katika kazi za fasihi, ikiwamo tamthiliya ya Kiswahili kwa mitazamo na misukumo tofautitofauti. Baadhi yao ni Younge (1638) anayeeleza kwamba, ulevi una athari kubwa katika jamii kwa kuwa walevi wote wanamkosea Mungu aliyewaumba. Aidha, walevi ni watu wabaya kwa sababu wakilewa wanaweza kufanya jambo lolote lililo baya; kisha wakamkosea Mungu. Younge anamtazama mhusika mlevi kiroho zaidi badala ya kumchunguza kifasihi. Kwa hiyo, mtazamo wake ni wa

kihukumu zaidi kuliko kuhakiki uhalisi wa yale anayoyawakilisha kupitia kwa kauli zake.

Mbali na hukumu kama hii, kuna wale ambao wanadai kwamba, kitendo cha mwandishi kumtumia mhusika mlevi katika kazi zake kinaonesha na kudhihirisha udhaifu wake katika kupambana na ukweli uliopo. Kwa kufanya hivyo, kazi yake inakuwa kama fasihi inayokwepa na kutoroka kupambana na ukweli uliopo katika jamii yake (Mohamed, 1995). Mwandishi kuuficha ukweli huo katika maneno ya kilevi, ni jambo linaloonekana kuwa ni udhaifu. Hata hivyo, hoja hiyo inapingwa na Makras (2010) anayeeleza kwamba, kwa kawaida, mhusika mlevi anaelezea uhalisi na ukweli wa jamii. Mlevi huikumbusha jamii kuhusu yaliyotokea, yaliyopo na hata yale yanayotarajia kutokea katika jamii yake. Kimsingi, hubainisha masuala mengi kwa unyenyekevu, hekima, ucheshi na uwazi unaoakisi hali halisi iliyopo na inayoendelea katika jamii yake.

Kwa kawaida, mlevi anapotumika katika kazi za fasihi hutazamwa kama mwendawazimu. Hali hii inatokana na ukweli kwamba, pombe aliyotumia, kwa kiasi fulani, humwondolea urazini unaoathiri uteuzi wa maneno muafaka na matendo yake kuwa nje ya matarajio ya kawaida ya jamii yake. Utoaji huo huwa wa kitaashira na hutokea katika ndoto, utani, sanaa au mitelezo ya kauli. Huu ndio msingi wa Freud (1896) kueleza kwamba, mtu anapoyatoa yale yaliyobanwa katika ung'amuzibwete wake, inafahamika kama nusu urazini. Hali ya kulewa huidhoofisha na kuifanya akili ya kawaida kukosa nguvu inayomfanya mtu ajizuie kufanya yale yote yasiyotakiwa katika jamii yake. Kuimarika kwa hali hiyo, kunasababisha kila linalomjia kukosa nafasi ya kuchujwa; na hivyo, linakwenda moja kwa moja katika matendo na kauli zake. Huu ndio msingi wa makala haya kuchunguza uhalisi wa kauli za mhusika mlevi na jinsi zinavyochagiza tafsiri kwa wasomaji.

Katika jamii za Afrika Mashariki, tamthiliya ya Kiswahili hujengwa katika misingi ya muktadha wa utunzi unaodhihirisha wazi mfungamano mahsusi uliopo baina ya wakati na mahitaji ya jamii. Hali hii huwafanya watafiti na wahakiki wengi (Matteru, 1982; Mlacha, 1985; Senkoro, 2006; Mlelwa, 2012; Mnigo, 2015 & Shemweta, 2015) kuzishughulikia kazi zake kwa misukumo na mitazamo tofautitofauti. Hata hivyo, kipengele cha uhalisi wa kauli za mhusika mlevi, hasa jinsi anavyokua na kubadilika kifikra na kiwakati hakijachunguzwa kwa undani wake. Jambo hili lilichochea ari ya kukichunguza kipengele hiki ili kubaini uhalisi wa kauli za mhusika mlevi katika vitabu teule. Kwa kufanya hivyo, makala haya yamechunguza muakiso wa uhalisi wa kauli za mhusika mlevi na jinsi zinavyochagiza tafsiri kwa msomaji kwa kurejelea tamthiliya teule za *Lina Ubani* (1984) na *Mabepari wa Bongo* (2007).

Makala haya yamechunguza uhalisi wa kauli za mhusika mlevi na jinsi zinavyochagiza tafsiri kwa msomaji kwa kurejelea vitabu teule. Uchunguzi

ulikuwa wa kimaktaba uliohusisha uchambuzi na uhakiki wa tamthiliya teule. Data za msingi zilipatikana katika tamthiliya za za *Lina Ubani* (1984) na *Mabepari wa Bongo* (2007). Vitabu hivyo viliteuliwa kwa kuwa vina mawanda ya kutosha yaliyotuwezesha kupata data zilizolengwa katika makala haya. Mchunguzi alidurusu nyaraka mbalimbali katika maktaba ya Chuo Kikuu cha Kikatoliki cha Ruaha iliyopo mkoani Iringa kwa ajili ya urejelezi na ufafanuzi wa data za msingi za utafiti uliofanyika. Uchambuzi na mjadala wa data zilizowasilishwa uliongozwa na nadharia ya Ucheshi.

Nadharia ya Ucheshi katika Uhakiki wa Kifasihi

Nadharia ya Ucheshi imekuwepo tangu enzi za Plato ambaye inasadikika kwamba, alizaliwa baina ya 429 na 423 KK (William & wenzake, 1976). Nadharia hii iliendelezwa na wanasaikolojia mashuhuri waliokuwa wamebobea katika utafiti juu ya vichekesho. Wanasaikolojia hao walifanya tafiti mbalimbali kuhusu vyanzo vya ucheshi, vichekesho na vicheko. Walichunguza sababu iliyopelekea mwanadamu kutokea kama mnyama pekee anayeweza kucheka; na sababu iliyochochea kucheka kwake. Kulingana na Potter (1954), kicheko huja baada ya ucheshi na kinyume chake. Baada ya msomaji au mtazamaji kuona au kusikiliza kazi ya fasihi inayochekesha, basi hucheka.

Godkewitsch (1976) anasema kwamba, kuna sababu tatu zinaingilia katika kuanzisha hisia. Kwanza, mtu kuwa katika kiwango cha juu cha hisia kali. Pili, majumuisho kamili ya hisia-indushi na hisia-nasibu za hali ya kichochezi. Tatu, matumaini ya mtu na tabia ya kuzuia au kupinga kwa ridhaa hali ya kichochezi iliyopo. Kulingana na Godkewitsch, kicheko kinatokana na sababu za kibiolojia. Aidha, Wamitila (2008) anaeleza kwamba, ucheshi huweza kuibuliwa kutokana na matumizi ya lugha; pamoja na mbinu zisizo za kilugha. Ucheshi una thamani kijamii na unatumika kupata makadirio yanayoonekana. Pia, una athari kubwa katika kupunguza migogoro ndani ya jamii, kuweka wazi upinzani uliopo na kutoa maagizo (Senkoro, 2004). Kwa ujumla, ucheshi husababishwa na sababu za kibiolojia na zile za kifashi.

Makala haya yalitumia nadharia ya Ucheshi kwa kuyatazama mazingira ya asili ya jamii kuwa ndiyo huamua namna kazi ya kifasihi inavyotakiwa kuwa. Nadharia hii imeyachunguza mawazo ya waandishi kupitia mhusika mlevi anayewasilisha bila aibu, uoga na kuhofia jambo lolote linaweza kumsibu. Hali hii huipa na kuitazama fasihi kama kitengo kilicho na uwezo wa kuakisi maisha na mifumo ya jamii inayodhibitiwa na miundo ya kijamii (Chapman, 1976). Mtafiti alimchunguza mhusika mlevi kuwa ni malighafi ya fasihi; na kuwa fasihi ina athari kubwa katika jamii inayohusika. Hivyo, waandishi wa tamthiliya teule waliwekwa katika muktadha wao wa kawaida, ulio wazi na halisi ili kujua mwenendo na shughuli za mhusika mlevi kwa kuwa kazi zao ni kiungo chake.

Tamthiliya teule zilizochunguzwa zilitazamwa kwa kuzingatia hali halisi bila chuku katika uchambuzi na uhakiki wa data. Waandishi wa vitabu teule waliwekwa katika ulimwengu wao wa kawaida, kweli na halisi ili kufanya uchambuzi wa kina. Mhusika mlevi alitazamwa kwa undani jinsi alivyoakisi na kuyachunguza masuala ya kijamii na kuyaweka kama yalivyo, yanavyoaminika na kukubalika kupitia tamthiliya zilizolengwa. Nadharia hii imetumika kuchunguza uhusiano uliopo baina ya fasihi na jamii, hasa kuhusu nafasi ya mhusika mlevi na jinsi zinavyochagiza tafsiri kwa msomaji kwa kurejelea vitabu teule.

Mapitio ya Maandishi

Ushahidi wa zamani zaidi kuhusu kutumika kwa mhusika mlevi katika utanzu wa tamthiliya unapatikana katika jamii ya Wayunani waliomtumia katika mashindano ya sanaa za maonesho ya Kiramsa mnamo karne ya 5 Kabla ya Kristo huko Athene. Bakola (2006) anawataja na kuwaelezea Cratinus na Aristophanes kuwa ni baadhi ya wanasanaa waliomtumia mhusika mlevi katika kazi zao za fasihi ili kuonesha na kuongeza sanaa na ubunifu wao katika sanaa za maonesho na mashindano ya ushairi yaliyokuwa yakifanyika huko Uyunani.

Shakespeare (1579) alimtumia mhusika mlevi katika mchezo wake wa kuigizwa ulioitwa *The Taming of the Shrew*. Hata hivyo, mchezo huo uliandikwa mwaka 1623 baada ya kifo chake na kuchapishwa 1990. Kwa kawaida, waandishi huchochewa na yale yanayotokea katika jamii zao, wahusika wao hawana budi kuakisi yaliyomo katika jamii zao, wakati na hali iliyopo kwa wakati unaohusika. Kwa sababu hiyo, tamthiliya ya Shakespeare inamsaidia mtafiti kumchunguza mhusika mlevi alivyotumika kulingana na wakati na muktadha wa uandishi wake. Hata hivyo, uchunguzi huu utazingatia kwamba, muktadha wa uandishi wa tamthiliya za *Lina Ubani* na *Mabepari wa Bongo* ni tofauti kabisa na nyakati za uandishi wa Shakespeare. Muachana huo wa kiwakati utazingatiwa katika uchunguzi wa makala haya.

Moliere, msanii wa Kifaransa aliyeishi kati ya miaka ya 1622 - 1673, aliandika tamthiliya ya *The Doctor Inspite of Himself* iliyochapwa mwaka 1911. Kazi hii imejengwa kwa kiasi kikubwa na mbinu ya matumizi ya mhusika mlevi kama wenzo wa kisanaa wa kufikisha ujumbe kwa jamii iliyolengwa na mwandishi. Kwa pamoja, kazi ya Shakespeare na ile ya Moliere zimesaidia kujenga welewa wa kutosha kuhusu nafasi na majukumu ya mhusika mlevi katika kazi za kisanaa; na jinsi waandishi wanavyomtumia katika kazi zao. Kadri jamii za ulimwengu zilivyozidi kukua na kuendelea, ndivyo kazi mbalimbali za kifasihi zilivyobadilika zikiakisi mabadiliko hayo. Matumizi ya wahusika walevi lilikuwa jambo la kila mara na lilitokea mara kwa mara katika tanzu tofautitofauti za kifasihi.

Tamthiliya zilizotumia wahusika walevi zilizidi kuenea kufikia miaka ya 1850. Waandishi wa Marekani waliweza kuigiza tamthiliya mbalimbali katika nchi yao, zikiwa na mhusika mlevi. Tamthiliya ya *The Drunkard* iliandikwa na Smith katika gazeti la *American Temperance* la Desemba, 1851. Aidha, O'Cannor aliandika hadithi fupi iliyoitwa *The Drunkard* (1948) iliyozungumzia watoto, ulevi, pombe, udhalilishaji na hekaya iliyoakisi hali halisi ya maisha katika jamii yao. Kutokana na maendeleo ya tamthiliya na matumizi ya mhusika mlevi kuongezeka, swali linaloibuka hapa ni kwamba, je, wahusika hawa wana nini cha zaidi kuliko wahusika wengine? Kwa nini uhusika wao unapendelewa na waandishi? Maswali haya ni ya msingi katika kujenga uelewa kuhusu wajibu wa mhusika mlevi katika vitabu teule vilizochunguzwa.

Katika tamthilia nyingine iliyoitwa *Uncle Tom's Cabin* (1853), kuna mhusika mlevi. Tofauti kidogo na zile zilizotangulia, tamthiliya hii ilikuwa inapinga ulevi na utumwa. Kwa hiyo, inamtumia mhusika mlevi kuonesha udhaifu wa mhusika huyu kupitia kwa kazi za sanaa. Kazi nyingine zilizofuata zilizowatumia wahusika walevi ni pamoja na *Ten Night in Bar Room* iliyoandikwa na Arthurs (1858) na Wilder aliandika *Our Town* (1930). Kazi za waandishi hawa, kwa ujumla wake, zimesaidia kujua jinsi mhusika mlevi alivyochukuliwa na jamii alimoishi, alivyoonekana na alivyohesabiwa katika mwenendo wake mzima. Hali hii huwafanya baadhi ya wanajamii kumtazama mhusika mlevi mwendawazimu ama kituko kulingana na jinsi anavyotumiwa katika kazi za kisanaa.

Mbali na waandishi hawa wa Kimagharibi, matumizi ya mhusika mlevi katika fasihi, pia yalijitokeza kwa waandishi wa Afrika. Kazi nyingi za mwanzo katika fasihi andishi ya Kiafrika zilijichomoza kutoka katika fasihi simulizi. Riwaya ya Amos Tutulola ya *The Palm-Wime Drinkard* (1952) alimtumia mhusika mlevi kwa kuchota uhusika huo kutoka katika ngano za jamii ya Kiyoruba. Kule Afrika Kusini, Jordan (1973), akiifafanua fasihi ya Kiafrika, hasa jamii ya Wa-Xhosa wa Afrika ya Kusini, alimtumia mhusika mlevi akilinganisha maisha ya Wakristo na wasio Wakristo. Nchini Tanzania, Kezilahabi, katika *Rosa Mistika* (1975) anamtumia mhusika mlevi kusawiri hali ya maisha katika jamii za kifukara. Aidha, Nyoni (*Mabepari wa Bongo*) na Muhando (*Lina Ubani*) wanaingia katika kundi la waandishi wa Kiafrika waliomtumia mhusika mlevi kulingana na miktadha ya uandishi wao.

Kipekee, tamthiliya zilizolengwa zimetumika kwa kuwa zinaakisi uhalisia wa jamii katika kipindi cha baada ya uhuru na kifo cha mwasisi wa taifa la Tanzania, Mwalimu Julius Kambarage Nyerere, aliyesisitiza siasa ya Ujamaa na Kujitegemea. Muhando amebainisha changamoto za kijamii na kisiasa baada ya Watanzania kupata uhuru, hasa miaka ya sabini kipindi kilichotamalaki utekelezaji wa siasa ya Ujamaa na Kujitegemea hapa nchini. Kwa upande mwingine, Nyoni ameangazia hali ya kisiasa na kiuchumi kipindi cha takribani

maiaka 10 baada ya kifo cha Mwalimu J. K. Nyerere, mwasisi wa siasa ya Ujamaa na Kujitegemea nchini Tanzania.

Muakiso wa Uhalisi wa Kauli za Mhusika Mlevi

Kwa kawaida, mhusika mlevi anapolewa, hasa akiwa chakari, huanza kuongea masuala mbalimbali yaliyoko mioyoni mwake. Uhusiano wa pombe na ufanyaji kazi wa ubongo husababisha mlevi kunena yale yaliyoko moyoni mwake bila simile, yakiwemo yanayomsibu, yanayomkera na kuiandama jamii yake (Arthurs, 1858). Hii inaonesha wazi kwamba, kuna uhalisi fulani katika maneno ya mlevi. Pia, inaonesha kuwapo kwa mambo kadha wa kadha yanayohusu maisha na harakati za maendeleo ya jamii inayohusika. Huu ndio msingi wa makala haya kuchunguza muakiso wa uhalisi wa kauli za mhusika mlevi kwa kurejelea vitabu teule kama ilivyofafanuliwa katika kipengele kinachofuata.

Muakiso wa Ukweli Kuhusu Siasa

Siasa ya Ujamaa na Kujitegemea ilijitokeza nchini Tanzania mara baada ya kuasisiwa kwa Azimio la Arusha. Watu wote walihimizwa kuishi katika vijiji vya ujamaa wakifanya kazi kijamaa katika hali ya umoja na ushirikiano (Nyerere, 1968). Waandishi na watunzi wengi waliandika kuhusu ujenzi wa jamii mpya ya kijamaa itakayofuata misingi ya haki na usawa wa binadamu. Hata hivyo, siasa ya ujamaa haikupata nafasi ya kukua na kukomaa kwa kuwa ilikosa mashiko kwa wananchi walio wengi. Maneno ya Mwanahego katika *Lina Ubani* yanaakisi ukweli wa kushindwa kwa siasa ya Ujamaa na Kijitegemea. Mwandishi anasema:

> Umoja na mke wako mnayejifunika wote shuka moja. Mwanahego na wewe tutakutana wapi ndipo tuwe na umoja… Shwaini… wewe juu ya kilima, mimi bondeni…. Unakunywa wiski, Mwanahego chibuku… Umoja…. Akaa! Mie sina umoja (Mlama, 1984: 23).

Mwanahego inakejeli siasa ya ujamaa iliyowahimiza na kuwataka watu wote kuishi kwa umoja na ushirikiana, hasa wakiwa vijijini vyao. Lengo mojawapo la serikali la kuwaweka wananchi pamoja lilihusu kuinua maisha ya mwananchi wake kwa kuwasogezea huduma muhimu za kijamii; zikiwamo za afya, elimu, maji na barabara. Jitihada za kufanya hivyo, zilikumbwa na mwitikio hasi kutoka kwa wananchi kama ilivyodokezwa na Mwanahego hapo juu. Jambo hilo ndilo linaloonesha kwamba, mlevi anapoongea yapasa asikilizwe na sio kupuuzwa. Katika shairi la '*Azimio*' Kezilahabi anaonesha jinsi siasa ya Ujamaa na Kujitegemea ilishindwa kukua na kukomaa kutokana na sababu mbalimbali zilizokuwepo wakati huo. Kezilahabi (2008: 18) anaeleza:

Azimio sasa ni mabaki ya chakula,
Kwenye sharubu za bepari,
Kalamu inayovuja,
Katika mfuko wa mwanafunzi,
Vumbi zito,
Baada ya ng'ombe kupita,
Hakunyolewa,
Hakupewa kalamu mpya,
Na njia haikuzibwa,
Kilichosalia sasa,
Ni punje za ulezi,
Zilizosambazwa jangwani,
Na mpandaji kipofu.

Kezilahabi anaiona siasa ya ujamaa kama mabaki ya chakula kwenye sharubu za bepari. Hii ina maana kwamba, siasa za ujamaa zimevamiwa na watu wenye uchu wa mali na pesa. Kwa upande mwingine, ujamaa unatazamwa kama kalamu inayovuja katika mfuko wa mwanafunzi, bila kupewa nyingine. Kulingana na Kezilahabi, hii ina maana kwamba, mfumo wa siasa ya Ujamaa na Kujitegemea umechuja na kudhoofika kabisa kutokana na usaliti uliofanywa na viongozi waliokuwa wameshika hatamu. Katika *Mabepari wa Bongo*, mwandishi anamchora mheshimiwa Guduza kama kiongozi anayehujumu mali za wananchi kutokana na uchu wa kujilimbikizia mali. Hali hii inaendelea kuimarika na kutazamwa kama tishio kwa vizazi vya Afrika ya sasa na baadaye. Bibi anasema:

Ewe mjukuu wangu uliyelaaniwa,
Kaa kitako huko kuzimu unisikilize.
Hayo uliyofanya kabla hujafa,
Ndiyo aliyokufundisha mwalimu?
Ndiyo aliyokuachia mwalimu?
Ndiyo aliyokurithisha mwalimu? (Nyoni, 2007: 15).

Hadithi inayotambwa na bibi, inadhihirisha namna siasa ya Ujamaa na Kujitegemea ilivyouawa na viongozi wenye tamaa ya kujilimbikizia mali. Baada ya siasa ya ujamaa kushindwa na kufifia kabisa, siasa za kibepari zikashika hatamu na zikawafanya wengi kujiingiza katika tamaa za kujilimbikizia na kupora mali za umma kwa maslahi binafsi (Mayega, 2006). Tamaa hizo zilizaa dhana ya ufisadi na uhujumu wa uchumi zilizogeuka kuwa janga la kitaifa na mataifa mengi hapa Afrika. Kauli za mlevi hazipaswi kupuuzwa bali kutendewa kazi pale inapobidi (Dickens, 1954). Licha ya kuwa mlevi huongea baadhi ya mambo akiwa amelewa, lakini anachokiongea akiwa katika hali hiyo, ndicho kinachoakisi ukweli halisi wa kile kilichomo katika jamii ambamo kazi inayohusika imeandikiwa.

Muakiso wa Ukweli Kuhusu Uchumi

Uchumi ni uwanja muhimu katika maisha ya jamii na taifa lolote. Uchumi una nafasi kubwa katika mchakato na mfumo mzima wa maisha na maendeleo ya taifa na watu wake. Bila kujenga uchumi imara na endelevu, maendeleo ya nchi hayawezi kuwa chombo cha kuwasaidia wananchi na ustawi wa taifa lao. Mara tu baada ya kupatikana uhuru hapa nchini, jitihada za kujenga uchumi imara na endelevu ziliwekwa katika misingi ya siasa ya Ujamaa na Kujitegemea (Nyerere, 1974). Katika kipindi hicho, watu walitakiwa kuishi kijamaa licha ya hali mbaya kiuchumi iliyokuwa imetamalaki katika kipindi hicho. Bidhaa muhimu ziliadimika nchini. Watu walinunua vitu kwa foleni na wakati mwingine, hawakupata walivyovihitaji. Hali hiyo inadhihirishwa na Mwanahego anaposema:

> … lakini mke wangu anajua umoja. Alivyoona sina hela za kulisha watoto, kachukua watoto wote kwa mama yake! Siyo wewe una kitambi unasema una umoja na Mwanahego. Aka! Unitue! (Nyoni, 2007: 46).

Mwanahego anaonesha jinsi uchumi wa nchi ulivyoyumba na kuporomoka katika kipindi hicho cha ujenzi wa siasa ya Ujamaa na Kujitegemea. Hakuna aliyeweza kusema hayo na kuyaweka wazi ili kukwepa mkono wa chuma wa dola. Mwanahego ameweza kuyasema bila wasiwasi, lakini yasingesemwa na mtu mwenye akili timamu. Mwanahego aliweza kuyasema hayo akiwa katika hali ya ulevi. Pombe ndizo zilizomuondolea aibu, hofu na woga na kumpeleka katika ulimwengu wake unaompa ujasiri kwa kuwa huwa katika hali ya nusu urazini. Akiwa katika hali hiyo, aliweza kusema yaliyokuwa katika jamii yake[1]. Jamii pia ilikiri kwamba, Mwanahego anasema ukweli. Mwandishi anasema:

> 'Mlevi' 'siyo' 'mlevi'
> 'Mlevi si mlevi'
> 'Maneno yake ya kweli' (uk. 49).

Nukuu hii inaonesha jinsi jamii inavyokiri kwamba, maneno ya mlevi yanaakisi ukweli. Kigezo muhimu katika uwasilishaji wa maisha katika kazi za kihalisia ni dhana ya ushabihikweli (Selden, 2005). Msisitizo wa kazi hizo ni kujaribu kufikia ukweli uliopo katika jamii inayohusika. Mawazo ya Mwanahego yanawekwa wazi kwa njia ya nusu urazini na yanaleta ucheshi kwa watazamaji. Ucheshi unajengwa na kejeli anayoionesha kuwa viongozi wana uwezo mkubwa wa kiuchumi, lakini wananchi wanaishi katika hali ya umaskini kiasi cha kushindwa hata kulea watoto wao. Ucheshi hutegemea sana kutokuwepo kwa

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[1] Taz. *Lina Ubani* (uk. 38) Sara anasema "nitakaa hapa mpaka mtakaponipa chakula. Msiponipa leo, kesho nitakaa, na kesho kutwa. Nikiondoka bure, nitaondoka na mtu.

ukubalifu kati ya hali ya viongozi na wananchi wao, hasa kuhusu masuala ya kiuchumi.

Katika *Mabepari wa Bongo*, mwandishi amemtumia MC Kilevi kumulika ukweli uliopo kuhusu suala la uchumi katika jamii. Uchumi wa leo unaonekana kutekwa na kuwekwa mikononi mwa wawekezaji kutoka nje; na si mikononi mwa wazawa kama ilivyo katika mataifa mengi barani Afrika (Shivji, 2002). Kiuhalisia, wahusika wengine wasingeweza kuuliza swali alilouliza MC Kilevi kwa kuwa limejengwa katika hali ya uchokozi unaoichokoza serikali. Maneno, mwonekano na ucheshi alionao unachagizwa na kilevi alichotumia kinachomweka katika hali ya nusu urazini. MC Kilevi anasema:

> Hii kali! Wawekezaji wote wanatoka Usauzi? Hakuna wanaotoka nchi nyingine? Halafu wote Wazungu… (Nyoni, 2007: 19).

Kauli ya MC Kilevi inaakisi hali halisi ya maisha ya Mtanzania kiuchumi, hasa katika kipindi hiki kilichotamalaki será za utandawazi na mfumo wa soko huria. Wawekezaji ndio walishika uchumi wa nchi kupitia kwa viongozi wenye uchu wa mali na waporao rasilimali za umma. Uhalisi wa maisha ya Kitanzania, licha ya ule wa kisanaa, unamwonesha Mtanzania wa sasa kuangukia katika hali ngumu ya kimaisha, bado viongozi wao walio wengi, wana tamaa ya kupenda pesa zaidi kwa kupuuza utu wa binadamu na misingi ya uongozi bora (Mbonde, 2002). Kazi ya sanaa ni kumulika kuyaweka wazi yale yote yanayoathiri ustawi wa maendeleo ya taifa. Madhumuni ya waandishi kufanya hivyo, ni kuichochea jamii ili iweze kuyatafakari na kuyachukulia hatua za kuyaimarisha yenye tija na kuyaondoa yasiyofaa.

Muakiso wa Ukweli Kuhusu Jamii

Muakiso wa kauli za mlevi kijamii, hujengwa na mambo halisi yaliyopo katika jamii. Yapo mambo yanayofumbiwa macho na wahusika wengine, lakini mlevi huyasema bila kujali athari zinazoweza kutokea kwake. Aghalabu mlevi huropoka kuutambulisha uhalisia wa maisha ya jamii yake bila kujali anasema wapi na kwa nani. Hii ni kwa sababu, sanaa ya kunakili kutoka katika asili ipo katika hatua za maisha ya kila siku na inawakilishwa kwa msomaji, badala ya kuoneshwa katika picha za ulimwengu wa kufikirika (Faulkner, 1977). Usahihi wa uwasilishaji ni ule wa uhalisia unaomzunguka kila siku. Mathalani, katika tamthilia ya *Lina Ubani*, mwandishi kwa kumtumia mhusika mlevi anaangaza ukweli wa maisha ya jamii kwa njia ya undoto ulio katika akili yake baada ya kulewa. Anasema:

> Maneno hayo kamwambie hawara yako anayepanda gari kila anapokwenda… Wakataka kunigonga… Shwaini… "Huyu mlevi." Mlevi baba yako huyo unayetembea naye… Mafuta wanaendeshea magari ya kulalia watoto wetu….(Nyoni, 2007: 47).

Maneno hayo ya mlevi yanaakisi ukweli uliopo katika jamii ambapo wanaume, hasa watu wazima wenye uwezo hufanya mapenzi na mabinti wadogo. Pia, wanaomaliza pesa za umma kwa umalaya na ukahaba kutokana na kusheheni vimada. Mali za umma zilitumika ovyo katika starehe binafsi na shughuli binafsi bila kujali wanavyoliingizia taifa hasara kubwa bila sababu za msingi. Hali hiyo imewafanya wanaume kujitengenezea mamlaka na utamaduni wa kuwasaidia katika maslahi yao ya kuwatawala wanawake (Legulegu, 2016). Pia, ukahaba umewafanya wanawake kuwa kama bidhaa ambapo wazee wanawatumia watoto kutokana na sababu mbalimbali zisizo na uhakikifu wa kisayansi. Hiki ndicho kinachomfanya Mwanahego kusema kwa hasira kwa kuwa pesa za umma hazitumika kwa maslahi ya umma.

Katika hali ya kurudia maneno kwa kumfuatisha msemaji kwa kejeli na kwa sauti ya kilevi, ucheshi unajitokeza. Kisha, unajengwa na ukweli unaodhihirishwa ambao unaonekana kama matusi kwa yule anayeambiwa. Kwa namna fulani, ni namna ya kumdhalilisha mtu kwa kumwambia 'Mlevi baba yako unayetembea naye'. Maneno hayo yana maana kwamba, baba anafanya mapenzi na mtoto wake wa kike. Maneno hayo yanaibua ucheshi na vicheko kwa wasomaji na wasikilizaji. Vicheko hivyo huwarudia wenyewe na kuwafanya waonekane kuwa wanajicheka kutokana na matendo yao ya kila siku.

Muakiso wa Ukweli Kuhusu Uongozi

Katika historia ya maendeleo ya jamii, uongozi ulianza tangu kale pale wanadamu wa kwanza walipoanza kuzaliana na kuongezeka zaidi (Davidson, 1970). Mwanaume akawa kiongozi wa familia yake. Hata hivyo, kadri jamii ilivyoongezeka, suala la uongozi kifamilia liliachwa na watu wakawa na watawala waliohusisha familia kadhaa. Maendeleo katika jamii yalipozidi uongozi ukawa dhana pana sana ambayo ilichukua sehemu kubwa ya jamiiluhga. Hapo ndipo matabaka katika jamii yalipojitokeza kwa uwazi zaidi. Katika kazi za fasihi, uongozi aghalabu husawiriwa kwa namna ya kikandamizaji kwani wale wanaoongoza wanawakandamiza wale wanaowaongoza. Hili limedhihirishwa katika *Lina Ubani* kwa kumtumia Mwanahego. Anasema:

> Kamwambie baba yako hayo maneno ya ugoro. Usituambie sisi kutugeuza bwege. Asiyefanya kazi wewe uliye juu ya kilima. Juu ya kilima kuna mashamba? Asiyefanya kazi baba yako anayekula vya bure, unavyomletea wewe (Mlama, 1984: 45 - 46).

Mara nyingi, uhalisia huongezewa ubunifu ili kuifanya matini iwe na vionjo vya kifasihi. Vionjo hivyo, ndivyo vinavyoifanya kazi iitwe kazi ya kifasihi. Kwa kuwa maneno anayoongea Mwanahego yanaonekana ni ya mwendawazimu, basi ndani yake yanaonekana kuwa na vionjo vya kifasihi, ukiwamo ucheshi ambao ni sehemu ya vionjo hivyo. Ucheshi huo unafanya kazi iwe ya kuvutia watazamaji na wasomaji wa kazi hiyo. Ucheshi huchangamana na uhalisi wa kazi yenyewe

ya kibunifu; na hivyo, kuifanya hadhira icheke, wakati huo huo, ikiwa inajifunza kutokana na uhalisi uliombatana na ucheshi huo (Muhanika, 1982). Ucheshi unasababishwa na maneno yaliyosemwa na mhusika aliyekuwa katika hali ya nusu urazini.

Pale ambapo makosa (au hitilafu) hayajatambuliwa au kufahamika huleta vichekesho. Hata hivyo, kutambua hitilafu sawa sawa ni hali inayolazimu ucheshi pia. Ikiwa migogoro au hitilafu iliyopo itatatuliwa bila maafikiano na kuweka usawa kati ya pande mbili, basi moja kwa moja italeta ucheshi. Hili linadhihirishwa na maneno ya Mwanahego yanayoonesha kwamba, kuna tofauti kubwa baina ya viongozi na wananchi wa kawaida. Kazi nyingi za fasihi zimeakisi uhalisi huu kwa kuwatumia wahusika waliowateua kuakisi suala hilo.

Ukweli Kuhusu Mahitaji ya Kila Siku

Suala la mahitaji linagusa maisha ya kila siku ya mwanajamii yeyote katika jamii. Baadhi ya mahitaji muhimu ya kila siku kwa kila mtu ni malazi, mavazi na chakula. Suala la mahitaji halitofautiani sana na suala la uchumi, lakini kuna utofauti mdogo kati ya mambo hayo mawili, hasa unapochunguza mahitaji ya wahusika. Mwandishi amejaribu kuonesha utofauti huo kwa kuwatumia wahusika wake wote. Kukosekana kwa mahitaji ya kila siku, kulimfanya mke wa Mwanahego kwenda kwao na watoto wake wote ili waweze kujikimu katika mahitaji, hasa ya chakula. Suala hili lilimfanya Mwanahego kubwatuka maneno mengi mbele ya tabaka tawala, lakini alipuuzwa kwa kile alichokuwa anakisema.

Uhujumu uliokithiri katika jamii, ulimfanya Mwanahego aseme tu bila kujali. Hata hivyo, alihesabika kama mlevi tu. Hali hii inatokana na hali ya ubongo wa mlevi kuwa umeharibiwa na pombe (Culwell, 1994). Mlevi huongea tu bila kuwa na ufahamu wa kile anachokisema; na haimfanyi kutambua kwamba amesema ukweli. Inafahamika wazi kwamba, kilevi kinaondoa kujizuia, lakini hakimfanyi mlevi kusema kweli katika mambo yote, kwa kuelezea hisia ambazo, kwa kawaida, hazisemwi kwa sauti. Kilevi sio sababu ya kumfanya aseme kweli zaidi ya mtu aliye katika utimamu wa akili, bali hurahisisha tu namna ya kuelezea baadhi ya hisia ambazo watu wote wanazo katika maisha ya kila siku. Hata hivyo, imekuwa tofauti na mhusika mwenyewe anavyoeleza yale yaliyo moyoni mwake. Mwandishi anamchora kwa kusema:

> Hela za kigeni….unazitaka wewe unayekula vya kigeni. Mie nataka hela za hapa hapa…nipate nauli nikamchukue mke wangu… na mwanangu Kidote. Mchicha nanunua kwa shilingi tu… ukimpa ya Malkia anakataa… hela ya kigeni? Aka! (Nyoni, 2007: 27).

Maneno hayo ya mhusika mlevi yanaakisi hali halisi ya jamii ya Mwanahego na kuimulika huku ikionesha kuwa mahitaji ya kila siku ni ya shida. Pia, anaonesha kwamba, viongozi wana matumizi ya fedha za kigeni, lakini watu wa kawaida hawajui hata hizo fedha za kigeni zina umuhimu gani na zinatumikaje

hapa nchini (Mng'ong'o, 1980). Kukosa fedha ndiko kulikomfanya mke wake aende kwao na watoto wake wote. Maneno ya Mwanahego yanaleta ucheshi kwa kukejeli viongozi ambao wanang'ang'ania fedha za kigeni, lakini wananchi hawazijui hata zilivyo. Kejeli hiyo ndio inayoibua ucheshi unaoleta hamaki kwa watazamaji na wasikilizaji. Watu wanaishi kwa shida ya chakula na kuhangaika bila mafanikio, lakini viongozi wanataka watu waendelee kulima mazao ya biashara ili waipatie serikali fedha za kigeni.

Maneno ya Mwanahego ndio yanaifanya hadhira ikumbuke hali ya maisha ya kila siku na kuwachekesha. Hapo ndipo tunapobaini kwamba, ucheshi unaweza kutumika kama mbinu ya kumdhalilisha mtu, kundi au taasisi (Berkowitz, 1970). Ucheshi unaweza kumshusha hadhi kwa kuuweka wazi ujinga wake hadharani. Pia, ucheshi mwingi husababishwa na kushushwa hadhi kwa mtu kutokana na masuala ya kijamii au kimaumbile. Kushindwa kwa viongozi kuwajengea misingi na miundo mbinu imara wananchi ili kukidhi mahitaji yao ya kila siku; pamoja na kuwasisitiza walime mazao yatakayoleta fedha za kigeni, ndiko kunakowekwa hadharani kupitia kejeli za Mwanahego anayeonekana kuwa na akili zaidi ya viongozi wake.

Kwa ujumla, ucheshi huo haujatokea tu, isipokuwa baada ya kugundua kinachosemwa na msemaji wa kazi ya fasihi. Pia, hutokea baada ya kugundua ukweli uliopo katika kauli za mhusika mlevi. Mabepari nao wanaonekana kuwa na mkakati na mpango imara inayofanya kazi ya kuzuia watu kupata urazini wa kufanya mapinduzi katika maisha yao ya kila siku. Mkakati wa kuondoa maarifa ya mawazo ya tabaka tawaliwa ili wasiweze kufikiria kujikomboa kiuchumi unafanywa na mataifa ya kibepari (Mayega, 2016). Hii ndio sababu jamii ya Mwanahego anaingiwa na hofu baada ya kumsikia Mwanahego akiropoka tu yale yaliyo kweli. Wengine wanahofia kuwa atafungwa kutokana na maneno yake makali. Kwa hiyo, udhanifu wa kuwafanya wadhani kuwa kujikomboa kimaisha, umejaza fikra zao na kuwaletea hofu ya kusema ukweli.

Matumizi ya Mhusika Mlevi Yanavyochagiza Tafsiri kwa Msomaji

Waandishi wengi huchagua wahusika kwa kuzingatia muktadha wa uandishi wao. Uteuzi nzuri wa wahusika, ndio unaoijenga kazi ya kifasihi na kuonesha upekee wa kazi ya mwandishi dhidi ya mwingine. Mwandishi wa kazi ya fasihi, lazima awaweke wahusika wake katika hali ya kuyatenda matendo yanayomakinika. Pia, lazima awe na hisi ambazo zitamfanya aamini kwamba, kile anachokiandika kupitia matendo ya wahusika wake yatafikisha ujumbe kwa jamii aliyoikusudia (Muindi, 1996). Kwa kawaida, wahusika wanaweza kuangazwa katika lugha anayoitumia, mwelekeo wa matendo yake, mavazi na mambo mengine kama ilivyojitokeza katika vitabu teule. Wahusika hutofautiana katika matendo yao, maneno yao na mazungumzo baina yao na wahusika wengine. MC Kilevi katika *Mabepari wa Bongo* anaonekana kuwa tofauti na wahusika wengine kwa maneno

yake mengi ambayo yamejaa ucheshi na burudani ndani yake. Mwanahego anaonekana tofauti na wahusika wengine kutokana na matendo na kauli zake ambazo zinapingana na uongozi unavyotaka.

Uchaguzi wa wahusika ndio hujenga kazi nzima ya fasihi na kuonesha uchangamano wake kwani waandishi hufanikiwa kuonesha dhamira, falsafa na mitazamo yao kwa jamii kwa kuwatumia wahusika. Sambamba na hilo, kuna ujielezaji wa wahusika ambao uko wa namna ya ujielezaji wa mdokezo na udhahiri. Ujielezaji dhahiri hutokea wakati wahusika hutamka kauli ambazo zinamwelezea mwenyewe kwa kumaanisha. Kwa kulidhihirisha hilo, MC Kilevi anasema:

> Lakini kabla sijaendelea naomba nijitambulishe. Mimi ni MC Kilevi, nina diploma ya juu ya madigrii katika kuonja na kunywa pombe zote kali zisizo na kilevi. Nilikuwa huko kwenye mataputapu najipigia gongo langu safi, nikapigiwa simu ili nije kutoa huduma kwenye kumbukizi za mheshimiwa Guduza (Nyoni, 2007: 1).

Mhusika huyo anajieleza alivyokunywa pombe kiasi cha kudhani kuwa amepata digrii na diploma za kunywa pombe. Suala la wahusika kujidhihirisha wenyewe linatokana na kuwa katika nusu urazini. Freud anaeleza kwamba, mara nyingi mtu huweza kujieleza mwenyewe akiwa katika hali ya ndoto au hajitambui. Mwanahego anajieleza kwamba, hana hela hata za kutunza familia. Kwa mtu mwenye akili timamu, hawezi kujieleza mambo ambayo pengine yanaweza kumdhalilisha na kumshushia hadhi yake. Sehemu imechunguza jinsi kauli za mhusika mlevi zinavyochagiza tafsiri kwa msomaji.

Tafsiri katika Matendo

Wahusika wa kifasihi hujengwa na matendo yao kama majira anayoyazungukia mhusika aliyeteuliwa. Mhusika yeyote wa kazi ya fasihi hukumbukwa na hadhira kulingana na utendaji wake katika kazi inayohusika. Utendaji huo unajenga maudhui ya kazi ya fasihi, ambayo lazima yaeleweke na hadhira iweze kuitafsiri kazi inayohusika. Hii ina maana kwamba, maudhui hayawekwi wazi kwani hujificha ndani ya fani. Hivyo, hadhira haina budi kufikiri kwa kina ili ipate tafsiri ya kile kilichowasilishwa. Hii ndio maana tunasema kwamba, matumizi ya mhusika mlevi huchagiza tafsiri kwa msomaji na sio kukwepa ukweli.

Matendo ya mhusika ni pamoja na kunywa pombe mpaka kufikia hatua ya kulewa kiasi cha kufikia hali ya kuwa katika nusu urazini unaomfanya aanze kuongea ongea na kuweka wazi yale yote yanayokandamizwa na ung'amuzibwete. Wakati mwingine, huyasema yale yaliyo moyoni mwake. Upekee wa yale yanayosemwa na mlevi huchagiza tafsiri mbalimbali kwa hadhira inayoisoma au kuisikiliza kazi inayohusika. Ukichunguza matendo ya mhusika mlevi unaweza kupata tafsiri nyingi kuhusu hali halisi ilivyo katika jamii inayohusika. MC Kilevi anasema:

Nilinyonya maziwa ya mama na nilipolia nilinyweshwa ulanzi ili niache usumbufu. Mimi ndimi mzalendo. Mzalendo hunywa gongo bwana lililopikwa likaiva kwa ufundi wa mama Musa, sio mapombe yenu hayo ya kwenye mavyupa yaliyokuwa contaminated kwa utandawizi. Mimi ndimi mzalendo! (Nyoni, 2007: 3).

Majigambo hayo ya mhusika mlevi huleta tafakuri kwa mtazamaji au msomaji. Msomaji au mtazamaji huweza kufikiri kuhusu pombe za kisasa, hasa bia, wiski na konyagi ambazo huhifadhiwa katika chupa kwa kuzifananisha na pombe za kienyeji, ukiwamo ulanzi na mbege. Kwa hakika, maneno hayo huchagiza tafsiri kwani MC Kilevi anaukejeli utandawizi ambao unadhihirisha uchakachuzi unaofanywa katika utengenezaji wa vinywaji viwandani. Yeye anaona kwamba, pombe za kienyeji ni bora na sahihi kuliko za viwandani ambazo zinatumia kemikali ili kutengeneza na kuhifadhi vinywaji hivyo.

Kwa upande mwingine, msomaji au mtazamaji anapata tafakuri ambayo itamfanya afikirie zaidi kuhusu ukweli uliopo kati ya mzalendo na yule ambaye si mzalendo. MC Kilevi anasema kwamba, alinyonya maziwa ya mama. Moja kwa moja inabainika kwamba, alilelewa katika jamii ya kitabaka. Pesa za kununulia maziwa zaidi ya yale ya mama hazikuwepo. Kisha, anasema alipolia alinyweshwa ulanzi alale. Ulanzi ni pombe ya kienyeji itokanayo na mianzi. Hapo ni wazi kwamba, hata hakubembelezwa wala hakuwa na vitoi wala midoli ya kuchezea. Walezi wake, ili kupisha usumbufu, alilazimishwa kulala kwa kunyweshwa ulanzi. Hili linadhihirishwa na (Mulokozi & Kahigi, 1976: 48) katika shairi la '*Watoto Wawili*'. Wanasema:

Mtoto wa tajiri akilia hupewa mkate,
Mtoto wa tajiri akilia hupewa picha kuchezea,
Akilia mtoto wa tajiri huletewa kigari akapanda,
Akiendelea kulia hupanda mgongo wa yaya,
Akikataa kunyamaza ulimwengu mzima hulaumiwa.

Mtoto wa maskini akilia hula mchanga,
Mtoto wa maskini akilia hupewa mti kuchezea,
Akilia mtoto wa maskini huvutwa kashani,
Akiendelea kulia hupanda mgongo wa mama ulio uchi,
Akikataa kunyamaza wazazi husikitika kimya kimya.

Beti hizi za shairi zinashadadia yale aliyoyasema MC Kilevi na aliyotendewa na wazazi wake; na jinsi alivyolelewa katika hali ya umaskini. Huo ndio muachano uliopo baina ya familia za kimaskini na kitajiri. Maana hiyo inaelezwa, ndiyo inayochagiza tafsiri ya ukweli ulifungamana kati ya kazi ya kisanaa na jamii inayohusika. Matendo ya mhusika mlevi wakati mwingine hudhihirishwa na maneno yake ambayo huyatamka bila kufikiria, lakini hueleza anavyoishi. Moja kwa moja tunapata picha kwamba, anayeongea hayuko katika hali ya akili

timamu. Hata hivyo, yale yote yanayozungumzwa na mhusika mlevi yanachagiza tafsiri mbalimbali kwa wasomaji au wasikilizaji.

Tafsiri katika Maneno na Kauli

Maneno na kauli za mlevi ndizo, hasa zinazochomoza katika kazi za fasihi zilizotumia wahusika walevi kwa madhumuni mbalimbali. Kauli hizo, ndizo za msingi wa kuzisikiliza kuliko hata kutazama matendo dhahiri ya mhusika mlevi. Hii ni kwa sababu, matendo Dhahiri, wakati mwingine, yanakera kama vile kukojoa hadharani, kujinyea, kutukana na hata kupigana. Hata hivyo, hatunamaanisha matendo yote ya mhusika mlevi yanakera, isipokuwa baadhi ya matendo hayo kama ilivyoelezwa. Yapo yale yanayoburudisha na kuvutia wengi, hasa kucheza njiani, kuimba, kudokeza matukio muhimu ya kihistoria ya kijamii na kitaifa, kuongea mwenyewe, kudondokadondoka kila baada ya hatua tatu, nne au tano hivi; ingawa akifika kwenye daraja la mti mmoja huvuka salama bila chembe ya kuyumba.

Kauli za mhusika mlevi ndizo zinachagiza tafsiri kwa wasomaji na kuwafikirisha hata kufikia hatua ya kujiuliza kwa nini mwandishi alimtumia mhusika wa namna hii? Je, alitaka kuwafikirisha wasomaji wake au kuwapumbaza wasielewe kitu kuhusiana na ukweli utokao katika maneno ya mlevi? Je, mwandishi alikuwa anakwepa tatizo? Maswali hayo yote lazima yazae majibu tofauti ambayo tutasema kuwa ndiyo yanayochagiza tafsiri. Mlelwa (2012: 72) anafafanua sababu za kumtumia mhusika mlevi katika kazi za kifasihi:

> Katika tamthiliya, mara nyingi hutumika wahusika wa namna hii (mlevi, chizi, hohehahe) ili kupeleka ujumbe mzito kwa jamii kwa namna ambayo itakuwa laini na wanajamii hawataweza kumnyooshea mhusika kidole kwa kuwadhalilisha. Mlevi anaweza kukosoa, kukemea, kuisema jamii na viongozi wake na akaonekana ni mlevi tu huyo. Hivyo basi, kutokuchukuliwa hatua yoyote kwa kuwa tunamuona mlevi kuwa ni mtu dhalili asiye na fikara zozote wala upeo.

Kauli hiyo inaonesha kwamba, mlevi anaweza kukosoa, kuelimisha, kuisema jamii na viongozi wake bila hofu. Fikra na uwezo wa kusema lolote, ndio unaoibua tafsiri mbalimbali kuhusu kile kinachosemwa na mlevi huyo. Katika kauli zote za mlevi, cha msingi ni kusikiliza kwa makini na kuchagua lile lililojema. Kwa kufanya hivyo, kauli hizo zinachagiza maana fulani kwa msomaji ama msikilizaji. MC Kilevi anaonesha jinsi watazamaji wake wanavyotafsiri na kuyajadili katika makundi kuhusu hali na maisha ya kitajiri na kimaskini. Mwandishi analiweka jambo hili wazi, anasema:

> Wewe hujui bei ya gongo? Unatoka nchi gani? Ok. Nimeelewa ndio matatizo haya ya kuzaliwa Ocean Road, nursery ukasoma Kampala, primary South Africa, secondary Canada na chuo kikuu Arizona. Huwezi

kuwa Mbongo na kuelewa shida na raha za watu wa nchi hii, Wananchi, wazalendo (uk. 2).

Kutokana na kauli hiyo, msomaji ataelewa kwamba, watoto wa matajiri wanazaliwa sehemu ambazo ni nzuri na shule zao pia ni nzuri na ni za nje ya nchi. Watoto hao hawajui maisha halisi ya Watanzania wazalendo. Hii imekuwa tofauti na watoto wa masikini ambao wanazaliwa na wanasoma hapa hapa nchini. MC Kilevi anawatazama matajiri na watoto wao kama watu wasio na uzalendo wa nchi hii. Uzalendo anaouzungumzi unaweza kumfikisha msomaji. Uzalendo ni kuyafahamu matatizo ya wanajamii na kuyatatua? Je, ni kusoma ndani ya nchi? Majibu yapatikanayo katika maswali huchagiza maana na tafsiri kwa msomaji wa kazi hiyo. Hata hivyo, maana hiyo ni ile inayomulika ukweli wa jamii iliyoandikiwa kwa makusudi maalumu. Uhalisi hupimwa kulingana na maana zilizopatikana katika maneno na matendo ya wahusika wa kazi inayohusika.

Ukwepaji wa Tatizo

Sio wakati wote ambapo matumizi ya mhusika mlevi yanachagiza tafsiri, bali ni kwa ajili ya kukwepa tatizo. Tatizo hilo, kwa kiasi kikubwa, ni lile lijulikanalo kama mkono mrefu wa tabaka tawala. Ukwepaji wa tatizo katika tamthiliya zilizolengwa ni ule wa kisanaa. Ukwepaji wa tatizo hutokea katika mantiki kwamba, watu hupuuza yale yasemwayo kwa sababu yanasemwa na mlevi anayeonekana kama mwendawazimu. Hili linathibitika pale ambapo wanajamii wanaona anayeongea ni mlevi tu, mtu ambaye akili zake zimepunguzwa na pombe, hata asiweze kujizuia kusema lolote lililo moyoni mwake. Lolote atakalosema litapuuzwa tu. Kila kitu, kwa mhusika mlevi, huonekana kama kinafaa kusemwa popote na kwa mtu yeyote bila kuchuja.

Waandishi wengi, wakiwamo walimu wa fasihi huko shuleni na vyuoni, humtumia mhusika mlevi kama muongeaji mkuu wa hoja zote muhimu kwenye michezo yao ya kuigiza. Mhusika huyo hutumika kama midomo ya waandishi. Kisanaa, mwandishi huzungumza na kuwasilisha yale yote yanayomsibu kupitia mhusika aliyemteua. Mlevi huwa anaongea yaliyo moyoni. Ukwepaji wa tatizo la kisanaa huoneshwa na wahusika wengine katika kazi ya kifasihi. Mwandishi katika *Mabepari wa Bongo*, anamtumia mke 1 kudhihirisha hilo. Anasema:

> Mwanangu acha kubishana na mlevi huyo. Kwani hata hizo fedha za kumlipa hatuna. Hapa tunasubiri michango tumzike baba yako (uk. 2).

Mke 1 huona kwamba anayeongea ni mlevi tu asiyestahili kubishana naye kwa kuwa anayoongea hayana maana yoyote. Aidha, Muhando katika *Lina Ubani*, analidhihirisha hilo kwa kuwatumia wahusika wengine walioko katika mchezo. Wahusika hao wanaona kwamba, Mwanahego anaongea tu kwa sababu ni mlevi. Hata hivyo, usemaji kweli wa mhusika mlevi unaakisi hali halisi iliyomo katika jamii yake. Mbinu za kisanaa hutumika kwa madhumuni mahsusi yanayokusudiwa na mwandishi. Hii ndio sababu utafiti unaeleza kwamba, mara

zote mhusika huyu anapoongea, hakuna migogoro inayojitokeza kwa kuwa anaonekana kama mlevi tu. Huu ndio ukwepaji wa tatizo kisanaa, hasa hofu kubwa ikiegemezwa katika mkono mrefu wa chuma wa tabaka tawala.

Hitimisho

Makala haya yamejadili muakiso wa ukweli wa kauli za mlevi na namna zinavyochagiza tafsiri kwa msomaji au msikilizaji kwa kurejelea vitabu teule. Uchunguzi umezingatia uhalisi wa kauli za mhusika mlevi kwa kurejelea tamthiliya teule. Pia, imetalii jinsi matendo na kauli za mhusika mlevi zinavyochagiza tafsiri mbalimbali kwa wasomaji na wasikilizaji. Ukwepaji huo umetazamwa kifasihi zaidi. Kipekee, mhusika mlevi amejengwa kisanaa kama mbinu mojawapo ya ukwepaji wa changamoto mahsusi zinazotazamwa kwa jicho la kiuchunguzi, hasa apoeleza masuala yanayoigusa jamii na serikali yake wazi wazi. Kwa ujumla, mhusika mlevi ni msemaji wa mwandishi. Nafasi hiyo humpa mwandishi fursa pana ya kutamba na kutambaa kwa kadiri anavyoweza kuyaweka wazi yale yote yanayoshindikana kusemwa na wahusika walio katika ung'amuzi tambuzi.

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Vipashio vya Lugha Vinavyosawiri Ubabedume katika Majigambo ya *Miviga ya Shilembe* na *Mchezasili wa Mayo* Miongoni mwa Waisukha Nchini Kenya

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[2] *Chuo Kikuu cha Kibabii*

Ikisiri

Makala haya yanahusu dhana ya ubabedume katika majigambo ya *miviga ya Shilembe* na *mchezasili wa Mayo* miongoni mwa Waisukha nchini Kenya. Utafiti huu ulihakiki vipashio mahsusi vya lugha kwa mtazamo wa kisemantiki ili kubainisha jinsi vinavyosawiri na kuendeleza ubabedume katika miviga ya *Shilembe* na mchezasili wa *Mayo*. Makala yalihakiki majigambo kumi na sita yaliyokusanywa kwa kutumia uchunzaji-shirikishi, usaili, unasaji na ujazaji wa hojaji. Matokeo ya utafiti yalionyesha kuwa, lugha ya majigambo ya miviga ya *Shilembe* na Mchezasili wa *Mayo* yamedhihirisha kuwa, masuala ya kijamii yanasawiriwa kisanii kupitia mwingiliano-taaluma kati ya fasihi na isimu. Utafiti umeonyesha kuwa, lugha ni kipawa ambacho jamii hutumia wakati mwingine vibaya kumtukuza mwanamume zaidi na kumpa uwezo na mamlaka juu ya mwanamke.

Maneno Muhimu: Ubabedume, Majigambo Shilembe, Mayo,Waisukha

Utangulizi

Majigambo ya Waisukha hughanwa katika sherehe za miviga ya *Shilembe* na Mchezasili wa *Mayo*. Sherehe ya miviga ya *Shilembe* huhusisha upiganishaji wa fahali kaburini mwa mwanamume aliyepata ushujaa kwa kumuua adui ya Waisukha ambao wakuu na wa jadi ni Wazungu waliowatawala na Wanandi ambao ni majirani wao na waliokuwa na mazoea ya kuiba ngombe wao. Ni nadra katika enzi hizi kwa sherehe hii kufanywa kutokana na athari za kidini na usasa. Nayo *Mayo* ni miviga ya *Shilembe* ambayo imegeuzwa mchezo wa kiasili wa Waisukha. Jinsi ilivyo katika *Shilembe, Mayo* pia huhusisha upiganishaji wa fahali na huchezwa aghalabu siku za Jumamosi na katika siku kuu za kitaifa ama za kijamii kama maonyesho ya sanaa na kwa minajili ya mashindano (Kibigo, 2019).

Makala haya yameongozwa na nadharia mbili za uwezo-uume na UCHAMAWADI. Nadharia ua uwezo-uume iliasisiwa na Robert Bly (Wells & Holland, 2001) na kuendelezwa na Izugbara (2005). Kibigo (2019) anaeleza kuwa nadharia hii hubainisha nguvu na mamlaka yanayomilikiwa na jinsia ya kiume, hasa kutokana na utamaduni wa jamii husika. Dhana 'mwanaume' ipo kwa misingi ya kibiolojia ilhali 'ubabedume' au 'uanaume' hutokana na mielekeo, imani na matarajio ya utamaduni wa jamii husika. Ubabedume huzaliwa na kukuzwa na utamaduni na pia huhalalishwa kwa njia, hali na nyakati tofauti za jamii husika. Nadharia hii hufungamanishwa na dhakari na wenye kuimiliki hujamiishwa kama rasilmali yenye manufaa makubwa kwa jamii. Hii ni sababu ambayo jamii huchukuliwa mwanamme kuwa mwenye nguvu, wa kuheshimiwa na kupewa hadhi katika jamii kuliko wanawake na binadamu wengine ambao hawana kiungo hiki. Hali hii inatuelekeza kutambua kwamba, sura ya wanaume hujengwa kutokana na matarajio ya kiitikadi na kitamaduni kuwahusu. Haya ndiyo husababisha baadhi ya sifa zinazosisitizwa kama vile, ubabe, stahamala, ujasiri na ukatili katika kutenda bila kujali iwapo vitendo hivyo vitaleta maangamizi au vurugu katika jamii. Izugbara (2005) katika kufafanua umuhimu wa dhakari katika kuipa jinsia ya kiume mamlaka zaidi anaeleza:

> *[…] umbo la dhakari…na uwezo wake kuwa ngumu, kubwa, thabiti na yenye nguvu wakati wa mchechemo ni dhihirisho […] kuwa dhakari ina uwezo! shahawa ambayo inaitoa katika kipindi cha tendo la ngono huonekana kama sumu ambayo humdhoofisha mwanamke, […] matokeo muhimu huhusishwa na amali ya dhakari na upenyezi wake katika kuupoteza ubikira na kutia mimba mwanamke, […] hali hii imeipa dhakari umuhimu ambayo umeitawaza juu ya uhai na ufu […] (Tafsiri: Mtafiti)*

Nadharia hii ina mihimili ifuatayo:

i. Itikadi za kijamii huongoza fikra kwamba, utawala wa mwanamume umehalalishwa katika kila sehemu ya maisha kwa kusisitiza maumbo ya vitambulisho vya jinsia ya kiume maandishi, matukio na maelezo ya kihistoria kwa misingi ya jamii ya jamii husika (Wells na Holland, 2001).

ii. Utamaduni, lugha, imani na desturi zimewawezesha wanaume kuwa watawala na kuwa na mamlaka makuu katika jamii kwa kushikilia nafasi za rasilmali zenye thamani katika jamii kama vile, shamba, kazi, pesa na taasisi za kijamii zenye nguvu kama vile serikali na dini (Collins, 1971; Sokoloff, 1980).

iii. Majukumu yanapogawanywa kiuana, wanaume huweka utambulisho wao katika sura na mfano wa Mungu wa kiume kwa manufaa yao,

wakisisitiza kwamba, 'Mungu wa kiume' alimpa mwanamume mwanamke kama mwenzi wake (Ruether 1974).

iv. Sifa angama za uume na maeneo ya ubabedume yanayojitokeza katika desturi kwa jumla kupitia kwa maumbile, nguvu za kimwili, ushujaa, kufanya kazi na kukidhia familia, kuwa na tajriba na shari ya kijinsia, ukakamavu, kutaka makuu, majivuno, uadilifu, ushindani na kuthubutu mambo (Chafetz, 1974; Doyle, 1985).

Mihimili hii imejikita katika utamaduni, itikadi za jamii, mgawanyo wa mamlaka na uwezo wa kijinsia, mielekeo na matarajio ya jamii kumhusu kila mwanajamii. Makala haya yametumia mihimili mitatu tu-i, ii & iv. Nadharia hii ilikuwa mwafaka kwa vile majigambo ya *miviga ya shilembe* na *mchezasili wa mayo* husheheni taasubi za kiume zinazodhihirika kupitia kwa vipashio mbalimbali vya lugha vilivyotumiwa.

Nadharia ya pili iliyotumika katika utafiti wa makala haya ni ile ya **U**changanuzi **Ma**kinifu **wa Di**skosi (UCHAMAWADI) iliyoasisiwa katika miaka ya 1990 na Teun Van Dijk, Norman Fairclough, Gunther Kress, Theo van Leeuwen na Ruth Wodak (Kibigo, 2019; Choge, 2018; Wodak, 2013; Wodak & Meyer, 2008; Fairlough, 2002; Van Dijk, 2000). Katika makala haya nadharia hii imerejelewa kwa akronimu UCHAMAWADI iliyoibuliwa na kutumiwa na Choge (2018). Msingi wa nadharia hii ni kazi za wataalamu mbalimbali katika sanaa ya unenaji, isimu matumizi, isimu jamii, isimu matini na isimu amali. Dhana za itikadi, uwezo, mgawanyo msonge wa majukumu na uana huchukuliwa kama vibadiliki vya msingi katika ufafanuzi wa matini. Nadharia hii iliwezesha utafiti huu kuchanganua majigambo teule ya makala haya.

Vipashio vya Lugha Vinavyosawiri Ubabedume katika Majigambo ya *Shilembe* na *Mayo*

Makala haya yanawasilisha matokeo ya utafiti ya udhihirisho wa ubabedume katika majigambo ya *miviga ya* S*hilembe* na *Mchezasili* wa *Mayo* miongoni mwa Waisukha. Ubabadume umedhihirishwa kupitia kwa vipengele vya lugha kama vile nomino, vitenzi, virai na vishazi. Uchunguzi wa vipashio hivyo unafuata.

Vipashio vya nomino

Kila lugha ina nomino zake ambazo zimeainishwa kama za pekee, za kawaida na za dhahania. Nomino hizi ina majukumu kadha katika lugha. Kimofolojia hutumiwa kutajia watu, vitu, hali na mahali. Kisintaksia nomino huwakilisha kiima, yambwa na kitumizi. Kigezo cha nomino kama kipashio cha lugha kinachosawiri ubabedume kilibainika katika baadhi ya majigambo ya miviga ya *Shilembe* na mchezasili wa *Mayo* jinsi zinazvyodhihirika katika jigambo 1.

JG 1   **Jigambo la 1** (Taz. Jigambo la 4 katika Kibigo, 2019, p, 147)

Kiisukha	*Tafsiri katika Kiswahili*
Osama mwana wa tata	Osama mwana wa baba
Mumbulihitsi bulayi	Mnisikilize vizuri
Uwira mundu mushikuri shukhulwaninya	Aliyeua mtu kwenye mlima wa Kupigania
Tsichilishi yakura ichilishi ingali	Mafahali walishinda fahali Mkubwa
*Nivakhupa **itsifirimbi***	Wakapiga **"filimbi"**
Nabo bakhali bakhuba tsisauti tsindayi	Nao wanawake walipiga sauti nzuri
Venyalanga amenyali	Wanaenda haja ndogo

(Tafsiri: Watafiti)

Katika mshororo wa tano wa jigambo hili, neno *itsifirimbi* 'filimbi ama kipenga' linadhihirisha ubabedume. Limetumika kurejelea ushindi unaotokana na fahali aliyeshinda katika sherehe ya miviga ya *Shilembe* au *Mchezasili* wa *Mayo*. Wakati wa sherehe hizi, kipenga hupulizwa tu kama ishara ya ushindi. Inapotumika katika majigambo haya, hurejelea fahali wenye 'nguvu' na vilevile kumdhalilisha fahali 'mzembe'. Mwenye fahali mshindi hutuzwa na kuchukuliwa kuwa mwanamume kamili ilhali yule ambaye fahali yake ni mshinde hutwezwa na kukejeliwa kuwa yeye si mwanamume kamili bali ni dume aliyehasiwa au mwanamke asiye na nguvu.

Jigambo la 2 (Taz. Jigambo 6 katika Kibigo, 2019, p, 148)

Kiisukha	*Tafsiri katika Kiswahili*
1. *Inzi ni muyayi wa tata*	Mimi ni kijana wa baba
Wavaya tsichilishi tsinyishi	Aliyewafuga fahali wengi
*Tsiamela **tsinziga***	Wameota **"pembe"**
Tsiasinjila vulahi	Zilizosimika vizuri
Bahilana ni bibula bana banyishi	Wakaoana na kuzaa watoto wengi
Ni bilachi ya malova	Wengine ni wa kikahawia
Indavu nende imwamu, manya isekese	na meusi mfano wa tausi
2. *Tata ni mubayi witsichilishi tsiakhomela*	Baba ni mfugaji wa fahali wanene
Sindateshia tawe habula omwana wanje	Sijaoa ila mwanangu
*Alangungwa **Spana***	Anaitwa **Spana**
Utechilitsanga shibala shiosi shi	Anayetetemesha nchi yote
Tsimbia tsiosi tsi Isukha	Na koo zote za Waisukha.
Bakhali vosi bamuyanza	Wanawake wote wanampenda

(Tafsiri: Watafiti)

Katika jigambo hili la 2, nomino ya *tsinziga* linalomaanisha 'pembe' katika Kiswahili imetumiwa kudhihirisha ubabedume. Pembe za fahali wanaoshiriki katika mapigano hunolewa siku tatu kabla ya mapigano. Kunolewa huku kwa pembe ni ishara ya ubabe kwa vile, zitahakikisha kuwa, ushindi utapatikana kwa kupenyeza pembe zilizosimika katika mwili wa mshindani wake. Ubabe hujitokeza pale ambapo pembe inamithilishwa na dhakari ambayo ikishasimika inapata uwezo na nguvu za kutenda tendo la ngono, kupachika mimba na kumstarehesha mwanamke miongoni mwa dhima zingine jinsi anavyoeleza Izugbara (2005) kuwa, umbo la dhakari la ubenuzi na hali ya kuwa ngumu, kubwa na dhabiti na yenye nguvu wakati wa mchechemo. Dhana hii ndiyo inamithilishwa na nguvu za pembe na kuibua dhana ya ubabedume katika majigambo ya Waisukha.

Jigambo la 3 (Taz jigambo la 6 katika Kibigo, 2019, p, 148 ubeti wa pili)

Kiisukha	*Tafsiri katika Kiswahili*
Tata ni mubayi witsichilishi tsiakhomela	Baba ni mfugaji wa fahali wanene
Sindateshia tawe habula omwana wanje	Sijaoa ila mwanangu
*Alangungwa **Spana***	Anaitwa "**Spana**"
Utechilitsanga shibala shiosi shi	Anayetetemesha nchi yote
Tsimbia tsiosi tsi Isukha	Na koo zote za Waisukha.
Bakhali vosi bamuyanza	wote wanampenda

(Tafsiri: Watafiti)

Jigambo hili la 3, lina nomino ya kawaida *spana* ambayo imetumika kimajazi katika kudhihirisha ubabedume. Matumizi yake ya kawaida ni kifaa kitumiwacho kufungia na kufungulia nati. Katika muktadha huu, jigambo hili linarejelea dhakari inayotumiwa kwa tendo la ngono na wanawake tofauti. Inarejelea fahiwa ya uhuru na ukware wa wanaume wa kuwa na wanawake wengi, wawe wa halali au wa nje ya ndoa. Katika jigambo hili, fanani anamfananisha fahali na mwanamume anayeonea fahari, uwezo wake wa kutongoza na kupata wanawake wengi kabla ya kufunga ndoa. Hali hii ndiyo inajenga ubabe wake. Izugbara (2005) anadhukuru kwamba, matokeo muhimu huhusishwa na amali ya dhakari na upenyezi wake katika kupotezea mwanamke ubikira na kumtia mimba. Hali hii ndiyo inaitawaza dhakari na kuipa uwezo juu ya uhai na ufu. Dhakari ni kiungo muhimu cha mwanamume kinachonasibishwa na *spana* ambayo ni kifaa muhimu cha useremala chenye uwezo wa kufunga na kufungua nati na kutekeleza kazi mbalimbali za kiufundi. Katika mantiki hii, mwanamume anajitokeza vilivyo kama silaha maalum inayoitumia kuikuzia na kuijengea ushindi wake na kuufanyia kazi mbalimbali dhidi ya jinsia ya kike. Silaha hii ni chombo muhimu kinachojenga ubabedume katika jamii ya Waisukha.

Huyu *Spana* anasemekana kuwa *ana nguvu za kuitetemesha dunia nzima na wanawake katika koo zote za Waisukha wanampenda*. Japo *spana* ni mwanamume hawara, bado anasifiwa na kuchukuliwa kuwa hodari. Hali hii inadokeza kuwa mwanamume anajitokeza kuwa mwenye mamlaka na pia mwenye uamuzi juu ya masuala mbalimbali yanayohusiana na mapenzi. Kwa hivyo, maamuzi katika jamii hufanywa na mwanamume anavyotumia *spana* yake ili kukidhi mahitaji ya wanawake. Dhakari ya mwanamume kama ilivyo spana ya ufundi ni silaha anayoitumia kuonyesha uwezo na mamlaka yake dhidi ya jinsia ya kike. Katika kutafitia maana ya anthroponimu asilia za Kinandi, Choge (1997) anaelezea kuwa, majina ya Kiafrika yamefungamana na utamaduni na mazingira ya wanajamii. Kwa jinsi hii, nomino *Spana* ni kidokezi cha mamlaka aliyo nayo wanamume dhidi ya wanawake katika jamii ya Waisukha. Okal (2012) anaeleza kuwa, binadamu uwapa watu anthroponimu ili kurahisisha mawasiliano, hivi ndivyo fahali wanaopiganishwa katika miviga ya *Shilembe* na mchezasili wa *Mayo* hupewa animonimu zinazosawiri ubabedume kama vile; *Spana*, tsinziga, *itsifirimbi, bundi, Osama,* '*Master key'*, *Mike, Tyson* jinsi ilivyo eminyi katika jigambo lifuatalo.

Jigambo la 4 (Taz. Jigambo 9 katika Kibigo, 2019, p, 149)

Kiisukha	***Tafsiri katika Kiswahili***
Nachenda Isukha yiosi	Nimetembea Isukha kote
Nise ***Eminyi*** –elinyoni	Ndimi **'Eminyi'-**ndege
Nakona khali uwanja ndege	Nikalala hata Kiwanja Ndege
Havakwanyinga tsichilishi	Wanaopiganisha fahali
Bakhanga khuli mulilu	Wamewaka kama moto
Mulili mwichenda nyama	Moto wa jangwani
Babimanga bura	Wanalenga mishale
bura bwi sumu	Mshale ukiwa na sumu
Khumanyinya buhaka bwabwo	Ili kuonyesha ushujaa wao
Nibalwaninyanga tsichilishi	Wanapopiganisha fahali

(Tafsiri: Watafiti)

Tukirejelea mshororo wa pili wa jigambo hili, tunapata nomino ya pekee *Eminyi* linalorejelea aina ya ndege Magharibi mwa Kenya. Ndege huyu anasifiwa kuwa na hekima, ujasiri na ujanja. Fanani hujigamba kwa ndege huyu katika sherehe za miviga ya *Shilembe* na mchezasili wa *Mayo* hupenda kulitumia jina hili kwa sababu wao hujihusisha na ndege ambaye si rahisi kumtega, husafiri kwa mwendo wa zigizagi na kuaminika kuwa mtume wao katika nchi za miungu. Uhusiano huu wa uungu na ubabadedume umeelezwa katika mhimili wa tatu wa nadharia ya Uwezo-Uume (Ruether, 1974). Mtaalam huyu anaeleza kuwa, katika mgawanyo wa majukumu, wanaume wameweka utambulisho wao katika sura na

mfano wa mungu wa kiume kwa manufaa yao wenyewe. Anahoji kuwa, mwanamume alipewa mwanamke kama mwenzi kutoka kwa mungu wa kiume.

Jigambo la 5 (Taz. Jigambo 11 katika Kibigo, 2019, p, 150)

Kiisukha	*Tafsiri katika Kiswahili*
*Nitsi **Mike Tysoni***	Mimi ni **Mike Tyson**
Nuwisunda himbi handi	Ukisogea karibu nami
Kenyanga wekasie ubulahi	Ni sharti ujihami vilivyo
Habula ndio alanyakhana	La sivyo utajutia laitani
Rulanga mumuliango kwa Abisende	Mimi ni wa ukoo wa Avisende
Mwene itsichirishi tsyobucheli	Mwenye fahali walio na hekima
Vamanya khukhola avakhali vanyole tsinda	Wanajua kufanya ili wa kike wapate Mimba

(Tafsiri: Watafiti)

Katika mshororo wa kwanza wa jigambo hili, fanani anajirejelea kama *Mike Tyson*. Nomino hii ina sifa tele za ubabedume kwa kuwa Mike Tyson ni mwanandondi wa kutajika kutoka Marekani aliyesifika ulimwenguni mwote kwa ubingwa wake katika ndondi za uzani mzito. Wenye fahali huwapa fahali wao animonimu hii ili kuonyesha ushujaa (Choge, 1997). Kulingana na mhimili wa nne wa nadharia ya UCHAMAWADI usemi ni historia. Japo *Mike Tyson* hakuwa na kisomo cha juu, bado aliitwa shujaa kutokana na ushindi wake katika ndondi na kwa kuwa yeye ni mwanamume na anahusishwa na sifa za ubabe kama vile ujasiri, uvumilivu, ukware, uwezo na kuthubutu mambo magumu na hatari miongoni mwa sifa zingine. Katika muktadha wa Waisukha jina *Mike Tyson* ni shujaa kwa vile anamiliki sifa za ubabe kama vile, ukware kwa sababu anahusishwa na kitendo cha ubakaji.

Vipashio vya Kishazi

Kando na kutumia nomino kudhihirisha ubabedume katika majigambo ya shilembe na mayo, Waisukha wamedhihirisha ubabedume kupitia kwa vipashio vya kishazi. Matinde (2012 & 2015) akirejelea maoni ya Vuzo na wenzake, anaeleza kishazi kama sehemu ya sentensi ambayo inaweza kuwa neno moja au kifungu cha maneno lakini ina uhusiano wa kiima na kiarifa. Kishazi kinaweza kuwa huru au tegemezi. Kishazi humilikiwa na kutawaliwa na kifungu kingine cha maneno katika sentensi chenye hadhi kubwa. Maana ya kishazi hutegemea kifungu kinachokimiliki na kukitawala. Kipashio kilicho muhimu ambacho hakina budi kuwepo katika kishazi ni kitenzi. Kishazi hupatikana katika kiwango cha Kisintaksia. Vishazi vimejitokeza katika majigambo ya Waisukha kama ifuatavyo:

Jigambo la 6 (Taz. Jigambo 4 katika Kibigo 2019 p: 147**)**

Kiisukha	*Tafsiri katika Kiswahili*
Osama mwana wa tata	Osama mwana wa baba
Mumbulihitsi bulayi	Mnisikilize vizuri
Uwira mundu mushikuri shukhulwaninya	Aliyeua mtu kwenye mlima wa kupigania
tsichilishi yakura ichilishi ingali	Mafahali walishinda fahali mkubwa
Nivakhupa itsifirimbi	Wakapiga filimbi
Nabo bakhali bakhuba tsisauti tsindayi	Nao wanawake walipiga sauti nzuri
Venyalanga amenyali	'**Wanaenda haja ndogo'**

(Tafsiri: Watafiti)

Mshororo wa saba wa jigambo hili ni kishazi *'Venyalanga amenyali* yenye tafsiri ya 'Wanaenda haja ndogo'. Kishazi hiki kimetumika kudhihirisha imani ya Waisukha wakati wa kupiganisha ng'ombe-dume katika miviga ya *Shilembe* na *mchezasili wa Mayo* kuwa fahali anayeshiriki katika mapigano haya sharti akojoea kama ishara ya kumhusisha fahali yule na miungu ambayo inaaminika kuishi ardhini. Vilevile, ni ishara ya mwendelezo wa jamii kupitia kizazi. Katika mapigano haya, mkojo wa fahali huchukuliwa kuwa ishara ya ubabe wake. Jigambo la 7 linalofuata limedhihirisha hali hii.

Jigambo la 7 (Taz. Jigambo 1 katika Kibigo, 2019, p, 146)

Kiisukha	*Tafsiri katika Kiswahili*
Mumbulihitsi bulahi	Nisikilize vizuri
Muhulili lwambolanga	Msikie ninavyosema
Khuli lwanza khuhila makhuba	Nitavyozungusha usukani
Khuli manyanga nitsi Osama	Kwa vile ninavyojua ndimi Osama
Wavananga tsinyanda	Mvunja miamba
*Ne **shikulumi shisinjiye***	Na **'rungu iliyosimama wima'**

(Tafsiri: Watafiti)

Mshororo wa sita wa jigambo hili, una kishazi: *Shikilume shisinjiye* 'rungu iliyosimama'. Katika miviga ya *Shilembe* na mchezasili wa *Mayo,* fanani huinua vijiti na rungu angani wakati wa kupeleka fahali kwa mapigano na wakati mapigano yanapoendelea. Rungu ni silaha ya mwanamume na kule kusimamishwa wima angani wakati wote wa kupiganisha fahali inadhihirisha dhakari iliyosimika wakati wa kupachika mimba. Katika jamii nyingi za Kenya, fimbo na rungu ni ishara za utawala na nguvu za mwanamume. *Rungu ya nyayo* iliyotumiwa na aliyekuwa raisi wa pili nchini Kenya Daniel Toroitich Arap Moi ni mfano mwema wa jinsi rungu ilivyopewa nafasi muhimu katika utawala na

kwa mwanamume kama kiongozi. *Rungu* na *dhakari* ni ala zinazodhihirisha na kuendeleza ubabedume na hutumiwa kama ishara za nguvu alizo nazo mwanamume hasa juu ya mwanamke. Jedwali 1 ifuatayo ni vipashio vya lugha vingine vinavyodhihirisha ubabedume katika majigambo ya miviga ya *shilembe* na mchezasili wa *mayo* vilivyochambuliwa katika makala haya (Kibigo, 2019).

Jedwali 1: Vipashio Vingine vya Lugha katika Majigambo ya *Shilembe* na *Mayo* vinavyodhihirisha Ubabedume

Na. ya Jigambo (JG)	*Vipashio vya lugha vilivyodhihirisha ubabedume*		
	Kipashio katika Kiisukha	*Tafsir katika Kiswahili*	*Ubabedume unaodhihirika*
7>ms 2	namanya khuli bakhubanga isukuti	Ninajua kupiga isukuti	Uwezo kwa kumfurahisha mke kimapenzi
9>ms 7	Babimanga khuli mulilu	Wanalenga mishale	Wanatumia dhakari kuvunja ubikira wa mabinti
15>ms 2	Mburiranga munanganga	Ninasikia mnaniita	Bingwa katika vita au ukware
6>ms 3 &4	Tsiamela tsinzinga…tsianijila vulahi	Wameota pembe…zilizosimika vizuri	Dhakari za wavulana wao zimesimika vyema tayari kwa tendo la ngono
7>ms 1	Inzi ni master key	Mimi ni master key	Asiyeshindwa na chochote au kukataliwa na mwanake yeyote kufanya mapenzi naye
2>ms 2	Nitsi itaywa	Mimi ni jogoo	Aliyehodari na mshindi

JG inasimamia jigambo na *ms* mshororo

Hitimisho

Makala haya yamedhihirisha kuwa miviga ya *Shilembe* na mchezasili wa *Mayo* si sherehe tu bali ni majukwaa ambayo Waisukha hutumia kudhihirisha ubabedume wao kupitia vipashio teule vya lugha katika majigambo yanayoghanwa katika sherehe hizi. Kwa uteuzi mahsusi wa vipashio vya lugha kama vile vishazi na aina za maneno ambayo mengi yalitumika kionomastiki kama animonimu, anthroponimu na toponimu (Kibigo, 2019; Choge, 1997). Kwa kutumia vipashio hivi vya lugha kisanii katika majigambo, Waisukha wameweza kudhihirisha kwamba ubabedume ni sifa ambayo bado inaamua mahusiano ya kijinsia katika jamii. Kando na majigambo kuwa jukwaa la kujadilia masuala ya kijinsia, yanatumika pia kujadilia masuala ya ukoo, uzazi, mapenzi.

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Itikadi katika Riwaya za *Dunia Yao* (2006) na *Mhanga Nafsi Yangu* (2013) za S. A. Mohamed

Murithi Joseph Jesse na *Kitula King'ei*
Chuo Kikuu cha Kenyatta

Ikisiri

Makala haya yanaonesha kuwa itikadi ni dhana badilifu na nyumbufu kulingana na maendeleo ya kijamii, kiuchumi, kisiasa na kiteknolojia. Itikadi ndiyo huelekeza misimamo, mielekeo na imani ya mtunzi na hivyo kuathiri mtazamo wa mwandishi kuhusu ulimwengu unaomzunguka, ambao huweza kubadilika kulingana na wakati na mahitaji ya kijamii. Katika mkabala huo makala haya yanatathmini itikadi ya mtunzi katika riwaya za *Dunia Yao* (2006) na *Mhanga Nafsi Yangu* (2013) za S. A. Mohamed. Kwa kutumia riwaya hizo, makala haya yanathibitisha kwamba itikadi ni dhana badilifu na nyumbufu na hutangamana na jinsi mtunzi anavyobadilisha mikakati yake ili kukidhi mahitaji ya jamii lengwa.

Maneno Muhimu: itikadi, utandawazi, mtazamo, badilifu, nyumbufu

Utangulizi

Itikadi ni dhana changamani na imeleta mijadala mingi miongoni mwa wanazuoni. Dhana hii ni telezi kwa sababu inaweza kufasiriwa kwa namna tofautitofauti kutegemea madhumuni na dhamira ya mtumiaji. Kwa hivyo, itikadi ni jumla ya mfumo wa mawazo, fikra na imani, inayoongoza na kumwelekeza mtunzi katika kuwasilisha ulimwengu wake kwa masuala mbalimbali ya kisiasa, kiuchumi na kijamii. Itikadi ndiyo humuongoza mtunzi kuteua namna atatekeleza majukumu yake ya kisiasa, kiuchumi na kijamii. Kulingana na Chuachua (2011), itikadi ndiyo dira ituelekezayo kwenye sababu za mtunzi kupendekeza au kukemea jambo fulani. Kwa hiyo, itikadi hutuonesha namna mtunzi alitekeleza mafunzo yake, dhamira na falsafa yake, na hivyo, kuathiri kwa kiwango kikubwa uandishi wake. Itikadi ni maoni na mwenendo wa kufikiri juu ya maisha ya mwanadamu na jamii yake katika vipengele vya siasa, uchumi, dini, utamaduni na masuala ya kijamii kwa ujumla (Adorno na wenzake, 1950). Hii ina maana kuwa, itikadi waliyo nayo wanajamii kuhusu maisha, ndiyo itakayowaongoza katika kufikiri na kutafakuri kuhusu masuala mbalimbali yanayohusu maisha yao, kwa maana ya kufanikiwa au kutokufanikiwa. Mawazo haya yanapatikana pia

katika Loewestein (1953) ambaye anaeleza kwamba, itikadi ni imani na tafakuri inayoeleza mtazamo wa mwanadamu kuhusu mfumo mzima wa maisha ya mwanadamu. Kwa mantiki hiyo, itikadi ni mfumo wa imani ambao hujumuisha na kufafanua masuala ya madaraka, haki za binadamu na kutathmini masuala ya kihistoria na maendeleo yake ili kufanya maamuzi sahihi kwa wakati uliopo na ujao.

Jessee (2017) anaeleza kuwa wahakiki wengi husema kwamba mtunzi hutawaliwa na itikadi moja ambayo hufumbata msimamo wake, kuanzia mwanzo hadi mwisho wa utunzi wake. Akiwanukuu Mbatiah (1990) na Njogu (1997), anaeleza kwamba Mohamed ametawaliwa na itikadi ya Ujamaa katika baadhi ya kazi zake kama katika *Asali Chungu* (1978), *Utengano* (1980), *Dunia Mti Mkavu* (1980) na *Kiza katika Nuru* (1988). Jessee anaonesha kuwa itikadi zinazojitokeza katika riwaya za awali za S. A. Mohamed ambazo ni *Asali Chungu* na *Kiza Katika Nuru* ni umwinyi na ubepari. Katika makala haya, tumeangazia riwaya za *Dunia Yao* (2006) na *Mhanga Nafsi Yangu* (2013) za S. A. Mohamed, kwa madhumuni ya kuonesha itikadi yake jinsi ilivyo badilifu na nyumbufu.

Itikadi ya Utandawazi Katika riwaya ya *Dunia Yao*
Utandawazi ni mchakato wa kuunganisha uchumi, siasa, jamii, uhusiano wa tamaduni na kadhalika baina ya nchi. Utandawazi unaifanya dunia kuwa kijiji kimoja kisichokuwa na mpaka. Utandawazi unasisitiza uondoaji wa vikwazo vya kibiashara na kuifanya dunia kuwa soko moja, unahimiza soko huria, demokrasia, utawala bora, usawa wa kijinsia na haki za binadamu (Thomas, 2005). Aidha, utandawazi ni mtazamo ambao huiangalia dunia kama moja na tangamano. Mtunzi anayeamini katika utandawazi huzungumzia mambo yanayoiathiri dunia nzima. Huweza kuchora wahusika wanaoweza kukubalika katika ulimwengu na mandhari ya kazi yake.

Said Ahmed Mohamed amejadili masuala mbalimbali ambayo yanadhihirisha itikadi tawala katika riwaya ya *Dunia Yao*, kuwa ni ya utandawazi. Baadhi ya masuala hayo ni ndoa, mapenzi, magonjwa, elimu, uchumi, sheria, siasa, uongozi, dini na mengineyo yanayoonesha kuridhia itikadi ya kitandawazi. Wahusika wake wamepewa sifa za kimataifa na mawazo yaliyopevuka. Mandhari ya dunia nzima imesawiriwa kwa majina ya "Peponi" na Motoni". Mtindo wa kinjozi umetumiwa kumwezesha kuwasafirisha wahusika wake kwa kadiri apendavyo. Haya yote yanadhihirisha jinsi mwandishi anavyoongozwa na itikadi ya utandawazi katika kuyatazama mambo ya ulimwengu mzima.

Kuhusu mfumo wa kiuchumi, kupitia kwa Bi. Mize, Mohamed anaonesha kuwa dunia anayoichunguza inazingatia mfumo wa ubepari. Aidha, anaonesha kuwa, dhana ya utandawazi inatumiwa kuhalalisha mfumo huu kandamizi kote duniani. Mataifa yenye nguvu na mamlaka yanapendekeza sera na mifumo isiyo rafiki kwa uchumi wa mataifa machanga ambayo hulenga kuzinufaisha nchi

zilizoendelea. Hivyo, mataifa hayo yanaendelea kunawiri, huku mataifa machanga yakizidi kuwa masikini. Uhusiano huo unadhihirisha kuwa utandawazi ni asasi ya kiitikadi inayotumiwa na mataifa yenye nguvu kuendeleza mifumo ya ubepari inayoyanufaisha.

Mohamed anaonesha namna utandawazi unaimarika kimataifa kutokana na teknolojia mpya, kama vile kompyuta, kampuni za mtandao, barua pepe na vyombo vya habari. Mwandishi anamsawiri Ndi, anayeisifu talakilishi aliyoletewa na Mtima binti yake (uk. 6). Pia, maneno ya Mtima kwenye barua aliyomtumia babake akimwambia kuwa atakapokwishakujifunza kuitumia barua pepe kuzungumza, wangewasiliana vizuri. Itikadi ya utandawazi inazidi kujitokeza pale ambapo Ndi anasimulia jinsi alijifunza kompyuta kwa bidii, kwani alijua ni mwokozi wake katika maisha ya upweke na unyamavu kiasi cha kuihuisha. Ndi anasema,

> "Na zaidi iliposadifu kupata umeme na pesa za kulipa deni ninalodaiwa na kampuniya mtandao, niliweza mara mojamoja kuzungumza na Mtimana ulimwengu mpana wa nje ulio huru, Nakusudia uhuru wenye hatari (uk11)"

Mohamed anasimulia kuhusu kampuni ya mtandao ambayo inawezesha mazungumzo kupitia barua pepe ambayo Ndi anafurahia sana, ili wazungumze na bintiye Mtima. Pia, anaonesha kuwa kuna uhuru wenye hatari kutokana na usasa na mabadiliko ya haraka na hivyo Ndi anakerwa na bintiye Yungi aliyemkashifu na kumkemea hadharani.

Mwandishi anasema kuwa ubinafsi katika karne hii umeimarishwa na sayansi na teknolojia, na dunia imekuwa moja kwa sababu ya usahili wa uwazi wake na wepesi wa mawasiliano. Kwa mfano, maafa yakitokea pahala pamoja huenea duniani kote kwa sababu ya teknolojia (uk.48 – 49). Mwandishi anaonesha kuwa teknolojia inachangia kuenea kwa taarifa za maafa kwa kasi mno ulimwenguni, pamoja na kutohifadhiwa kwa utamaduni na maadili mabaya katika jamii kama vile ngono, ulevi, uchi, matusi, kelele, mavazi mabaya na madawa ya kulevya. Pia, kuna CD ya "*I need to know*" ya Marc Anthony na chombo cha kuendesha CD alichokinunua zamani katika safari alizopata kwenda London kikazi, alipokuwa mkuu wa idara ya matumizi (uk. 56).

Kuhusu elimu ambayo ni njia inayotumiwa kimakusudi na jamii kupitisha maarifa, ujuzi na maadili, kutoka kwa kizazi kimoja hadi kingine, Mohamed anaisawiri kama ambayo haithaminiwi sana siku hizi. Elimu inapuuzwa na walimu wake wamepungukiwa maarifa kwa kuwa watoto wanafeli na mitihani inauzwa (uk. 42). Jambo hili linaonesha kuwa, elimu katika enzi ya utandawazi sio tiketi ya kupata kazi nzuri, bali ni asasi tu ya kuuendeleza ubepari wa kilimwengu. Mwandishi anaonekana kuamini kuwa elimu ni kipengele kimojawapo cha utawala ambapo walio na elimu ya juu hawafaidiki sana, huku

wanaomiliki mifumo ya kiuchumi na biashara wakiendelea kutajirika na kujilimbikizia mali. Hili linafungamana na mkabala wa Althusser (1981) kuhusu itikadi kuwa, elimu ni asasi mojawapo inayotumiwa na watawala kuendeleza itikadi ya kitawala, ili kuhifadhi utabaka wao.

Mwandishi katika riwaya ya *Dunia Yao* anaona kuwa, utandawazi umekwishaondoa mipaka na kufanya ulimwengu jiji moja na kuathiri utamaduni. Mwandishi anaonesha imani yake kuwa, mavazi na mienendo ya Yungi imechangiwa kwa kiasi kikubwa na utandawazi (uk. 128). Kupitia mavazi ya Yungi, na jinsi anavyojibizana na baba yake kunaonesha imani ya mtunzi ya kuwa utandawazi umeleta ubinafsi kiasi cha kuwa hakuna anayemjali mwingine. Mtunzi anaonesha kuwa mabadiliko ya kitamaduni yamesababishwa na utandawazi na kufanya watu kuujali ubinafsi kuliko umoja na ushirikiano katika jamii zao. Pia, anaonesha jinsi wananchi wa kawaida wanavyoingia katika sherehe wakiwa wamevaa nusu uchi. Hali hii inaonesha namna utandawazi ulivyoathiri utamaduni wa dunia nzima na kuwa ni itikadi tu ya watawala wa nchi matajiri kuendeleza njama zao za kuendelea kutawala uchumi wa ulimwengu. Mwandishi anasema:

> Wengine wamevaa kama Mao, Lenin na wengine kama Gandhi. Kuna pia waliovaa ki-churchill au kirais wa US, wengine ki-cowboy au ki-Western (uk. 175).

Mwandishi anaamini kuwa utandawazi umeenea na umeathiri mavazi ya jamii yake ambayo imeuacha utamaduni wao na kuukumbatia ule wa kigeni. Majina yaliyomo kwenye dondoo iliyodokezwa ni ya viongozi waliowahi kuwa viongozi wa nchi za ng'ambo wala sio wa Kiafrika. Hali hiyo inaonesha namna utandawazi ulivyoathiri dunia nzima, hasa Afrika.

Mohamed anaonesha msimamo wake kuwa kuna hatari zinazotokana na mambo ya kiteknolojia na utandawazi ambazo wengi wanakimbilia. Ogun, mhusika ambaye ana sifa za kiungu, anaendelea kueleza wenyeji kuhusu athari za utandawazi, huku akionesha kuwa manufaa yake ni kwa nchi zenye mizizi ya utandawazi (uk. 192). Kwa hiyo, utandawazi ni jambo la hatari, na lenye athari mbaya kwa wenyeji kutegemea tu ubunifu wa nchi za kigeni hasa zile nchi zilizoendelea kwa sababu manufaa huwa ni kwao pekee (uk.193).

Kuhusu ndoa, mwandishi anatuonesha utengano kati ya mume na mke mara kwa mara katika *Dunia Yao*. Kutokana na maelezo ya Sakarati, ndoa haiheshimiwi katika jamii kwa kuwa mkewe hakujali ndoa yao, mpaka anapoanza majuto walipopatwa na ugonjwa wa UKIMWI. Hii inaonesha ndoa zinavyokabiliwa na talaka, kuachana, pamoja na kunyimana haki za unyumba. Kwa jumla, mwandishi anaonesha jinsi mume anavyoyakimbia majukumu yake katika ndoa. Mhusika ambaye amewakilisha suala hili ni Ndi ambaye

anayakimbia majukumu yake. Ndoa na familia inatumiwa tu kama asasi ya kuhalalisha maovu, na hivyo ni kigeu cha itikadi tawala ya kitandawazi.

Kuhusu dini ambayo ni imani maalum ya kuamini na kumtii Mungu wa haki, mtunzi ametaja dini za Kiislamu, Kikristo na Kibudha. Anasema kwamba dini ya Kiislamu ilitiliwa maanani alipokuwa mchanga, lakini siku hizi, inatumiwa kuwadanganya watu na kuafikiana na mawazo ya Marx kuwa, dini ni ung'amuzi potoshi unaotumiwa na watawala kuendeleza itikadi tawala ya kitandawazi na kuuendeleza ubepari (Althusser, 1981). Hii ndiyo sababu inayowafanya watu wengi kuhama kutoka dini moja hadi nyingine, jambo linalohusishwa na itikadi tawala ya kitandawazi. Ili kuendelea kudhibiti mataifa machanga na kimaskini, dini inatumiwa kuwafanya watu wa nchi hizo kuendelea kuziamini huku mataifa ya Ulaya yakizidi kupiga hatua kimaendeleo (uk 141). Dini inatumiwa kama kipengele cha utawala wa kilimwengu wa kitandawazi, ili mataifa tajiri yaendelee kuhifadhi na kuendeleza utajiri, biashara na mifumo ya kiuchumi na utawala, huku mataifa yanayoendelea na ya kimaskini yakizidi kupotelea kwa dini mbalimbali, kwani hawana suluhu.

Siasa ni njia ya kufanya maamuzi katika taifa, mji au hata dunia nzima. Sehemu muhimu ya siasa ni majadiliano kati ya watu mbalimbali wenye nguvu au mamlaka. Katika demokrasia, kila mtu ana kiasi fulani cha nguvu. Kwa hivyo, siasa ya demokrasia ina maana ya watu wote huchangia maamuzi. Wakati mwingine haya hayawezekani kutokana na mambo kama vile utawala mbaya wa ukoloni mamboleo unaoleta jaribio la mapinduzi na maandamano ili kupigania haki. Mtunzi anaonesha kuwa siasa za kidemokrasia ni vigeu tu vya itikadi tawala ya kitandawazi, ambapo mataifa yenye nguvu hupendekeza mifumo yao ya kitawala kwa manufaa yao wenyewe.

Mtunzi anazungumzia sheria ambazo ni kanuni zinazoongoza nchi au jamii. Anatujulisha kuwa nchi haizingatii haki na sheria. Hata polisi wanapojua kuwa sheria haizingatiwi, hakuna anayeshughulika kuona haki inatendeka. Hivyo, sheria ni asasi tu mojawapo ya kuendeleza itikadi ya watawala ya utandawazi, kama ambavyo Althusser (1981) anaeleza kuwa sheria hutumiwa kuendeleza itikadi ya kitawala, wala si kulinda haki. Aidha, mifumo ya kitawala kama demokrasia ni asasi mojawapo ya kunyamazisha watu, wala sio kwa masilahi yao.

Kuhusu utawala, ambayo ni shughuli nzima ya uongozi inayojumuisha mchakato wa kutoa uamuzi, kupitia kwa vikundi kama vile vyama vya kisiasa, mtunzi anasema kwamba, hili ni jambo la kimsingi ambalo linapaswa kuzingatiwa kwa makini katika dunia nzima, la sivyo, dunia nzima inaweza kuangamia kutokana na utawala mbaya na wenye ukorofi na matumizi ya kimabavu. Polisi wanaiwakilisha serikali ya nchi na wanatumiwa kuwanyamazisha watu na kudhihirisha zaidi itikadi ambapo tabaka tawala huweza kutumia nguvu kama kuendeleza itikadi yao hata huko Ulaya.

Itikadi ya Kimapinduzi

Mwandishi wa riwaya ya *Dunia Yao* anaendeleza itikadi ya mapinduzi ya marekebisho ya utandawazi. Kulingana na mwandishi, jamii yake imo katika kasi ya mabadiliko ya kiuchumi, kijamii na kisiasa. Mabadiliko haya yanatokana na itikadi tawala ya utandawazi ambayo yamesababisha kasi kubwa ya kuwekeza kiuchumi na mabadiliko makubwa ya utamaduni. Mabadiliko haya, kwa sehemu kubwa, yanatokana na upeo wa matatizo ya kiuchumi yaliyosababishwa na masilahi ya kibiashara na utashi wa mataifa makubwa yanayolenga kila siku kupata faida kubwa kupita kiasi, kutokana na dhamira ya utandawazi kuwatawala binadamu. Mabadiliko mengi yanatokea kwa upande wa lugha, uchumi, mavazi, maadili, mila, utamaduni, dini, muziki, chakula na mengineyo (uk 41). Mwandishi anaonesha jinsi jamii ilivyoathirika na kubadilika kutokana na itikadi tawala ya utandawazi.

Mohamed, katika riwaya ya *Dunia Yao,* anasawiri mabadiliko makubwa ya matumizi ya lugha za kigeni. Mara kwa mara panatokea mchanganyo ndimi katika muundo na mtiririko wa riwaya. Jambo hili anaonekana kulifanya tu kimakusudi. Hii inaonesha kuwa amekumbatia mabadiliko kupitia uvunjaji wa kanuni za lugha. Vilevile, tunaona utohozi wa hali ya juu hata kwa maneno yenye maana halisi kwa lugha ya Kiswahili. Haya yote yanatokana na athari za itikadi tawala ya utandawazi na kuonesha kuwa kwa upande mmoja anakubaliana na itikadi hii ya utandawazi na upande mwingine anaipinga. Anaona ni bora utandawazi ufanyiwe marekebisho au mabadiliko kadhaa ingawa uko sawa.

Mohamed, kupitia kwa Ndi, anaonesha jinsi jamii yake ilivyopoteza hisia na jinsi mabadiliko yalivyosababisha maadili mabaya. Kutoathirika kwa Ndi na habari anazozipokea kutoka kwa Kilua kuwa Yungi anaugua UKIMWI kunaonesha mwandishi anaamini kuwa usasa unaoletwa na utandawazi umewafanya watu wa jamii yake kupuuza nguvu za kiasili, kwa vile wamebadilika kimawazo.

Mohamed anaamini kuwa dunia iko katika harakati za mabadiliko katika kila nyanja. Mabadiliko haya hayafai kwa nchi changa, kwani utandawazi ni itikadi inayoendelezwa na mataifa yaliyoendelea. Mataifa hayo hufanya hivyo ili yaendelee kuhifadhi nguvu zao za kiuchumi, kibiashara, kiutawala na kiteknolojia. Mataifa maskini na machanga huzidi kutumbukia kwenye lindi la umaskini kutokana na uongozi mbaya kwani asasi za utandawazi haziafikiani na malengo yao ya kitaifa na mazingira yao halisi. Hivyo, mtunzi anaupinga utandawazi kuwa haufai kwa mataifa machanga kutokana na kuleta madhara makubwa yaliyojidhihirisha.

Kwenye riwaya hii tumeshuhudia ubinafsi wa hali ya juu unaosababishwa na utandawazi ambapo hakuna mtu anayemjali mwenzake. Mtunzi anaonesha kuwa mapinduzi ya marekebisho ya utandawazi yanahitajika katika jamii ili kuondoa

hali ya ubinafsi na kuwa na jamii yenye umoja na ushirikiano. Jamii ambayo inaweza kushiriki pamoja kwenye sherehe na hivyo kuonesha kuwa msimamo wake kuhusu mapinduzi sio mmoja. Aidha, anaonesha kuwa mabadiliko hutokana na maamuzi ya mtu binafsi wala sio matumizi ya nguvu kama katika *Kiza Katika Nuru* na *Asali Chungu* hivyo itikadi yake kuhusu mabadiliko ya kijamii imebadilika. Kwa hivyo, itikadi ya mwandishi ni kwamba utandawazi umekuja kumomonyoa kila kitu katika jamii yake, kama vile utamaduni, shule, vyuo, desturi, mila, na heshima. Itikadi ya mwandishi kuhusu utandawazi ni kwamba una maafa mengi kuliko faida. Msimamo wake kuhusu utandawazi ni kwamba haufai na unapaswa ufanyiwe marekebisho kwa mataifa machanga, kwani ni itikadi inayoendelezwa na mataifa yaliyoendelea kujinufaisha na kuendeleza dhuluma na tawala zao katika mifumo ya kiuchumi, kibiashara na kiteknolojia.

Itikadi ya Utandawazi Katika riwaya ya *Mhanga Nafsi Yangu*

Katika riwaya ya *Mhanga Nafsi Yangu,* itikadi tawala inayojitokeza ni ya utandawazi, hasa ukichunguza baadhi ya masuala kama vile mfumo wa kiuchumi, kisayansi na kiteknolojia, mfumo wa elimu, utamaduni, asasi za utawala na mifumo ya sheria kati ya mingineyo. Mfumo wa kibepari unajitokeza katika riwaya hii. Mfumo huu una matabaka mawili ambayo ni tabaka la chini la watu wanaoishi kwa kufanya kazi na tabaka la juu la watu wanaoishi kwa kufanyiwa kazi. Mfumo huu unadhihirisha kuwa watu wachache wanajilikimbizia mali yote na kuwaacha maelfu na mamia ya watu wakiwa hawana chochote. Wanaoishi kwa kufanya kazi ndio wavuja jasho na msingi mkuu wa mfumo wa kibepari ni unyonyaji wa tabaka. Unyonyaji hautokani na nia mbaya ya mtu binafsi bali ni msingi wa mfumo wenyewe bila kujali nia au dhamira za watu waliomo katika mfumo huo. Mfumo huu wa kipebari pia huwa na sifa ya ulimbikizaji na uwekezaji wa mtaji ambao hutokana na ziada ili kuendeleza uzazi wa mfumo wenyewe**.**

Mohamed anawaonesha Neshboch na Bw. Bawa wanavyoendeleza mfumo wa kipebari, pale wanapolijilimbikizia mali nyingi (uk. 140). Aidha, mali ilithaminiwa sana katika mfumo huu kiasi cha kwamba mali ndiyo huamua tabaka lao na maisha wanayoishi. Neshboch anaionea mali yake fahari kuu na anaitumia kumshawishi Afida akubali mapenzi yake. Naye, Afida, kwa sababu ni zao la mfumo huu, anaamini kuwa akiolewa na tajiri, mali pia itakuwa yake. Hii inadhihirisha namna mfumo wa kibepari unavyoathiri watu kiasi cha kuuasi utu wao na kukubali kufanya lolote mradi wapate mali. Afida anaasi dini yake ya Kiislamu, anasahau watu wao kule motoni, anamtupa mpenzi wake Shaaban na mwishowe hata masomo anayaacha alipopachikwa mimba na Neshboch. Anadhihirisha kuwa mfumo huu wa kiuchumi huhalalishwa kwa kutumia itikadi inayotawala ya utandawazi ambapo waliopo katika mataifa machanga wanataka

kusafiri kwenda kuishi mataifa ya ng'ambo ili kujinasibisha na utajiri na umaarufu wa mataifa hayo.

Mohamed anaonesha kuwa mfumo huu wa ubepari umesambaa kote ulimwenguni kupitia utandawazi na kusababisha umasikini mkubwa, kwani kadiri matajiri wanavyoendelea kuhodhi mali ndivyo masikini wanavyoongezeka. Hali hii, kama mtunzi anavyoonesha, husababishwa na mifumo ya kiuchumi ya kilimwengu hasa umwinyi, ubepari na utandawazi ambapo matajiri, humiliki nyenzo za uzalishaji mali na masikini hubakia hohehahe. Hali hizi huendelea kudumishwa kwa matumizi ya itikadi potofu ambazo huendelezwa na dini, utamaduni na asasi za serikali kama vile sheria, polisi, mahakama au ukubalifu na ukawaida tu. Mtunzi anadhihirisha kuwa hali hizi zinakuwa katika mataifa yote na hili linafanya kuamini kuwa itikadi inayojitokeza katika *Mhanga Nafsi Yangu* ni ya utandawazi kutokana na vile anavyowasilisha mfumo wa kiuchumi.

Mohamed anaonesha namna pesa inavyochukuliwa kuwa ndiyo kila kitu huko Peponi. Pia, huonesha namna mfumo wa kiuchumi ulivyoathiri mataifa yote ulimwenguni. Kila kitu ni pesa, na maisha yao yote hutegemea pesa. Mfumo wa kiuchumi uliopo katika jamii zetu ni wa kibepari ambao unapendelea mataifa ya Ulaya huku mataifa machanga ya Kiafrika yakizidi kuwa masikini. Nao Waafrika wanazikimbia nchi zao kama Afida, wakidhani maisha yatakuwa bora kwingineko. Matokeo yake ni kwmba wanazidi kuumia kwani mifumo ya kiuchumi, kiutawala, kibiashara na asasi zote zinazounga mkono itikadi ya utandawazi huzingatia masilahi ya waliozianzisha ambao ni watu wa mataifa ya Kimagharibi.

Elimu ni mfumo wa mafunzo yanayopatikana shuleni, vyuoni na maishani. Mwandishi anaonesha kuwa elimu ni muhimu duniani kote kwani hupanua na kumfanya awe na akili iliyopevuka. Mwalimu wa kina Afida kule Motoni alikuwa amepevuka kiakili ndiposa alikuwa na uwezo wa kuwaonya dhidi ya utashi wa vitu. Mtunzi anaendeleza dhana hii ya elimu ya akademia kwa kuonesha umuhimu wa fasihi, kwani Afida anamkumbuka mwalimu wao wa fasihi kule Motoni kuonesha mafunzo ya mwalimu wake yaliyomwathiri sana hata akiwa Motoni. Afida anasoma Peponi na kuweza kuhitimu na kutuzwa zawadi kwa kuwa mwanafunzi wa kwanza wa Motoni kufaulu vizuri na kupewa fursa ya kutoa hotuba ya shukrani. Hii inaonesha kuwa Mwafrika anaweza kusoma ughaibuni na kufaulu vizuri kuliko wanafunzi wa huko. S. A. Mohamed anadhihirisha kuwa itikadi ya utandawazi haijali rangi ya mtu bali uwezo wake wa kiakili ndiyo humwezesha kufasiri dhana za kiakademia (uk. 96). Kwa mfano, Profesa Marjan alikuwa amesoma hadi akafuzu kuwa profesa na kupata kazi ya kusomesha Chuo Kikuu cha Peponi licha ya kuwa asili yake ni "Motoni" (uk157).

Mohamed anazungumzia dhana ya ugonjwa hasa unaoathiri dunia nzima. Sada, dada yake Afida aliaga dunia kutokana na ugonjwa usiopona wa UKIMWI. Aidha, Shuhuda rafikiye Afida alishikwa na ugonjwa usiokuwa na tiba hatimaye anaaga dunia (uk. 161)**.** Mtunzi anaonesha jinsi ugonjwa wa UKIMWI ulivyoathiri dunia nzima kutokana na madhara ya utandawazi na jinsi ulivyosambaa kote duniani ikiwamo Afrika na Ulaya. Pia, anaonesha namna watu wanaoishi maisha ya ovyo, mfano ukahaba kama kina Shuhuda, wako katika hatari ya kuangamia kutokana na UKIMWI. Mwandishi anaamini kuwa kuwapo kwa magonjwa hayo ni mojawapo ya athari za utandawazi.

Utamaduni ni mtindo wa maisha unaotambulisha kundi fulani la watu kwa lugha, tabia, na mila zao; na pia mfumo mzima wa maisha ya jamii hiyo. Utamaduni unahusisha tabia, lugha ya mwili, mahusiano na salamu. Katika riwaya ya *Mhanga Nafsi Yangu*, mwandishi anaonesha namna utamaduni wa jamii ya Motoni na Peponi ulivyokuwa. Kule Motoni, Shaaban haruhusiwi kumkumbatia Afida mbele ya wazee au jamaa yake licha ya kuwa mpenzi wa pekee wa Afida anayejulikana na jamaa yake. Shaabani alimsogelea Afida, alitamani kumvamia na kumkumbatia lakini madhehebu ya utamaduni hayakumruhusu…." (uk 14). Jamii ya kina Afida na jumuiya yao iliruhusu wasichana kuvaa buibui ambayo haioneshi mkatiko wa mwili na kuwahimiza kufunga khanga kutokea kichwani hadi miguuni na kujifunika mtandio.

Mohamed anaonesha kuwa misingi ya kitamaduni imesambaratika. Afida baada ya kukaa Peponi kwa muda alisahau ahadi zake kwa jamaa zake na akamsahau mchumba wake, Shaabani na akaanza kunywa vileo. Afida akaolewa na Nesboch, akapata mtoto nje ya ndoa, baadaye anatalikiwa na akapata mtoto mwingine. Hakulipiwa mahari na arusi ilihudhuriwa na watu wachache tu wa familia yao. Mambo haya yanadhihirisha kwamba aliasi utamaduni wa Kiafrika (Motoni) na kufurahia maisha ya Ulaya (Peponi). Mtunzi anaonesha kuwa utamaduni hauna mashiko tena yaani watu hutenda vile wanavyotaka mradi malengo yao ya kibinafsi yanatimizwa ambayo ni mawazo ya kiulimwengu wakati huu.

Mohamed ameongozwa na itikadi ya utandawazi kusawiri dhana ya ndoa. Ametuonesha kuwa ndoa inaweza kuwa baina ya Wazungu na Waafrika pia. Mwafrika yeyote anaweza kuolewa na Mzungu kwani siku hizi dunia imekuwa kama kijiji. Watu wanaweza kukutana kwa urahisi kwa sababu teknolojia inarahisisha mawasiliano kupitia simu na kompyuta na pia kurahisisha usafiri kupitia ndege. Bi Marneti ambaye ni Mwafrika ameolewa na Bw. Bawa ambaye ni Mzungu na Afida ambaye ni Mwafrika ameolewa na Neshboch ambaye ni Mjerumani. Sio lazima Mwafrika amuoe Mwafrika ndiyo maana Mohamed alituangazia kuhusu Yakrobich mwenye asili ya Kiafrika akikataliwa na Afida (Mwafrika mwenzake) na badala yake anaolewa na Mzungu Neshboch.

Mohamed kwa kuzingatia dhana ya utandawazi, anatuangazia jinsi ndoa zote zinavyofanana, iwe nchi ya Afrika au ya ng'ambo. Misukosuko ya ndoa iko sawia haijalishi mahala mulipo. Ndoa za Kiafrika na ndoa za nchi za ng'ambo hukumbwa na matatizo kama vita, ugomvi, fitina na talaka. Mohamed anatumia wahusika katika ndoa kuangazia mambo haya. Mfano, ndoa ya Afida na Neshboch inaishia katika talaka. Ndoa hii pia ilikumbwa na fitina kutoka kwa Bi. Marneti na Bi. She-iza. Mohamed kwa upande mwingine anataka kutuonesha jinsi kizazi kipya cha siku hizi kisivyothamini kanuni za ndoa. Anaelekeza kuwa ndoa yapasa kulindwa kwani ni asasi muhimu. Mwanamke anapaswa kupata mtoto ndani ya ndoa sio nje ya ndoa kama alivyofanya Afida na Neshboch. Aidha, kulingana na sheria za ndoa, mke anapaswa kutumia jina la mume wake. Hii inaonesha kwamba ndoa na familia ulimwenguni kote ni asasi ya kiitikadi ya kumnyamazisha mwanamke, na kumfanya mnyenyekevu kuambatana na itikadi tawala (Althusser, 1981).

Inavyodhihirika ni kuwa, mtunzi anaamini katika mawazo ya kiulimwengu kuhusu ndoa kuwa ni baina ya watu wawili na, yule wa tatu anapojitokeza, basi matatizo mengi huzuka. Hili huwezekana kwa sababu katika ndoa nyingi katika nchi za Ulaya watu hukaa wawili, yaani mume na mke bila kuingiliwa na watu wengine kifamilia. Hata hivyo, hapa Afrika mara nyingi watu wa familia hukaa pamoja na jamaa zao wa familia kama shangazi, shemeji binamu na wengineo. Mtunzi anaonekana kuamini katika ndoa ambayo watu hawakai pamoja na jamaa zao. Haya ni mawazo ya kiutandawazi au kiulimwengu ambapo watu wengi duniani wanaamini kuwa ili ndoa idumu wawili waliooana wanapaswa kuishi hivyo, yaani familia ya baba, mama na watoto kama wapo.

Mtunzi pia anaonesha ndoa kati ya Afida na Neshboch ambapo Afida alishawishiwa kukubali kuolewa na mzee Neshboch licha ya kumzidi kiumri. Alikuwa kama rika ya baba yake mzazi Afida, miaka sitini na miwili (uk. 138). Afida alikuwa na mpenzi mwingine Yakrobich ambaye walikuwa wa rika moja lakini kutokana na ushawishi wa Bi Marnet, anakubali kuolewa na Nesboch. Ndoa hii kwa Afida ilikuwa ni kivukio cha kupata uraia wa kuishi Peponi. Hii inaonesha namna ambavyo mali na utajiri huweza kumwathiri mtu yeyote katika maamuzi yake. Hali hii inawakilisha imani ya mtunzi kuwa, wasichana wengi wa kilimwengu siku hizi wana tamaa ya mali na utajiri, na kwa hivyo, ndoa zenye msingi imara wa mapenzi na ukweli ni muhali kupatikana hasa barani Afrika. Aidha, katika suala zima la ndoa mtunzi hajaonesha kuhusu malipo ya mahari ama kuhusishwa kwa wazazi kabla ya ndoa kufungwa. Haya yote yanadhihirisha kuwa msimamo wa Mohamed kuhusu ndoa umeongozwa na itikadi yake ya utandawazi. Anaonesha kwamba watu wanaingiliana na kuwa na uhusiano wa kimapenzi na kuoana kutoka mataifa tofauti na asili tofauti. Kwa hivyo, dhana ya wazazi kuhusika katika masuala yahusuyo ndoa na mahari yanatupiliwa mbali. Aidha, wanapoachana wanaenda kortini na kupata uamuzi huko badala ya kupata

ushauri wa wazazi. Haya yote yanaonesha kuwa Mohamed anaongozwa na itikadi ya utandawazi.

Kuhusu dini, mwandishi anasema kuwa, Afida na familia yake walikuwa waumini wa dini ya Kiislamu na alilazimika kuvaa baibui. Babake hakuchelea kumhimiza Afida kumshukuru Mungu na kupenda dini yake, na kila mara katika mazungumzo yake na Afida, hakusita kumhimiza jinsi Mungu alivyotenda mema (uk. 118). Vilevile, Darwesh (babake Afida) anaendeleza vyema hoja hii kuhusu dini, kwani tunafahamishwa kuwa alikuwa kiongozi wa kidini. Hii ni kutokana na imani katika utandawazi ambapo katika ulimwengu mzima sasa, masuala ya dini na viongozi wa kidini hayachukuliwi kuwa ndiyo ukweli, kwani misimamo ya kidini inaonekana kusambaratika.

Mohamed pia anatuonesha kuwa dini haiwezi ikamkomboa mtu katika ulimwengu wa kisasa, bali mtu binafsi ndiye anayepaswa kujikomboa na nafsi yake. Hii ina maana kuwa, mtu binafsi ndiye huweza kuamua afanye lipi, aache lipi, wala sio misingi ya kidini ambayo haina mashiko katika ulimwengu wa kisasa. Hali hii inamfanya Afida kufanya uamuzi wa kupata mtoto nje ya ndoa, kuolewa na Nesboch ambaye ni Mkristo, kunywa vileo na kushiriki vitendo mbalimbali bila ya kuzingatia misingi yoyote ya kidini. Haya pia yanadhihirisha kuwa mtunzi anaridhia itikadi ya utandawazi ambapo mtu binafsi hufanya maamuzi kwa kuzingatia utashi binafsi na uhuru wa fikra zake.

Sheria za Peponi zinakubali serikali kumpa pesa mwanamke ambaye amelemewa katika kumlea mtoto wake ili aweze kujikimu kimaisha na mwanawe. Hili linadhihirika pale serikali ya Peponi ikimfadhili Afida pesa za kumtunza mtoto kwa kuwa hakuwa na kazi rasmi ya kufanya ili kupata kipato. Sheria ya Peponi, kama Afida alivyotambua baadaye, ilikuwa na upendeleo. Hii inaonesha kuwa katika mataifa yote asasi za utawala, kama vile sheria na mahakama, hutumiwa na wenye uwezo kuendeleza na kulinda maslahi yao. Afida hakupata haki katika mahakama. Sheria inatumiwa kumdhulumu, kwani hata Neshboch hakushtakiwa wala kuhukumiwa kwa kumpiga na kumuumiza Afida nusura afe. Sheria na mahakama ni vyombo tu vya kuendeleza itikadi tawala kwa kuwanyamazisha wanaodai haki zao.

Mohamed pia amezungumzia mfumo wa kuumeni. Mwanamke amechorwa kwa vigezo viwili vikuu; vya uzuri na ubaya. Tukiegemea katika kitengo cha wanawake kuwa wazuri, hili linadhihirishwa na shangazi yake Afida, Bi Sinangoa ambaye hakuchelea kumsaidia Afida alipokuwa anasoma, kwa sababu wazazi wake Afida mara nyingi hawakuwa na hela za kutosha za kuikimu familia. Bi Sinangoa alikuwa akiingilia na kumsaidia Afida*.* Aidha, mke wa Profesa Marjan (Maryam) alikuwa kama mamake wa kupanga. Afida alimwendea na kumwambia kuwa alikuwa ni mjazito na ilimpasa aache masomo ya Chuo Kikuu ili amlee mtoto wake. Maryam alikuwa tayari kumlelea mtoto ili aendelee na

masomo yake (uk. 158). Aidha, Afida alikuwa na msimamo thabiti hakuingia katika mtego wa Sapataro, Bw. Bawa au wa Yakrobich, ambao walijaribu kwa lolote lile kumnasa katika mtego wao wa mapenzi ya uongo (uk. 123). Hili linadhihirisha mawazo ya mtunzi kuwa kuna tofauti kubwa baina ya mapenzi na urafiki. Afida alikuwa na msimamo wake kuwa urafiki haumaanishi kushiriki ngono. Mawazo haya yanaafikiana na mtazamo wa kiutandawazi ambapo watu wana uhusiano wa kirafiki na jinsia tofauti bila kushiriki ngono. Aidha, mtunzi anadhihirisha kuwa Afida na mamaye Bi Mwamda ni watu wenye bidii katika kazi zao.

Mohamed pia amezungumzia kudunishwa kwa mwanamke katika riwaya hii. Katika nchi ya "Peponi" wanawake wa asili ya Kiafrika wanadunishwa sana kwa kuwa wengi wanachorwa kama vyombo vya kumaliza ashiki ya wanaume. Wanawake wenyewe wanashikilia jambo hili na kulitenda bila kujali. Saparata alikuwa na matamanio ya kimwili na Afida (uk. 85). Hii inaashiria kuwa wanawake walichukuliwa kama chombo cha kumaliza ashiki za wanaume na mtazamo huo unaathiri wanavyoiona jinsia ya kike, yaani kama kitu cha "kuliwa" tu na kuachwa, wala sio binadamu kamili. Hali hii inasababishwa na mfumo wa kuumeni ambapo wanaume huonesha kuwa wao ndio viumbe bora zaidi duniani ilhali jinsia ya kike haina thamani yoyote. Neshboch anamfunza mwanawe wa kiume Dinda kuwa, wanawake hawana thamani yoyote na kuwa wanaume ndio walio na mamlaka na maana zaidi duniani (uk. 163). Hii inaonesha kuwa mfumo wa kuumeni ni kigeu au asasi ya kiitikadi kinachotumiwa kuhalalisha udhalilishaji wa jinsia.

Mohamed pia ameonesha ubaguzi wa rangi katika riwaya ya *Mhanga Nafsi Yangu*. Hiki ni kitendo cha kuthamini au kutenga binadamu kwa misingi ya rangi za ngozi. Binadamu huwa na rangi ya ngozi ya aina mbili; mweusi au mweupe. Waafrika huwa weusi ilhali Wazungu huwa weupe. Ubaguzi wa rangi ulikuwa maarufu sana katika nchi kama Afrika Kusini na Marekani ambapo Waafrika walikandamizwa kutokana na rangi yao. Wakati wa Ukoloni barani Afrika, rangi ilitumika kama msingi wa utoaji huduma muhimu na haki nyingine za kibinadamu. Rangi nyeusi ilipewa hadhi ya chini zaidi. Aidha, Visiwani Zanzibar, rangi ilitumiwa kumuweka mtu katika tabaka fulani, kwa mfano, Rehema katika *Nyota ya Rehema*, Fuadi alimkataa kutokana na weusi wake.Siku hizi, takribani nchi zote, sheria za kupinga ubaguzi wa rangi zimewekwa, lakini katika nchi nyingi, bado kuna wabaguzi wachache ambao wanavunja sheria kwa kuendelea kubagua kwani ni asasi mojawapo cha kiitikadi (Gramsci, 1981). Afida alibaguliwa na Wapeponi kwa sababu ya rangi yake. Alikuwa mweusi, ilhali wao Wapeponi ni waeupe. Afida alibaguliwa kila mahali sio shuleni bali pia katika basi na hata katika ndoa yake (uk. 90). Dinda ambaye alikuwa mchanganyiko wa asili ya Kiafrika na Kizungu, alibaguliwa sawia na Waafrika wenzake. Jambo hili ni dhihirisho kuwa ubaguzi wa rangi ni kigeu tu cha kuiendeleza itikadi tawala.

Hitimisho

Kwa ujumla, makala haya yameonesha jinsi itikadi ya utandawazi inavyojitokeza katika riwaya ya *Dunia Yao* na *Mhanga Nafsi Yangu* kama iivyodhihirishwa katikavipengele vya mfumo wa kiuchumi, kielimu, kindoa, kidini, asasi za utawala, kimaadili na mfumo wa kuumeni. Pia, imeonesha kuwa, mtunzi anapendekeza mapinduzi kufanyika ili kusuluhisha matatizo yao kwani kutorokea mataifa ya Ulaya hakubadilishi hali. Kwa hakika, Mohamed anaupinga utandawazi na kuonesha namna unavyoathiri mataifa machanga ya Kiafrika. Mtunzi ameonesha kuwa matumaini ya ukombozi yapo lakini si kupitia utandawazi. Waafrika wajinasue kutokana na itikadi hii ya utandawazi na wafanye mambo yao wenyewe. Kwa hiyo, itikadi inayotawala katika riwaya zote mbili ni utandawazi. Hata hivyo, mwandishi anadokeza itikadi ya mapinduzi ili kuukabili utandawazi katika nchi zinazoendelea.

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Uundaji wa Lakabu za EkeGusii

Milcah Nyathira
Chuo Kikuu cha Kisii

Ikisiri

Lakabu hutumika kila mara katika jamii kuwarejelea watu wa kila tabaka. Kila mtu anaweza kujipa lakabu au akapatiwa jina hilo na wanajamii bila kujali iwapo atalipenda jina hilo au la. Makala haya yanafafanua mbinu mbalimbali za lugha zinazotumiwa katika kuunda lakabu za wachezaji kandanda katika kaunti dogo ya Kenyenya; kaunti ya Kisii; Kenya. Watafitiwa walikuwa baadhi ya wachezaji wa kandanda na pia mashabiki sugu wa mchezo huu waliochaguliwa kimakusudi. Data ya kimsingi ilikusanywa nyanjani kupitia mahojiano ya moja kwa moja. Mahojiano haya yaliongozwa na maswali teule yaliyolenga kuibua hisia lengwa. Data nyingine ilikusanywa makitabani kutokana na kazi teule. Matokeo ya utafiti huu yalidhihirisha kuwa lakabu uundwa kwa kutumia mbinu mbalimbali kama vile: kuambisha au kudondosa viambishi vya nomino mbalimbali, kuunganisha nomino mbili, kutoka kwa nomino za pekee kama majina halisi ya watu, kutokana na vitenzi, vivumishi na vielezi. Pia kuna baadhi ya lakabu zinazoundwa kutokana na mbinu ya utohozi, ukopaji, ufupishaji wa maneno, uambatanishaji na pia uhamishaji wa maana kama inavyodhihirika katika makala haya.

Maneno Muhimu: Lakabu, Uundaji, EkeGusii, Uambatanishaji

Utangulizi

Lakabu ni majina ya kuchekesha au kukejeli yanayojulikana na yanayotumika kumrejelea mtu badala ya jina lake kamili (Koopman 2002). Lakabu huwa sio rasmi, ni kwa nadra sana unaweza kupata lakabu zikiwa zimeandika katika vyeti rasmi kama vile hati ya kuzaliwa, vyeti vya shule, cheti cha kuendesha gari na kadhalika. Kwa mujibu wa Tunner (1997), mara nyingi, lakabu hutumika kumtambulisha mtu au kudhihirisha kutoridhishwa na msimamo au tabia za mtu au hutumika kukejeli uhasama. Kahari (2009) anaeleza kuwa lakabu ni jina linalopewa mtu katika jamii ambalo hueleza kwa ujumla maumbile na tabia za mtu huyu. Kutokana na lakabu ni rahisi kuelewa ni tabia zipi zinazokubaliwa katika jamii na pia hudhihirisha ni maumbile yapi yanayoshabikiwa na wanajamii. Wasifu wa mtu unaweza kutumika kama chimbuko la lakabu katika

jamii.Wasifu unarejelea mambo kama ukakamavu, anavyozungumza mtu, misimamo yake kuhusiana na masuala ya kijamii na namna mtu anavyoonekana kijumla. Lakabu huweza kuonyesha wasifu wa mtu ulivyo au ukaonyesha kinaya chake.

Lakabu huweza kuzuka kupitia ufupishaji au ubadilishaji. Jina halisi la mtu likiwa refu, linaweza kufupiswa kwa mfano kutokana na jina Margrat tunaweza kuwa na lakabu Grata. Herufi za mwanzo za majina ya watu zinaweza kutumika kama lakabu kwa mfano, F. R (Felix Rajabu). Baadhi ya silabi katika jina halisi la mtu zinapododoswa, basi tunaweza kupata majina ya lakabu, kwa mfano kutokana na jina Leonard tunaweza kupata lakabu Len. Pia sehemu mbalimbali za jina zinaweza kutegwa na kuwa lakabu, kwa mfano, kutokana na sehemu ya mbele ya jina Christopher tunapata lakabu Chris. Kutokana na sehemu ya mwisho ya jina Andrew tunaweza kupata lakabu Dew. Kutokana na sehemu ya kati ya jina Elizabeth tunaweza kupata lakabu Liz. Felecan (2009) anapambanua lakabu kwa kurejelea muundo wake. Anaeleza kuwa kuna lakabu ya neno moja, ya kirai, ya sentensi na za methali. Anaendeleza kuwa lakabu ni ubunifu unaofuatia urekebishaji wa muundo wa ndani wa fonimu ya neno linalotumika kumrejelea mtu. Felecan (2012) anadai kuwa kwa kurejelea semantiki tunaweza kuwa na lakabu changanuzi, lakabu liganifu na lakabu hekaya.

Lakabu changanuzi hudhihirisha msimamo wastani kuhusu anayepewa jina la lakabu. Baadhi ya lakabu hizi hurejelea maumbile, kwa mfano, mtu anaweza kuwa mfupi sana au mrefu sana ama pengine akawa na viugo vya mwili ambavyo ni vikubwa zaidi ya kawaida au vidogo zaidi ya matarajiwa; yaani, kuna dosari katika maumbile, hapa viambishi awali na tamati au vivumishi vya sifa hutumika. Mifano mingine ya lakabu changanuzi ni kama vile lakabu zinazoonyesha rangi (kama ngozi ni nyupe au nyeusi) dosari ya macho, pua, mdomo, nywele, ngozi na lakabu zinazoonyesha uraibu na mahusiano mengine ya kiisimu.

Lakabu linganifu hutafsiri wasifu wa jumla unaomilikiwa na mtumizi wa lakabu. Kuna lakabu zinazotungwa kwa kutumia vivumishi vya sifa na lakabu zinazotumia istiari. Lakabu za hekaya hueleza matukio muhimu katika maisha ya mpokeaji wa jina la lakabu. Kuna pia lakabu zinazotokana na majina asilia ya mtu, mahali mtu alipozaliwa au lakabu zinazotokana na kazi anazofanya mtu. Lakabu hutumika kisiri na huweza tu kutajwa hadharani wakati wa mzozo au wakati wakumkasirisha anayerejelewa.Mara nyingi lakabu huathiri maisha ya mtumizi wa lakabu kulingana na mahusiano ya kijamii yanayomhusu mtu huyu.

Mbinu Zinazotumika Kuunda Lakabu za EkeGusii za Wachezaji Kandanda

Ni muhimu kuelewa kuwa EkeGusii ni lugha mojawapo ya kibantu. Lugha za kibantu huwa ni lugha ambishi zinazotumia uambatishaji wa viambishi yaani viambishi awali, viambishi tamati pamoja na mashina au mizizi kuunda maneno. Matokeo ya utafiti huu yanaonyesha kuwa majina mengi ya lakabu za Ekegusii

za wachezaji kandanda yameudwa kutokana na kuambisha au kudondosa viambishi vya nomino mbalimbali kama ifuatavyo.

Uundaji wa Lakabu kutoka katika Nomino Mbalimbali

Maumbo ya majina ya lakabu huathiriwa na mpangilio wa viambishi awali vya nomino mbalimbali katika lugha ya kibantu. Mapitio ya maandishi mengi kuhusu lugha za kibantu yanaonyesha kuwa nomino huainishwa katika seti zinazotambuliwa kama makundi ya nomino. Kuna makundi yasiyopungua ishirini na mbili yaliyotambuliwa (welmer, 1973). Kila lugha ya kibantu huwa na seti nambari ishirini na mbili au idadi iliyopungua hii. Nomino huwa na misingi miwili, kiambishi awali na mzizi. Viambishi awali katika mengi ya makundi ya nomino huusisha irabu. Katamba (2003) anaeleza kuwa nomino huwekwa katika makundi mbalimbali kwa kutegemea vigezo vya kimsingi vya kisemantiki, kwa kutegemea kama inarejelea binadamu au viumbe wengine wenye uhai au kwa kutegemea wasifu wa kipekee wa nomino hizi kama vile ukubwa na umbo. Ekegusii kama lugha mojawapo ya kibantu ina makundi ishirini ya nomino. (Cammenga, 2002) baadhi ya makundi haya ya nomino ni kama yafuatayo:

Kikundi	Mfano (umoja/wingi)	Fasiri ya kiswahili
1. Omo-	omo-nto	'mtu
3. Omo-	omo-te	'mti'
4. eme-	eme-te	'miti'
5. eri-	eri-so	'jicho'
6. ama-	ama-iso	'macho'
7. eke	eke-moya	'mfuko'
9. e-	e-kabira	'kabila'
9a. e-n	e-nyigo	'figo'
10a. ci- n	chi-nyigo	'mafigo'
11. oro-	oro-ko	'kuni'
12. aka-	aka-mura	'mvulana mdogo'
13. oβo-	oβo-βa	'uyoga'
15. oko-	oko-boko	'mkono'
16b. a-	a-mate	'mate'
21. ńa-		

(Cammenga, 2002)

Katika lugha ya EkeGusii kiambishi awali cha nomino katika kikundi cha 1 na cha pili kinahusu nomino zinazorejelea binadamu katika umoja na wingi. Kikundi cha 9 na 10 kinahusu nomino zinazorejelea wanyama. Hata hivyo, kuna nomino zinazohusu binadamu lakini zinazopatikana nje ya kikundi cha 1 na cha 2. Kikundi cha 12 kinachohusiswa na viambishi 'aka-' kinarejelea nomino katika hali ya udogo au hali ya kudunusha. Makundi haya ya nomino yanadhihirisha kuwa viambishi awali hubeba ujumbe kuhusu idadi na umbo la nomino. Hata

hivyo, viambishi hivi awali sio muhimu sana katika kufanya maamuzi kuhusu makundi ya nomino ila kinachozingatiwa sana ni hulka ya nomino yaani iwapo inarejelea nomino zenye uhai au zile zisizo na uhai. Kwa upande mwingine watafiti wengi wa lugha za kibantu wanakubaliana kuwa sifa muhimu zinazorejelewa wakati wa kuainisha nomino katika makundi ni; idadi, semantiki (iwapo ni binadamu, wanyama au vitu visivyo na uhai) na wakati mwingine kuweka kimakusudi bila kuzingatia sifa yoyote muhimu (Katamba, 2003).

Matokeo ya utafiti huu yanadhihirisha kuwa lakabu nyingi za wachezaji kandanda za lugha ya Ekegusii zimeundwa kutokana na nomino kwa kuzingatia mpangilio huu wa uainishaji wa nomino katika makundi kwa mfano kwa kurejelea nomino katika kikundi cha kwanza (omo-) lakabu'Omong'ina' imebuniwa kutoka kwa nomino ya Ekegusii 'Mong'ina' inayomaanisha mama.Lakabu 'omosongo' inatokana na nomino 'mosongo'inayorejelea mtu mweupe. Mfano mwingine ni lakabu 'mogiti' inayomaanisha mtu anayefanya kazi ya kutengeneza ua. Kutokana na maana hii lakabu hii inatumika kumrejelea mchezaji shupavu ambaye kazi yake ni kuzuia mipira isifike katika lango la timu yake. 'Omong'iti' ni lakabu nyingine iliyoundwa kutokana na nomino ya EkeGusii 'Mong'iti' inayomaanisha mchoyo. Lakabu hii inatokana na tabia ya mchezaji huyu kukataa kuwapa wachezaji wenzake nafasi ya kuucheza mpira kwa sababu anataka sifa za kuitwa mchezaji bora. Mfano mwingine ni lakabu 'Omorambeka'inayomaanisha barabara, inatokana na urefu wa mchezaji huyu hivyo kumfananisha na barabara. 'Ritimo' ni lakabu inayomaanisha mkuki. Lakabu hii inatokana na sifa za mchezaji huyu za kutoa kombora kali uwanjani. Lakabu 'Amaiso' imeundwa kutokana na nomino macho na inamrejelea mchezaji ambaye macho yake ni makubwa kupita ya kawaida. Mfano mwingine wa lakabu ya Ekegusii iliyoundwa kutokana na nomino ni lakabu 'Ekenyamato'hii ni lakabu ambayo tafsiri yake ni popo.

Lakabu hii inatokana na tabia ya mchezaji huyu kukimbia uwanjani bila kuuguza mpira. Mchezaji huyu anafananiswa na popo kwa sababu yeye ni kama hauoni mpira. Hata hivyo, majina haya ya lakabu huchukua viambishi awali vinavyorejelea hali ya umoja kwa sababu lakabu hurejelea mchezaji mmoja ambaye anaweza kujibandika jina hilo au akabandikwa na mashabiki au wachezaji wenzake. Mbinu nyingine inayotumiwa kuunda lakabu ni mbinu ya kuunda lakabu kutoka kwa vitenzi kama ifuatavyo:

Uundaji wa Lakabu kutoka kwa Vitenzi
Lakabu za wachezaji kandanda zinaweza kuundwa kutoka kwa vitenzi mbalimbali kwa mfano; 'Motari' mtalii ni lakabu inayotokana na mzizi wa kitenzi 'tara' inayomaanisha kutembea 'Ribotabota' (mwenye kununa). Hii ni lakabu inayotokana na kitenzi 'bota' inayomaanisha kuvimba. 'Kururo' vuta ni lakabu inayoudwa kutokana na kitenzi 'kurura' inayomaanisha kuvuta. 'Ogose'

(mwoga) ni lakabu inayoundwa kutokana na kitenzi 'gosa' inayomaanisha kushtua. 'Omosabi' mwombaji ni lakabu inayoundwa kutokana na kitenzi 'saba' omba. 'Enterere' (telezi) ni lakabu inayoundwa kutokana na kitenzi 'terera' (teleza). 'Okemanyi' mjuaji ni lakabu inayoudwa kutokana na kitenzi 'manya' jua. 'Otwoma' mgongaji ni lakabu inayoundwa kutokana na kitenzi 'twoma' (gonga). Kutokana na utafiti huu, inadhihirika kuwa lakabu hizi zinazotokana na vitenzi huundwa kwa kuambisha kiambishi awali cha nafsi pamoja na mzizi wa kitenzi hivyo ili kuibua lakabu hizi.

Muundo wa Sentensi

Sentensi ni utungo ulio na kiima pamoja na kiarifa. Utafiti huu uligundua kwamba baadhi ya lakabu zilizoainishwa zina muumdo wa sentensi. Hizi ni lakabu ambazo kimaumbile zinakaa kama kishazi au sentensi kwa sababu zina kiima na kiarifa, kwa mfano; 'Embeo egousia' ni lakabu iliyoundwa kwa kiima 'Embeo' inayomaanisha upepo na kiarifa 'egousia', inayomaanisha unaovuma. Lakabu hii inamrejelea mchezaji ambaye hana nguvu ya kukimbia uwanjani, na hivyo, yeye ni kama upepo unaovuma na badala ya kuisaidia timu yake yeye hupoteza muda uwanjani.

Lakabu Zinazoudwa kutokana na Ukopaji

Kukopa ni tendo la kuchukua istilahi ya lugha fulani na kisha kuitumia kama istilahi katika lugha nyingine (Kiango, 2002). Kukopa ni mojawapo ya mbinu za kiisimu ambazo hutumiwa na lugha zote ulimwenguni ili kuunda istilahi na maneno mapya ili kukidhi mawasiliano katika miktadha anuwai. Baadhi ya lakabu katika makala haya zimeibuka kutokana na mbinu hii ya ukopaji kwa mfano; Lakabu 'Ebunia' imeundwa kutokana na neno la lugha ya Kiswahili -gunia- mbinu ya ukopaji iliyotumika ni utohozi ambapo maneno kutoka lugha chanzi hukopwa na hatimaye hufanyiwa marekebisho kwa kufuata kaida au sheria za kifonolojia za lugha pokezi kabla ya kutumiwa.

Hivyo basi, neno linalokopwa hutamkwa na kuandikwa kwa utaratibu wa lugha pokezi. Mfano zaidi ya lakabu zilizoundwa kutokana na mbinu hii ya ukopaji ni: lakabu'Echabu' inayotokana na neno la Kiswahili "uchafu" inayorejelea mchezaji ambaye hana faida yoyote uwanjani, Lakabu 'Ebunda' inatokana na neno la Kiswahili punda. Lakabu hii inarejelea mchezaji mtundu ambaye hapendi kufuata maagizo anayopewa uwanjani. Lakabu, 'Richuma' inatoka na neno la Kiswahili "chuma" na hubandikwa mchezaji tegemeo. Mara nyingi huwa ni mchezaji wa kulipwa aliye na tajriba ya hali ya juu katika mchezo wa kandanda. Lakabu 'Ochusi' inatokana na neno la Kiswahili "ujuzi". Lakabu hii ni ya mchezaji ambaye anaaminika kuwa na ujuzi wa hali ya juu katika mchezo wa kandanda. Lakabu 'suru' inatokana na neno la Kiswahili haidhuru ambalo linapokopwa matamshi yake hubadilika kutokana na athari ya matamshi

ya maneno katika lugha ya Ekegusii. Mbinu nyingine inayotumiwa katika uundaji wa lakabu za Ekegusii ni mbinu ya ufupishaji.

Uundaji wa Lakabu kutokana na Mbinu ya Ufupishaji
Ufupishaji ni mbinu ambayo hutokana na kitenzi 'fupisha,' chenye maana ya kufanya kitu kiwe kifupi au kupunguza urefu wa kitu. Kuna mbinu mbalimbali ambazo zinatumika katika ufupishaji kwa lengo la kuunda maneno mengine mapya kwa mfano; Lakabu 'Mura' imetokana na matumizi ya mbinu ya ufupisho mkato kutoka kwa neno' Omomura' lenye maana ya mvulana barobaro. Katika mbinu hii ya ufupisho mkato baadhi ya vipashio au silabi hudondoshwa kabisa na kuacha sehemu tu ya neno asilia. Mfano mwingine wa lakabu iliyoundwa kwa kutumia mbinu ya ufupishaji ni Lakabu 'suru' ambayo imetokana na kutohoa neno la Kiswahili 'haidhuru' kisha kwa kutumia mbinu ya ufupisho mkato neno hili likafupiswa hadi 'suru'.

Uundaji wa Lakabu kutokana na Mbinu ya Uradidi
Uradidi ni utaratibu unaotumika katika kuunda maneno ambapo sehemu ya neno lote hurudiwa ili kuunda neno jipya au msisitizo fulani (Matinde, 2012) kwa mfano; Lakabu 'ribotabota' imeundwa kutokana na kurudia kitenzi 'bota' inayomaanisha kuvimba au kufura. Neno hili linasisitizwa kwa kurirudia 'botabota' hivyo kupata maana iliyotarajiwa ya kuonyesha mazoea ya kufura, kuvimba au kununa kila wakati. Lakabu nyingine iliyoundwa kwa kutumia mbinu hii ya uradidi ni lakabu 'Ritukutuku'. lakabu hii inatokana na uradidi kamili wa sauti 'tuku' ili kuonyesha mlio unaotolewa na injini inapowashwa. Uradidi huu unawezesha uelewaji wa mlio huu na hivyo kuelewa maana ya lakabu hii.

Uundaji wa Lakabu kutokana na Mbinu ya Uambatanishaji
Uambatanishaji ni mbinu ambayo huusisha kuunganishwa kwa maneno mawili kuunda neno moja jipya ambalo maana yake huwa tofauti na maneno ambayo yametumika kuunda neno hilo. Kwa mfano; 'Enda' (tumbo) + 'Emwamu' (nyeusi) inaunda neno jipya 'Endamwamu' (tumbojeusi) inayomaanisha mtu mwenye wivu uliokithiri mipaka. Maana hii mpya ni tofauti sana na maana ya maneno yaliyotumika kuunda neno hili. Kutokanana mbinu hii ya kuambatisha nomino 'Enda' na kivumishi 'Emwamu' lakabu 'nyandamwamu' huudwa.

Uundaji wa Lakabu kwa Kutumia Mbinu ya Uhamishaji
Matinde (2012) anaeleza kuwa uhamishaji (pia upanuzi wa maana) ni mbinu ambayo kwayo maana ya neno hupanuliwa na kurejelea dhana tofauti. Hata hivyo, upanuzi huu huzingatia fahiwati zilizomo katika neno la kwanza na kujaribu kuzioanisha na maana, umbo, tabia na uamilifu wa neno la pili. Lakabu nyingi zilizotumika katika utafiti huu zimebuniwa kwa kutumia mbinu hii ya uhamishaji kwa mfano; 'Omorambeka' ni neno la lugha ya Ekegusii linalorejelea barabara iliyonyooka. Kama lakabu, maana hii ya barabara imehamishwa ili

kurejelea mchezaji mrefu sana. 'Nyataya' ni neno linalomaanisha taa. Kama lakabu maana imehamishwa na kurejelea macho kuashiria kuwa huyu mchezaji ana macho ya ajabu. Pia, hutumika kumaanisha kuwa mchezaji huyu ndiye mwanga wa timu yake yaani ni yeye ambaye ni tegemeo au uti wa mgongo wa timu yake. 'Embombo' ni neno linalorejelea mpira. Kama lakabu maana imehamiswa na kurejelea mchezaji mfupi na mnene ambaye anaonekana kufanana na umbo la mpira. 'Embiro' ni neno linalomaanisha masizi kutokana na rangi ya masizi maana inahamishwa ili kurejelea lakabu inayomaanisha mtu mweusi. 'Omosongo' ni neno linalomaanisha mzungu. Kama lakabu maana hii imehamiswa na kurejelea mchezaji mweupe kutokana na sifa ya rangi ya mzungu.'Ebunda' ni neno linalomaanisha mnyama anayeitwa punda. Huyu ni mnyama mkaidi sana, hivyo basi kama lakabu maana huamiswa ili kumrejelea mchezaji mtundu na mkaidi asiyependa kufuata maagizo uwanjani.

'Rikuneni' ni lakabu inayomaanisha matawi ya maharage yanayofanana na kunde na hutumika kama mboga. Mboga hizi huwa hazipendwi sana kwa sababu mara nyingi humfanya mtu kuumwa na tumbo hivyo kumzuia kufanya kazi zake za siku kama kawaida. Kama lakabu maana huamishwa na kumrejelea mlinda lango asiyeweza kudhibiti kazi yake na kufugwa mabao mengi sana uwanjani. Lakabu nyingine iliyoundwa kutumia mbinu ya uhamishaji ni lakabu 'Ritundubari' ambayo maanisha sehemu inayotumiwa kwa shughuli za kupimia majani chai. Kwa kawaida huwa ni sehemu iliyo wazi ili kuruhusu hewa nyingi kwa sababu joto jingi huharibu majani chai. Kama lakabu, maana imehamishwa kwa kuzingatia sifa hii ya uwazi ili kumrejelea mchezaji asiyeweza kuzuia mpira kumpita. Mipira humpita jinsi hewa hupita ndani ya 'Tundubari' bila kuzuiliwa.

Hitimisho

Makala haya yamedhihirisha kuwa wachezaji kandanda wa jamii ya Abagusii wana lakabu ambazo wao hutumia sambamba na majina yao halisia. Lakabu hizi zina maumbo mahususi. Makala haya pia yameangazia mbinu kadha wa kadha zinazotumika katika uundaji wa lakabu mbalimbali. Baadhi ya lakabu zinaundwa kutokana na nomino mbalimbali zinazorejelea mahali, sehemu za mwili, majina ya wanyama wa majini na wa mwituni, majina ya wadudu, ndege, mimea na vitu mbalimbali. Lakabu nyingine zinaundwa kutokana na vitenzi mbalimbali vinavyochukua viambishi awali vya nafsi na hivyo kuainishwa katika kikundi cha kwanza cha nomino. Viambishi awali vilivyotumika sana katika uundaji wa lakabu ni vya kikundi cha 1 na 3/omo-/ kikundi cha 5/eri-/, 6/ama-/ na 7/eke-/kikundi cha 9/e-/, 9a/e-n-/, 10/oro-/, 12/ aka-/, 21/na-/ Kiambishi awali /aka-/ cha kikundi cha 12 kinatumika kuleta dhana ya kumdunisha au kumdhalilisha aliyebandikwa lakabu hiyo. Lakabu zinachukua viambishi awali vinavyoonyesha hali ya umoja. Hii ni kutokana na sababu kuwa lakabu huwa mtu anabandikwa au akajibandika lakabu yeye peke yake. Ni nadra sana kupata lakabu ikirejelea

makundi. Kila mwanadamu na sifa za kipekee zinazomtofautisha na mtu mwingine. Upekee huu wa mtu ndio chanzo za lakabu mbalimbali.

Mbinu nyigine zilizotumika kuunda lakabu ni ukopaji, uradidi, ufupishaji na uhamishaji. Majina yaliyokopwa yanatokana na Kiswahili na utohozi ulitumika kubadili maumbo ya majina haya ya lakabu yaliyokopwa ili yaweze kuendelezwa kwa lugha ya Ekegusii. Mbinu ya uradidi iliyotumika ni uradidi kamili uliochangia kusisitiza kwa maana iliyokusudiwa na lakabu husika. Mbinu ya ufupishaji iliyotumika ni ufupishaji mkato unaohusisha kudondoshwa kwa baadhi ya maneno katika jina ili kulifanya jina hilo kutamkika kwa urahisi. Lakabu nyingi zilizotumika katika utafiti huu ziliundwa kwa kutumia mbinu ya uhamishaji wa maana. Kulingana na maono ya Kenya ya mwaka wa 2030, mbali na kwamba inatambua sera ya taifa ya lugha ya Kiingereza na Kiswahili kuwa rasmi, imeweka pia hamazisho na mkazo katika uendelezaji wa lugha za kiasili nchini Kenya kwa kuhimiza zifayiwe utafiti wa maswala mbalimbali ya kiisimu, fasihi, na utamaduni wa lugha hizi kuwekwa bayana na kufafanuliwa makala haya yameangazia masuala mengi muhimu kuhusu uundaji wa lakabu za Ekegusii afrika kwa jumla ambao ni mchango mkubwa katika isimu ya lugha za Kenya na Afrika kwa jumla.

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Masculine and Feminine Constructions of Migration in Swahili Literature: *Mbali na Nyumbani* and *Mhanga Nafsi Yangu*

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Abstract

There is a contention in Kiswahili literary discourses which argues that apart from migration rooted in refugee movements, the predominant form of migration discernible in Kiswahili literature is that of male labour, migration that is motivated by economic imperatives - which also implies it is migration in search of better education, training and employment opportunities. This is the migration that accounts for the relocation and exodus of Africans from their domiciles of origin to new and distant habitats (Senkoro, 2010). This paper seeks to argue that the male trajectory of migration was only true up to a point and it therefore intends to deconstruct this trajectory through a comparative examination of the portrayal of gender - the male-female dichotomy of migration in selected Kiswahili literary works, namely; *Mhanga Nafsi Yangu* by Said Ahmed Mohamed (2012) and *Mbali na Nyumbani* by Adam Shafi (2013). In trying to deconstruct migration as a masculinist concept, this paper proposes to examine the two selected novels on the basis of the journey and search motifs so as to understand and interrogate the complexity of migration experiences, determine types of migration and their implications in constructing masculine and feminine nuances of migration. Theoretically, this study is framed on international migration theories and their socio-criticism, which help the reader understand the causes and complexities of the phenomenon of migration particularly in terms of how they construct a masculine or feminine trajectory.

Key words: Migration, Naturalized and Universalized, Male Phenomenon, Masculinist Concept, Masculine and Feminine Nuances of Migration

Introduction

Senkoro (2010) contends that apart from migration rooted in refugee movements, the predominant form of migration discernible in Kiswahili literature is that of male labour, migration that is motivated by economic imperatives - which also implies migration in search of better education, training and employment opportunities - this is the migration that accounts for the relocation and exodus of Africans from their domiciles of origin to new and distant habitats. It is the kind of migration that has aroused the imagination of scholars and politicians either in their writings, scholarly debates or deliberations in conferences and in policy formulations of various types. In their endeavour to interrogate, scrutinize and understand this phenomenon, scholars and politicians have unwittingly "naturalized and universalized" male migration in general and male labour migration in particular as the norm that facilitates intellectual, technical skills and physical labour movements. It appears that this trajectory of discussions in scholarly and political fora has intimated that migration is a male phenomenon and therefore a masculinist concept.

In this paper, I propose to deconstruct this trajectory through a comparative examination of the construction and portrayal of gender and migration in East Africa in selected Kiswahili literary works, namely *Mbali na Nyumbani* by Adam Shafi (2013) and *Mhanga Nafsi Yangu* by Said Ahmed Mohamed (2012). In trying to deconstruct migration as a masculinist concept, this paper proposes to examine the two selected novels on the basis of the journey and search motifs so as to understand and interrogate the complexity of African migration experiences, discern types of migration and their implications in constructing masculine and feminine nuances of migration. Although the migration portrayal in the selected novels is predicated on the motivations of individual needs and desires, it is nevertheless socially contextualized in the sense that in the migration motivations of the individual, one can read a mosaic of social expectations, desires, needs, dreams and fantasies of "the good life on the other side". Such individual migrations underscore a persistent motivation, the need to resolve complex individual conflicts - conflicts of unrealized dreams and unmet expectations. However, a critical reading of migrant literature, as depicted in *Mbali na Nyumbani* and *Mhanga Nafsi Yangu* is also an insightful encounter with the migrant's social contexts in the migrants' country of origin on one level, it is a sobering awakening to the extremes of migration as discerned from the experiences of migration itself - in terms of the journeys, the mixed receptions of arrival, the discriminations, hostilities, exploitations and the whole encounter with racism, xenophobia, loss of identity, dislocation and cultural diversity. Theoretically, this study is framed on international migration theories and their socio-criticism, which help the reader understand the causes and complexities of

the phenomenon of migration particularly in terms of how they construct a masculine or feminine trajectory.

The Migration Odyssey in *Mbali na Nyumbani*

Mbali na Nyumbani published in 2013 is an autobiographical novel that is historically located in the tumultuous and nascent African migration experiences of the 1960s as seen from an East African perspective. The narrator Adam Shafi (henceforth Adam) who is also the main protagonist leaves his homeland Zanzibar in search of education in Europe. His precarious sea voyage on a cargo boat comes to a rude halt in Aden where he fails to pay a security bond of one hundred shillings in order to be allowed to disembark. He is forced to return to Zanzibar, however, rather than disembark in Zanzibar he gets off in Mombasa where he meets his old friends Juma Bulushi and Abdalla Juma Maharuki, who are also scheming to travel (read migrate) to Europe. The urge to migrate and the realities surrounding the actual travelling itself; force them to travel by train from Mombasa to Nairobi and later by other means to Bungoma and Eldoret. The narrator tells a detailed story of his circuitous and tortuous travel to Kampala, his covert attempt to cross into Sudan, but their journey is brought to another rude halt for lack of visas to enter Sudan. Adam and company are transported to Gulu where they are detained in a police station for a while before being returned to Bungoma. His stay in Bungoma takes such a long time than he expected. After some time, Adam and his friends are able to travel to Sudan where life becomes a daily struggle as they search and wait for visas to get into Egypt. Their stay in Sudan, besides taking too long, is a depiction of desperation, hopelessness and living misery whose seminal foundations in the 1960s is emblematic of contemporary African migration dynamics. Adam and his friends are also penniless and completely unsure where their next meal will come from, having exhausted whatever meager savings they had. When they finally get into Cairo, their plans are turned on their heads in that rather than being facilitated to travel to Europe, they end up being recruited into some militia training, they get trained on the use of explosives and other military weapons of the time. Their search for education is thwarted and their energies turned to fighting for political independence back home, specifically the overthrow of the Sultanate in Zanzibar. Adam secretly returns to Zanzibar, joins a trade union, gets involved in independence politics. Later Adam and a few friends get some sponsorship to go for university studies in East Germany. These short and long journeys in which Adam is involved are crical in providing a glimpse of intracontinental and intercontinental dynamics of migrations as will be demonstrated hereunder.

The Phases and Contexts of Migration in *Mbali na Nyumbani*

Migration may be defined simply as a person's movement from one's country of origin because of a multiplicity of reasons negatively affecting that person's life

circumstances, to another country or locale to create new lives, in some other country or abode, usually perceived as availing a wide range of economic activities, better socio economic life and opportunities for self actualization. This definition is adapted from contemporary international understandings of migration and migration dynamics; this desire for self actualization is what is pervasively enacted through individual motivations, struggles and actions as reflected in the selected novels. The intra-country and intercountry migrations, that's movements and relocations within and across countries notably in Kenya, Sudan and Egypt; and the inter-country migration, notably underlined by crossing boarders in *Mbali na Nyumbani* are depicted in a series of phased journeys, false starts, circuitous travels and forced sojourns in locales never imagined or anticipated. The interrogation of these macro-migrations is important in uncovering the numerous dynamics and strategies of constructing gender in migration. The main migration story, however, focuses on Adam, the protagonist who's caught in a web of encounters, challenges and misadventures. Though this is Adam's story, it is also a story about other migrants caught in similar circumstance like him. Adam's migration arises out of his desire for university education in Europe, a desire for self actualization, a desire that is informed by the perception that Europe offers quality education, thus projecting the probable promise that enhances one's employment desirability, but this desire is not confined to Adam alone, his friends in this web of searching for better life share the same aspirations. However, rather than go straight to Europe, Britain in particular, the actual migration journey takes Adam to strange places and bogs him down to an odyssey of the strange and absurd. Adam's journey is mapped out in phases as follows;

The Zanzibar to Eden Phase
The first phase marks Adam leaving his home in Zanzibar in 1960 his sole purpose being to migrate to Europe for university education, the education being provided locally have subtly projected Europe as providing better and high quality education. Consequently, the education system as designed and implemented in colonial Zanzibar and East Africa as whole, accounts for the seminal foundations and motivations for migration from East Africa to Europe. Adam's journey of migration is secretly planned and executed, only a few of his friends know about it because they were involved in planning it in one way or other, like helping to raise the fare for him. The friends, male friend as it were, Khamis Mohammed Nura, a Zanzibari migrant staying in London that time, was a point of reference in terms "success", as seen by those still "left behind" in Zanzibar. The other friend is Abdalla Mwinyi who escorts Adam to the harbor to sail aboard M.V. Ubena, which is strictly not a passenger ship rather a cargo boat (uk.13). Two critical issues with respect to migration emerge in this phase, the seminal foundations of constructing the male conceptualization of migration in

these that the nature of education in Zanzibar exposes men to outside possibilities, it also subtly nurtures the desire to migrate. The second issue relates to two integrated issues, the legality of migration and the means of travel deployed to facilitate migration. It turns out that both legal status and the travel means as noted in the 1960s have stood out as emblematic of the unconventional and risky endeavours that even migrants in cotemporary times are exposed to.

One other important observation in this phase is that, whereas it is only one person migrating, the migration itself is widely networked - interestingly and ingeniously amongst male friends, acquaintances and old mates who have already moved to Europe. In the boat that Adam travels on he meets three other passangers - Ame traveling to Aden and later Mecca for religious purposes - here religion is subtly presented as a reason for migration, though this is not for permanent settlement; two Arabs, residents of Tanga returning to Yemen, running away from possible independence trouble - a case of migration informed by political reasons. On arriving in Aden, Adam and Ame are not allowed to disembark; they are unable to pay a security bond of six hundred shillings. This incident marks the initial challenges associated with migration, money and legal requirements intriguingly marked by restrictive migration policies embedded in simple instruments like the acquisition of a visa. At the shipping office that is mandated with the management of the boat on which Adam travelled, he meets Dr. Idarusi Baalawi a dentist who recently migrated from Zanzibar now resident of Aden - here the doctor's practice of his medical training provides further and concrete motivation reinforcing the imagination and desire that migration actually pays, hence fueling Adam's unwavering determination to migrate no matter how perilous the undertaking.

In merely mentioning people without developing them elaborately, the writer ingeniously weaves chance meetings between Adam and various other people in the migration mire and is thus able to foreground reasons for migration which range from the quest for self actualization embedded in the desire for better education, religious obligation, and in a number of cases frighteng political situations at home and other work related reasons. Further, the journey by sea that is facilitated by a cargo boat rather than a passenger ship, underlines the dangers that migrants are exposed to through sea voyages, as their safety is not guaranteed. Adam's and Ame's denial of entry is symbolic of the encounter with limiting travel and migration policies; and for purposes of this paper, up to this point there are no women migrants, thus unwittingly *Mbali na Nyumbani* initiates, constructs and accentuates the formative construction of migration as a male phenomenon.

This, therefore, marks the initial phases of constructing migration within the masculine trajectory.

Mombasa to Bungoma Phase

After the abortive attempt to get to Europe through Aden, Adam is turned back to Zanzibar, however he disembarks in Mombasa to a life of uncertainty—not sure where to acquire food and accommodation. He ends up in a coolie's hovel in Mwembe Tayari where he meets his father's friends Ahmada Saidi and Adam Mwakanjuki. Adam Mwakanjuki is residing in Tudor and he offers to take care of Adam providing him with accommodation and food. Mwakanjuki introduces Adam to trade union leaders. While still in Mombasa, Adam meets Abdalla Juma Bulushi and Abdalla Juma Maharuki. They share their experiences and dreams and in the process scheme to travel to Cairo and thus attempt to access Europe through the Mediterranean Sea. Unknown to them is that their journey is going to be very twisty and winding. They travel from Mombasa to Nairobi in the company of Ben Opar Mboya, a trade unionist based in Mombasa. Their stay in Nairobi is very brief, they move on to Eldoret where they are hosted by Saidi Manywele. In Eldoret Abdalla Bulushi is able to raise enough fare to enable them travel to his uncle, Bakari, in Bungoma. The travels in Kenya, earlier on referred to as intra-country migration, entailed the migrants engaging in casual labour for purposes of sustenance and ultimately raise fare to travel to Cairo. Again, like in the travel from Zanzibar to Aden, the travel from Mombasa to Bungoma and its intra-country variants is strictly a male affair, and where women are mentioned, they are mentioned in their peripheral presence as well as their tangential roles. The concept of male as migrant is thus further emphasized.

Bungoma to Kampala Phase

In Bungoma, Adam is engaged in casual work as a bus conductor and thus has an opportunity to raise enough fare to enable him travel to Cairo, but the stay in Bungoma takes longer than anticipated. Adam and his friends' idea is to stay with Mzee Suleiman Manoti in Bungoma for a short while, and then continue with their journey to Cairo. In Bungoma, they meet other young men from Zanzibar who had come earlier - Abdalla Elyas and his brother Kassim, Adam's former fellow students at the '*Comorian School.* When they finally get to Kampala,Abdalla Juma Maharuki, simply gives up and decides to go back home. The ordeal and tribulations of this journey are just too much to bear. However, Adam and Abdalla Juma Bulushi decide to press on with their journey to Cairo. They use "*The National Geographic Magazine"* to map out their route. They leave by train to Namasagali. There are very many other passengers in the train, women holding their children's hands and pushing their luggage. They pass through the port of Masindi and later arrived in Butiaba. From Butiaba they head north to Nimule where they expect to cross into Sudan. At the Sudan boarder they

are asked to produce their visas to enter Sudan. They have none and are turned back to Kampala to apply for visas for entry into Sudan. This is after some detention in a police station in Gulu. Rather than return to Kampala, they decide to return to Bungoma. Abdalla Bulushi relocates to Nakuru leaving Adam behind in Bungoma. Adam stays in Bungoma for six months and then moves to Nakuru with Shaaban Salim to look for Abdalla Juma Bulushi who was waiting for them. They move to Bugembe in Uganda where they are hosted by Maalim Idi, who takes them to Kampala. They are assisted by Sheikh EL-Hadadi to get visas to Sudan. The group that moves from Nakuru to Kampala includes Adam, Abdalla, Shaabani, Elyas and Kassim.

The import of this detailed account is to foreground the preponderance of masculine construction of migration in which it is noted that in all the tribulations that this male cast undergoes, women are neither accorded any central role in the journey nor in the search for visas. Women are merely side-line participants. At this historical moment in East Africa and perhaps in the rest of Africa, there is valid anthropological evidence that suggests that women had not overtly ventured into education, the foundational process that exposes naïve people to alternative lifestyles, nurtures personal ambitions and turns the people who go through this education system into economic beings - in the sense of the people who get saddled with the obligations of earning incomes for self and family/society. This is particularly accentuated in *Mbali na Nyumbani* considering that women are depicted and potrayed in terms of performing subdued menial tasks. Women are, thus, involved in peripheral tasks making their presence tangential. Another important observation alluded and reflected throughout the narration in this phase, is the kind of networks that are activated and harnessed to enable and facilitate migration - there are family networks, business networks and even religious networks - essentially meaning that, from its onset, migration has never been purely an individual affair excluded from the expectations of the larger society, it was and continues to be societal; and given that at this time the central characters are male, the perception of male as migrant is further entrenched.

Crossing into Sudan

After Adam and his colleagues secure visas to Sudan, they embark on their journey to Sudan. They travel by train from Kampala to Namasagali. In the train, there are many casual labourers of Kakira sugar plantations accompanied by their wives and children - note that at this stage, the initial involvement of women in migration is mainly to join family but never migrating as fully fletched economic beings. Women are portrayed simply in their supportive yet marginal roles. The train goes through the small port of Masindi to another equally small port of Pakwach. At a small police post they are interrogated, their luggage is inspected; in Abdalla's bag the police find a picture of Dr. Hastings Kamuzu Banda. They are quickly branded politicians, get arrested and detained at Arua police station.

In the interrogations Adam is accused of being a Kikuyu from Kenya where the Mau Mau freedom struggle had been waged. After a dehumanizing search, they are released and ironically assisted, given transportation to Laropi to catch up with the boat that had left them behind. They are lucky to catch up with it and thus finally cross into Sudan. It is prudent to note here that torture, dehumanization and all manner of subhuman treatment of migrants, is part and percel of the migration ordeal. In the boat they meet other young men from Kenya, Elly and Amos, who are also on similar mission to move to Cairo. At the Egyptian Embassy in Sudan they meet more young men from Kenya - Julius and Edward, also looking for visas to go to Cairo. They are treated to all manner of excuses, presented with hurdles and unanticipated problems as they look for visas to travel to Egypt. Their stay in Khartoum unexpectedly takes longer than anticipated. Their life is precarious, sleeping in the open at the railway station. They move from place to place - the University of Khartoum, the small town of Omduraman. Generally, they have no fixed abode - a reflection of the fluidity, insecurity and uncertainty of migration. All the migrants, the people in search of visas are still men, most of them in search of university education and others looking for better economic opportunities. It is while in Khartoum that the reader encounters the first woman in university - Zainabu from Zanzibar. This is the first, so to speak, woman economic migrant - migrating from Zanzibar to Sudan in search of education and hence preparation for the white collar labour market. By the time of meeting Zainabu, women migrants and women migration generally, is a much muted issue, so Zainabu is an exception rather than the rule. At the University of Khartoum, they meet Daniel, a man who shares in their ideals and who gives them his small shack outside Khartoum to stay in while they await their travel visas.

Arriving in Cairo
Finally, Adam, Shaaban and Abdalla succeed in entering Cairo. They look for a place called Zamalek, on Ahmed Hishmet Street, House number 5. They had been given directions to this address. They are welcomed into Ali's house and later they move to Munira, further away from Zamalek. Here they meet other young men from Zanzibar who are students in different universities in Cairo. They are sensitized into the political ideals of the time - freedom, struggle and independence. Gradually, they are persuaded to join some military training - they move into some desert place, a windy, cold and hot place, far from the city. Those who join military training include Adam, Abdalla, Shaabani, Hemedi, Suleiman, Nassor, Ali, Mansour and Mohammed. After the military training with all its hazards and casualities, Adam doesn't proceed to Europe. Instead he returns secretly to Zanzibar accompanied by Abdalla - their purpose being to fight for freedom with the use of arms. Note that the crossing into Cairo does not end up advancing their migration journey. Their migration dreams are one again

frustrated and their energies redirected to activities and ideals totally unrelated to their personal ambitions. Nevertheless, the narration as advanced this far continues to affirm the construction of men as migrants and the concept of migration as male. Indeed on their arrival in Cairo, Adam and company have interactions with women, but this interaction is transcient and tangial. The consequency of this is that the depiction of men as migrants is further enhanced while women absence or marginality is exacerbated.

Finally in Germany

On returning to Zanzibar, Adam joins a trade union agitating for workers rights. Following the riots that took place after independence on 1st July 1961, Adam gets a scholarship to travel to Germany to study economics at University. On this scholarship travel to Germany Adam is accompanied by Suleiman Hemed and Hussein Mbarouk, other activists involved in agitating for workers' rights. Migration to Germany is strictly for educational purposes though this does not preclude other possibilities. In Germany, they meet other migrants from other parts of the world. Again, the central characters are male. Some of the people in the group that went to Egypt went to Cuba and Russia.

Characters in *Mbali na Nyumbani*

This section discusses characters not in the traditional sense of creative imagination but rather in terms of temporal realistic depictions. This arises out of the fact that in spite of its literary veneer, the autobiographical nature of *Mbali na Nyumbani* grounds it in realistic temporal contexts. Consequently, the particularity of characters in *Mbali na Nyumbani* is that they are real people, they are not imaginary creations. They are depicted and presented as encountered in actual lived contexts and the roles they play. The events and encounters narrated are also real not imagined given that the novel is itself an autobiographical presentation. Consequently, a critical reading of this novel, inevitably calls for a realistic adjudgement of reality as presented by the narrator, who is also the main protagonist. Though autobiographical writing is not entirely new in Kiswahili literature and given the fact that it is not popularly practiced; this reality has consequences in discussions of character and characterization in the sense that such discussions must be tampered with doses of reality. For instance, how can the subdued and marginalized presences of women be accounted for in this novel? The presence of women in certain contexts and their absence in other contexts in this novel is not a question of creativity but rather a presentation of historical reality as encountered by the narrator within specific historical and geographical spaces. The marginal presence and/or utter absence of women in various contexts in *Mbali na Nyumbani* is a reflection of women's concerns within the temporal circumstance of narrator's society as constructed within a historical, social, educational, economic and anthropological paradigms. Their presence and

absence is, therefore, a reflection of historical reality. As Ruth Robbins (2000) argues, marginal presentation of women, or accidental presentation of women or even their minimal numerical presentation or their complete absence, are issues that must be interrogated critically in respect of the prevailing or emerging realities. For instance, given the strong migration undertones in the novel generally, in what ways are women's marginal presentations in *Mbali na Nyumbani* historically plausible?

Miller (1990), in his work '*Theories of Africans 'Voice and Silence',* avers that the criticism of African literary works using Eurocentric theories in African contexts, must call for a new thinking. Miller argues further that pre-colonial African familial systems or any other societal system for that matter cannot be blamed wholesale as marginalizing women merely by juxtaposing them against European cognates. Therefore, on and above being autobiographical, *Mbali na Nyumbani* is also historical in terms of its setting in that is it set within realistic historical circumstances when continental Europe was in its nascent phase of attracting migrants from Africa. Consequently, female characters in this novel are presented within realistic domestic, economic, educational and leisure contexts - meaning women had not been primed as possible migrants for European markets. As such, their roles as cooks, home keepers, mothers giving birth and nursing children are predicated on those realistic circumstances of their time. In view of these practical predispositions, it is important to eschew the routine lamentations in African gender studies and discourses that women are marginalized because indeed during the historical period of the novel's setting, women were almost wholly dependent on men. The social and cultural fiber of many African communities had not as yet suffered foreign intrusion, men protected and provided for their families. Women hadn't become economic beings as will be demonstrated gradually. There is, as such, no intention on the part of the writer to isolate or indeed marginalize women in this writing. What the reader encounters in the writer telling it as it were.

Miller (1990), within his anthropological treatise of African literature, cautions about the dangers of explicating gender issues within the narrow perspective of social culture. In interrogating *voice* (presence) and *silence* (absence) in Senegalese literary writing of the time up to 1976, Miller asserts that the absence of African women writers accounts for the absence and/or marginalized presentation of female characters in African literature. In anthropological terms, women's entry into literary composition was a delayed eventuality, which is buttressed by the fact that women made appearances in literature long after men had written and established their presence in literature. This anthropological line of argument does, indeed, present a more realistic picture of women as of the time in which the narrative is located. In other words, when did women start to write - long after men had established themselves as

writers and acquired privileged status in literary creativity. In Miller's view a plausible and conceivable argument is proffered, that in Africa, education for women was delayed because of the cultural ideologies and practices that never anticipated seeing women in activities that were meant for material gain. Men were privileged, they went to war, saw the other world; and when schools were first established men were equally privileged with reaping the first benefits of education. This digression into Miller's anthropological discourse is deliberate because it seeks to explain the passive and marginal presence of women in Shafi's *Mbali na Nyumbani* and as such explicate the forceful and mainstream construction of male as the norm in the migration dynamics of the time.

Female Characters in *Mbali na Nyumbani*

Women characters in *Mbali na Nyumbani* are realistically portrayed, in specific instances taking on true area names and in other instances they are depicted in a collective sense where the narrator either makes reference to '*mwanamke*' woman or '*wanawake*' women or '*binti*' lass. The depiction of women is predicated on realistic contexts and roles played such as presenting them in familial contexts, contexts of economic activities or in travel contexts. In anthropological terms, the depiction of women in the contexts of their social or other roles is a true rendition of women within the confines of the home, within what may be observed as a norm. Any other depiction of women outside of the confines of the home in a realistic underwriting of the daring ventures out of those confines. Thus, the depiction of women and the performance of their roles in social contexts enable the exploration of their peculiarities in historical and anthropological terms. Within the confines of the home, women are seen performing their roles as mothers (the bearers of children,) nurturing children, cooking and general housekeeping. This is first noted in the presentation of the writer's family in Upanga, Dar es Salaam where the write makes reference to his wife, Fatma's household chores - bedecking the house, a core role for women yet marginal in terms of societal hierarchies (p. 1).

Shafi also mentions his daughter, Laila, an excellent cook, whose range of specialties is quite wide (p. 2). Another woman who is mentioned is Asha binti Kassim, the writer's grandmother in whose house the writer and his brother Saad stayed. Consequently, in Fatma, Laila and Asha we are presented with mothers, home keepers, cooks - forever busy at the service of men. These are culturally sanctioned roles no matter how marginal or banal they may look in modern terms. So as the writer moves from place to place in his migration odyssey, he presents more and more women in similar circumstance - Biti Siti, Mzee Abdalla Ngazi's wife in Eldoret, a genteel, humble and loving mother and wife (p. 57), but also a cook, a person imbued with patience given that her other chores such as fetching water, gathering firewood and nursing babies are very demanding. Then there is Halima, the Somali woman and her daughter in Bungoma - humble and

welcoming - good cooks. The daughters of Sheikh Maalim in Bugembe - respectful, subservient, kneeling before men and carrying their luggage, warming bath water for the male visitors, cooking for them and preparing their beds.

Similar presentation of women is re-enacted in Cairo where Asha, Ali's wife and Nuru, Adam's wife perform the same roles as the women presented before them. The writer's mother is depicted in her house in Zanzibar - a nursing mother. In Kampala at Muhanji Msuo's house, a big religious party was arranged - the Ugandan women are presented in their roles as cooks (p.185). What needs to be noted here is that virtually all these women are merely mentioned, they are presented in their collective sense. They are peripheral to the main story - they are not functionally critical to the writer's troubles in his efforts to secure travel documents to enable him migrate to Europe. This, therefore subtly constructs male as norm in migration contexts.

Women in the Contexts of Travelling in *Mbali na Nyumbani*

It has been mentioned before that the whole story of *Mbali na Nyumbani* is predicated on a journey and search motif. Just like in familial home contexts, women's roles in travel contexts are not in any way different from what is experienced in the confines of the home, they are still confined to child bearing, nursing babies and cooking. By associating women with these roles even in the contexts of travel essentially means women have not been enabled to either discard their routine roles or take up new challenges as presented by the realities of travel. They are perpetually encumbered with the same critical but subsidiary roles. We see Ugandan women struggling with luggage at the rail station (p. 68), women carrying children and queuing for tickets (p. 74). The writer mentions children's cries that are only heard by their mothers because such cries don't bother men (p. 77). On the boat journey to Nimule, we meet women seated away from the men nursing babies, cleaning the children's faeces and their running noses besides cooking for the men. A similar incident is reported (on p. 226) where a Nubian woman dangles her child with mucus running down the baby's between her legs. At the train station in Khartoum, women are depicted in the same collective roles - notably the Nubian woman and her three children performs the same routine and familiar roles. The casual labourers at Kakira sugar plantations are accompanied by their wives who are carrying children (p. 279). Yet again all these women are merely auxiliaries to the main journey - the migration of a man.

It will be noted that in contexts of travel - travel by road, rail, waterways and by air (migration essentially implies movement) - there are buses, lorries, ships, boats, trains and airplanes. This implies the presence of various types of workers. Inevitably the workers are categorized; however, either through conscious or unconscious decisions, these categorizations are inherently gendered and

therefore critically implicated in the construction of masculinity and femininity of migration. Thus, the reader meets male bus drivers, male conductors and male passenger touts. All the buses that the reader encounters in the novel are run by men. The import of this is that, buses in this context are centrally implicated in several aspects of migration, thus they are involved in the construction of migration as masculine. Men are presented as having the capacity to persevere the cold, the harsh conditions of operating buses, lifting luggage and touting for passengers, dealing with rude or arrogant passengers. Any women depicted here are presented merely as passengers.

Travel by sea echoes similar patterns of men as captains, sailors, coolies, guards and chefs - (note the gender nuances of cooks as opposed to chefs). There are no women in these kind of work. Men are depicted as having the stamina, bravery and the endurance to withstand the challenges of the sea - violent waves, the patience of travelling long distances over long periods of time. Men can endure the perils of the sea - another masculine trajectory. The only women mentioned in sea voyages are merely as passengers of the wife category and an occasional clerk here and there. Travel by train follows the same trail - train drivers, conductors, mechanics and others are male. And in the air travel the ticketing clerks, pilots, the stewards and ground crews are male. The Europeans serving at the customs desk at Nairobi airport. In all these work places, women's presence is subdued and marginal; they are mainly presented as providing support services while the core services are reserved for men. These, in very subtle ways, are intricate strategies of constructing and projecting male nuances of migration. There are good anthropological reasons for this phenomenon, as viewed and understood within the historical circumstances of the 1960s.

Women in Economic Activities in *Mbali na Nyumbani*

There are a number of instances in *Mbali na Nyumbani* where we encounter women involved in economic activities, earning an income for themselves and for the upkeep of other dependants. These encounters are either in business activities or in formal employment - there are receptionists in offices and hostesses working with the airlines. Whichever way these activities are looked at, they are basically supportive activities, thus underlining the peripheral engagement and marginality of women. The core activities where women perform supportive roles are male dominated - in the offices men are the managers, in the airlines, men are the pilots and the engineers. The receptionist/hostess dichotomy is replicated in other occupations as nurses, primary school teachers, office secretaries, translators, waiters in hotels and sweepers - the European lady receptionist at the *New Stanley* hotel (p. 445), the Scandinavian Airlines hostesses, the shipping line agency office in Mombasa receptionist (p. 39).

Women's depiction in business is both narrow and peripheral - women selling raw bananas at shipping offices (p. 224), usually at bus and rail stations women are depicted selling foodstuffs, thus their involvement in petty trade. The Sudanese lady selling illicit liquor in Khartoum and also engaging in occasional prostitution - the context of these "businesses" is one of darkness, drunkenness, abject poverty, mud walled hovels that are sooty-covered patronized by drunken casual male laborers (p. 331). Mariana may also be included in these economic activities - she is Abdo's girlfriend, the owner of *Mawingo* buses, she also patronizes bars in Bungoma and Kakamega, Mariana is a rural girl venturing into urban areas and engaging in prostitution - some king of internal migration (p.126-131).

There are very few women depicted in the contexts of academy - two female students are mentioned - Zainabu, a Zanzibari student at the University of Khartoum and Naajat as mixed race student at the University of Cairo, a female don at the University of Bernau in Germany and two female translators at the same university. Zainabu and Naajat are the only two female students to have attained university education. This limited and minimal numerical presence is, indeed, a concern that has been forcefully articulated by Ruth Robins (ibid) and as such accounts for feminist absence in the migration dynamics of the 1960s.

Tentative Conclusions on Male-Female Potrayals
Mbali na Nyumbani is indeed a mosaic of the intra-country and inter-country migration dynamics. The overt and covert forces that expose the chasm of human venerability, the crush of hopes and dreams, the compromises and sometimes the abandonment of belief and culture, the dehumanizing realities of migration, the manifestation of the good and ugly veneers of migration and the devastating illusion of certainty that is forever present in migration encounters. In *Mbali na Nyumbani*, one comes across the illusory allure of positive aspects of migration, the mirage and appearances to solving social instabilities in the sense that many of those caught in the migrant's web think and earnestly believe that they possibly will improve their material conditions by leaving their country of origin rather than by staying in such an unstable place. In *Mbali na Nyumbani*, one is persistently assailed by the manifestation of migrant victimhood, most migrants as victims of disillusionment. Many of them do not meet good living conditions in the host countries - look at the squalid and dehumanizing living conditions that Adam and his friends live through when they arrive in Mombasa, the brief sojourn in Nairobi, the extended stay in Bungoma, Kampala, Khartoum and in Cairo. The dehumanizing encounters that migrants put up with and their attendant horrid stories illuminate the illusory promise and eventual disappointment of the immigrant's experience, yet this disillusionment does not necessarily lead all migrants to their countries of origin. They stay but live in loneliness and regret. Indeed Adam lives through all these experiences throughout his migration

excursions. In *Mbali na Nyumbani*, the author subtly presents and interrogates the mechanisms, schemes and strategies of constructing male as the dominant norm in migration and simultaneously explores strategies for coping with the horrid realities of migrant's lives such as despair, the nightmares of failure and loneliness (p. 398-399) and sometimes injuries and death as experienced in the case of Mansour during the military training (p. 409). *Mbali na Nyumbani*, is ingeniously well grounded in the contemporary theory of migration, especially when viewed from its neoclassical approach to international migration. Return migration, the phenomenon of return back home of the migrants is "viewed as the outcome of a failed migration experience which did not yield the expected benefits", this is particularly reflective of Adam's experiences and therefore accounts for his secret return to Zanzibar. The migrants' return to their countries of origin occurs, as a consequence of their failed experiences abroad, or because their great expectations were not met. In spite of all these interesting and critical anecdotes, *Mbali na Nyumbani* is forceful expose of the construction of male as migration norm.

The Migration Odyssey of *Mhanga Nafsi Yangu*

Mhanga Nafsi Yangu (2012) is the story of Afida who leaves her country of origin, Motoni, so that she can go study, work and live in Peponi (loosely translated as Paradise). Afida's journey is a journey in search of good education, good life and wealth, love and contentment. Afida's dreams and high hopes are crashed as soon as she arrives in Peponi, because her auntie, Ms Marneti who made arrangements to bring her to Peponi, turns out to be her greatest enemy, the incarnation of the devil. Coupled with this, Afida comes face to face with the realities of Peponi, the condescending attitude and open xenophobic distaste of the residents of Peponi towards migrants, especially black people from Motoni, because that is what Afida is. Afida is shoved into an openly prejudiced and bigoted environment which makes her life a living a nightmare and impossible to live. Her hopes of success and happiness in Peponi turn out to an illusory mirage. The promise of ardent love she made to Shaaban, her lover in Motoni (loosely translated as Hell in contrast to Peponi) becomes a tragedy now that Afida has to engage in illicit affairs to eke a living. The promises she made to her immediate and extended family are unavoidably broken, they cannot be fulfilled - thus underlying the unfulfilled promises and unmet expectations. Hope is completely shattered and in its place sets in disillusionment, lamentations and despair. Afida's cultural adherence to morality and ethical conduct of her life are brutally assailed, she becomes a ship without a sail.

While saying farewell to her relatives and extended family at the airport in Motoni, Afida is assailed by thoughts of censuring Africans because of their strong and archaic adherence to clanship and extended family relations,

relationships that were injurious after all (p.6). She grumbles and agonizes over crude African ways like the obligation to share in someone's success even when such success has not been achieved. Afida's clan and extended family swamps the airport restaurant taking soda and cake, all in the mundane ritual of saying their farewells to Afida. Each one of them has their demands, wishes and needs that they want Afida to fulfill for them as soon as she arrives in Peponi. Bi Zaina (Afida's grandmother) wants an air ticket to Peponi to have her teeth fixed, and also have her hut roofed with iron sheets. Bi Sinangoa, another relative, reminds Afida how she took care of her as a baby and she thus requires of Afida to come and take her to Peponi so that she can be treated in Peponi, that is, once Afida settles in Peponi—subtly Afida has a debt to repay. There is also Kisura, the child that was bequeathed to her by her friend who died of AIDS, wants to be bought some toys from Peponi. Bi Mwamda (Afida's mother) admonishes her daughter not to forget home, her family, clan and the extended family (p. 13). She also wants Afida to ease her daily burdens and chores, she wants Afida to buy her a lorry, preferably a truck to transport her merchandise to the market and a bus to ferry passengers, in other words she wants Afida to facilitate her to do decent business. Shaaban, Afida's boyfriend reminds Afida not to forget their love. In the plane, Air Uropa, Afida's mind veers and wafts into a wistful series of questions - why was she was born a girl, why were so many people leaving their countries to come to Peponi? Then the ghost of Afida's father, Bwana Daudi, appears - he is detached and doesn't embrace her the way he did when Afida was young - symbolically Afida's familial connections are finally disentangled. And her father's ghost reminds Afida about the advice he gave her while he was alive cautioning her that a person takes care of herself. When Afida awakes she finds the plane is descending to land in Peponi and to her astonishment, everything in Peponi is white - a symbolic transformation from things black to things white.

Afida's journey is full of hope and anticipation of good life in Peponi, the kind of life that every African dreams about and yearns for. When Afida arrives in Peponi, she is confronted with a new culture and a cold climate and a weather she was not accustomed to. Bi Marneti's house is adorned with beautiful and expensive furniture, something that reminded Afida of her teacher's warnings, desire for material things and its destructive results, yet Afida could not help but yearn for the same for herself. Bi Marneti, her auntie who welcomes her to Peponi suddenly and completely unexpectedly begins to change and becomes antagonistic, suspicious and apprehensive of Afida, thinking that Afida would finally rob her of her husband - she is young, beautiful and possibly fertile capable of bearing children. Bi. Marneti never keeps Afida's room warm even though she keeps all other rooms in her house sufficiently heated. This causes Afida to suffer chilling shivers and running nose every so often. She is hospitalized and warned about the cold weather of Peponi, something about which Bi. Marneti

condescendingly blames on Afida's ignorance about not knowing how to use a heater. Afida doesn't even have the freedom to shower or bath twice a day like she was accustomed to in Motoni, just because Bi. Marneti, her auntie, cannot not let her. One day as Afida tiptoes to a bathroom, she overhears a squabble between Bi. Marneti and her husband Bw. Bawa. He was wondering why she hates Afida, her niece. Afida realizes she is the cause of the quarrel and there are constant squabbles and wrangles between Bi. Marneti and her husband Bw. Bawa because of Afida. Bw. Bawa was always taunting Bi. Marneti to shun her African envy (p.40). Gradually and reluctantly, Bi. Marneti decides to enroll Afida in school to learn the language of Peponi in six months so that she can get Afida out of her house, she considers Afida a potential danger to her marriage.

In Marneti's house, Afida is literally caged, she is alone and she has nobody to talk to. She hears a voice and decides to talk to that voice - she talked about Marneti's annoyance and disturbance, and the voice talked about rich people buying things for sport not for need, the kind of things that aroused Afida's mind to the newness of living. Afida gradually assimilates into the life of Peponi. Nine month since she arrived, many of her relatives in Peponi had written to her making inquiries about her stay and reminding her of her responsibilities to them. She responds back to a few and in a very infrequent way, the relatives get really annoyed with her and tell how she has betrayed the clan. She cries a lot over many things, the memories of her fading love with Shaabani, the demands from her relatives when she has no capacity to do any of the things they want leave alone meeting her own needs. Finally Afida joins the Peponi language schools, from day one students in her class keep their distance from her and others openly discriminate against her, the language teacher doubted her capacity to comprehend the language of Peponi, yet after nine months of language schools, she excels beyond their wildest dreams and she is awarded the best prize for being the best student from Peponi for the last fifteen years.

In the language school Afida keeps the company of Shuhuda, her friend from Motoni who had arrived in Peponi earlier than her. Shuhuda is so culturally changed. There is hardly nothing left of her old self. She wears extremely short skirts and tops that leave a navel bare. She has become a chain smoker since she arrived in Peponi. In spite of all these changes, their friendship endures though Shuhuda constantly pesters Afida, trying to make her change her perspective of life, to discard her African traditions and adapt to the traditions of Peponi, particularly in terms of leisure and dress. Shuhuda's friend, Saparata takes them to entertainment clubs while they are still in school. He pays for their drinks and food because Afida has no income and she relies entirely on her auntie for her upkeep. While still in school, Afida gets a phone call from Motoni telling her about the death her fiancé, Shaaban who dies of heart attack (p.92). Afida finishes her studies of the Peponi language emerging top of her class. Her friend

Yakrobich praises her profusely for her performance. He starts luring her to a love relationship. They became very close, true and caring friends and Yakrobich visits Afida frequently at her auntie's house. Nevertheless, Afida isn't keen about becoming Yakrobich's lover because she has already found a man who has been meeting her financial needs quickly, sufficiently and who could soon procure for her Peponi's citizenship.

On his part, Neshboch, an old man the age of Afida's father has endeared himself to her and is in a love relationship with Afida. He buys her all manner of presents; Neshboch is a very rich and a well known man. Marneti is quite supportive of this relationship and works covertly to ensure Afida is married to Neshboch. She constantly keeps reminding Afida that if she wants Peponi's citizenship, a prosperous life, if she wants to make it in life, she has no choice but to be married to Neshboch. Because of Afida's overwhelming desire for Peponi's citizenship, she acquiesces to Neshboch's advances and gives birth to a baby boy. Thereafter, they marry formally and Afida gets her Peponi's citizenship (p. 146). After many years of married life, Afida's marriage to Neshboch starts experiencing strains. This is because Afida fails to meet her auntie's, Bi Marneti's demands, wanting to take Afida's child and raise him as her own. Apparently because Marneti is barren, she had covertly made this part of the conditions for bringing Afida to Peponi. Afida and her auntie become sworn enemies and their distaste for each other becomes outright loathing. Bi. Marneti conspires with Neshboch, She-saiza and Bw. Bawa to torment Afida. Indeed Neshboch turns against Afida and starts scorning her, treating her like some piece of dirt. He thumps his wife brutally and sometimes throwing her out of the house in the middle of the night. Afida cannot take this cruelty so she walks out of the marriage. They finally divorce, her husband accusing her of drunkenness and thus claims custody of the child (p.171).

Afida's life is a constant struggle; she doesn't have enough money for her upkeep. She is continuously questioning things and has began to hate those invasive voices. She talks to herself wondering why her relatives don't realize that up to now she has nothing, but the voices continue reminding her that in spite of the challenges, Motoni is worse and she has a right to hate and despise life in Motoni. Her father's ghost constantly visits her in her dreams, reminding her of many things, morality, religion, family separation; the things that make her re-evaluate her life and leave her sad and full of tears.There are issues of drunkenness, false accusations of child battering, the corruption of the court and legal system, Afida is battered by Neshboch, after losing custody of her child, Afida loses faith in the people of Peponi and Peponi generally. She indulges in alcohol and prostitution, the reappearance of her father's ghost reprimanding her over how she has wasted her life, chases her way and calling her names like a dead body that knows nothing. Afida loses everything, her marriage, her child,

the allowances she gets from Neshboch. She also loses the opportunity for university education which she intended to pursue while in Peponi. She starts losing all hope. She starts indulging in drinking and prostitution. Because she still has her maternal instincts, she craves another baby (p. 182). She frequents one particular nightclub *The Lost*, where she meets Sapataro, and she literally begs him to have a child with her without any emotional attachments. She gives birth to another baby. Her health starts deteriorating and when she goes to hospital from treatment she is diagnosed and found to be suffering from cervical cancer. In the hospital she meets Shuhuda who is suffering from AIDS and at the verge of death. Thereafter, Afida just disappears never to be found.

The Construction of Masculinity and Femininity of Migration in *Mhanga Nafsi Yangu*

Though the two novels were published almost at the same time, their story time perspectives are very different. *Mbali na Nyumbani* is predicated on the migration experiences of the 1960s when African countries had not entirely disentangled themselves from colonialism while *Mhanga Nafsi Yangu* is based on 21st century migration dynamics. In *Mbali na Nyumbani*, the writer presents his characters within the lived realities of the period, where is was considered natural and was actually expected that men would migrate for purposes of pursuing employment opportunities, education and better socio economic life. Men were expected to provide for their families; consequently working outside the home was a male phenomenon. This explains why there is a very strong male presence in this novel compared to a subdued female presence experienced earlier in *Mbali na Nyumbani*. Whereas there are very many contexts in *Mbali na Nyumbani* in which there is absolutely no female presence or even when there is female presence, it is peripheral and tangential, female presence in *Mhanga Nafsi Yangu* is constantly apparent.

It can be affirmed that the emerging realities of life and economic pressures afflicting Afisa in Peponi have turmed women into economic beings who must fend for themselves and their families. Afida migrates to Peponi hopeful and anticipating a fundamental change in her life but on the day of her departure, her family's indigence is powerfully foregrounded - so many of her relatives present their demands, wishes, desires and for others debts owed - they range from medical needs (Bi Sinangoa needs to travel to Peponi for tummy treatment, Bi Zaina needs an air ticket to Peponi for dental treatment), material needs (Bi Zaina wants her house to be iron roofed, Bi Mwamda Afida's mother wants a lorry and a bus for her business). These and other needs demonstrate that Afida is here being seen as a means to some imagined contentment, as an economic investment upon which the family's fortunes are predicated. Her family and relatives are here presented as new class of consumers within contemporary settings. In these

contexts women are no longer mere consumers, beneficiaries of male labour. Women are now heads of households. Afida migrates from Motoni to Peponi in search of education, good life and wealth. These are desires that have arisen out of extreme economic pressures at home. In *Mhanga Nafsi Yangu*, Said Ahmed paints a contrasting reality marked partially by Bi Marneti's "successes" on the one hand and on the other hand, the sordid picture of the majority of women involved in international migration, women confronted with the possibilities of failure while wrestling with the reality of earning an income for their own upkeep and the upkeep of several dependants. The author forcefully pushes a contemporary picture of female migration different from the family-reunification variety encountered in Shafi's *Mbali na Nyumbani*. Though *Mhanga Nafsi Yangu* has some affinity with magical realism in terms of its plot and narration frame, it nevertheless reflects perceivable situation. The novel, nonetheless echoes historical realities which it desconstructs to mainstream the idea that migration as an activity that used to be largely male dominated has also become increasingly feminine. Whereas it was normal for men to cross boarders in search of work, women involvement in such excursions were least expected. So, Said Ahmed working within a magical realism paradigm fronts women migrating independently in search of means of meeting their own economic needs and those of their dependants.

Mhanga Nafsi Yangu is predicated on copious economic forces and social demand factors arising out of contemporary and changed labour dynamics in Africa (Afida's Motoni), where traditionally only men migrated from the continent. The changes in labour dynamics have forced women to move to occupy presumed male spaces in the international labour market; they are no longer "left back home" rather they are competing with men for the shrinking job opportunities. Afida's quest to learn the language of Peponi is need driven, her marriage to Neshboch, a resident of Peponi is materially driven and virtually everything she does in Peponi is predicated on a gain trajectory. Consequently, the subtext of labour migration that is so palpable in the novel, has somewhat blurred the dichotomy of male-female migration and in a sense equalised the migration motivations for both women and men. Just like their male counterparts, female migrants are also advancing economic reasons for their migration, on and above other reasons. This is clearly manifested when Afida is leaving Motoni where she is inundated with requests, demands and wishes; and whenever Afida gets into her constant dreams, she is always shattered by the guilt of failure to meet her familial obligations.

The Dynamics of Constructing Female Migration in *Mhanga Nafsi Yangu*
There is no doubt that women's incorporation into the labour market in *Mhanga Nafsi Yangu* is so evident because every façade of Afida's migration odyessy is

aa attempt to find a personal solution to a larger public problem afflicting women, initially in developing countries from which they migrate and later as they settle in the lands into which they migrate. It is also evident in *Mhanga Nafsi Yangu* that women are no longer beneficiaries of male migration, they have become migrants themselves. We are told in the novel that Afida is black, which obviously insinuates a female migrant from Africa, thus labour migration has blurred the gender categories of male-female as women are now forced to take a leading role in meeting the livelihood needs of themselves and their families. Thought it doesn't come out forcefully in the novels, the fact that Afida lost her father when she was young means that by the time she is migrating to Peponi, Afida is a product of female-headed household, something that has become the norm and hence the pressure for women to cross hitherto uncrossed boundaries in search of work, which may be couched in terms of education, though in there failed attempts it may range from domestic work to prostitution, as is manifested in Afida's gradual transition while she is in Peponi. This shift in labour dynamics poses a number of challenges and dangers for women who migrate alone from their home countries. Taking up personal and family responsibilities can be overwhelming leading to situations where decision making on the part of migrants, is dictated by instinct rather than clear thinking. This may then explain the desperation, the disillusionment and finally the demise of Afida and Shuhuda in Peponi. Afida's determination to live morally is unsustainable given that she gradually caves in to arranged relationships and marriages of convenience - Afida's marriage to Neshboch is materially driven, a reality totally removed from her moral ideals of love and faithfulness when she first arrived in Peponi. And at the end of her marriage of convinience, so does everything come to a crushing ending, the material and monetary benefits arising out of the marriage cease (p. 146). The unfolding reality of the mirage of marriage forces her to indulge in alcohol - both Afida and Shuhuda who are migrants to Peponi indulge in drinking as a result of unrealized dreams and unmet expectations, but also as result of the pressure to belong, to act and be like the people of Peponi (p. 177-183). Afida starts her drinking once she gets into a relationship with Neshboch - chasing illusory happiness.

Other consequences which ingeniously construct the female migrant in *Mhanga Nafsi Yangu* include both the conscious and in some cases unconscious abandonment of culture, traditions and morality especially where they are incongruent with emerging and counter realities of Peponi - Afida discards her morally right upbringing because it is not only alien but also because it is not helpful to her in Peponi. She inescapably changes her dress code and follows in the footsteps of Shuhuda. Casual sexual relationships become normal and acceptable just like uncontrolled drinking. This is manifested in the emergence of new realities - new cultural interactions, new forms of knowledge and expansion

of knowledge, new perspectives on many social and material issues - dress, leisure, employment, health and treatment, new forms of security. Just like the home she left in Motoni, Afida technically becomes a head of her household after the birth of Mkombozi. It will be noted that Afida's search for education in Peponi was meant to prepare her for the labour market, her move into carving and embroidery after separating from Neshboch and after the birth of her second child, is testimony of an emerging reality of women fending for themselves.

Conclusions

A constant thread that runs through the two novels is the variously nuanced fact that the whole phenomenon of migration is entangled within complex political, economic, legal, social, cultural issues in the sense that in Adam Shafi's *Mbali na Nyumbani* - the reasons for Adam's and his friends' migration, range from education, employment, good social life, political and labour liberation. Thought not all, the same reasons are replicated in Afida's reasons for migration in *Mhanga Nafsi Yangu* - good education, good life and wealth, love and contentment. Conversely, these are the very reasons implicated in the construction of both male and female maigration, both in historical dimensions and in contemporary contexts; the reasons are no longer gender blind because in contemporary terms they have become fundamentally cross-cutting. Both novels forcefully present an invariable theme in migration literature, the crush and collapse of hope marked by Adam's failure to disembark at Aden in his first attempt and the two-year long wait for visas, arrests, detentions, diversions to casual and military training, engagement in labour trade unions, political struggles. In *Mhanga Nafsi Yangu,* Afida's ill-treatment from those who facilitated her travel, members of her family, her failed marriage, her unrealized desire for university education and her unmet expectations for her family, demonstrate that crash of hope.

Another constant theme in the construction of migration discernible in these novels relates to the fact that the whole phenomenon of migration has to deal with restrictive policies put in place in the countries of transit and countries of destination, such that migration for purposes of education, employment, or even family reunion as reflected in the mandatory acquisition of travel visas in Adam Shafi's *Mbali na Nyumbani* and country of destination citizenship in Mohamed's *Mhanga Nafsi Yangu* Afida's acquisition of marriage certificate to enable her acquire Peponi citicenship. This essentially implies that migration is a critical component in the construction of states and nations throughout the millennia; it is a fundamental economic data in terms of incomes and remittances when seen in terms of the constant inquiries made by Afida's relatives in *Mhanga Nafsi Yangu*, as to why she has failed to meet her obligations to them. Further, as an economic thematic reality in these novels, migration is presented as search for a

new life of contentment and fulfillment, from a poor country where life is a daily torment of hopelessness as depicted in both Adam's and Afida's lives. Both are migrating because of poverty, their efforts are predicated on fleeing from poverty and unfulfilling life. Poverty as such becomes a cross-cutting issue leading women on the road of migration and thus becoming a critical component in the construction of migration as both a male and female concept in contemporary terms. Poverty further insinuates lack of economic opportunity and therefore girls migrating to Europe, as manifested in *Mhanga Nafsi Yangu* is an expectation predicated on the possibility of rising from grass to grace, i.e., from poverty to riches. Regardless of their validity, the expectations expressed or alluded to certain characters in *Mhanga Nafsi Yangu* show that poverty drives women to migrate to Europe to improve their standards of living. Expectations in these novels is an elaborate concept entailing expectations of possession (money, cars, houses) helps to show poor people's great migration expectations - recall the requests made by Afida's family members and relatives.

Another critical theme that arises in these novels is that migration is multifaceted, though mostly in terms of good and bad. In its positive aspects, migration appears as a solution to social instability - many of the migrants think that they could improve their living conditions by leaving their country than by staying in such unstable places as their homes. This is what becomes of Adam, though it appears like happenstance because he gets a second chance. Professor Marjan and his wife are successful; Marjan is a university professor though a black migrant from outside Peponi. However, the bad of migration is a presentation of migrants as victims of disillusionment - many of them, as in the case of Afida and Shuhuda in *Mhanga Nafsi Yangu*, do not meet good living conditions in the host countries, if they do, it is transitory and extremely temporary. The stories of Afida and Shuhuda illuminate the promise and the ultimate disappointment of the migrant's experiences in countries of destination, yet this disillusionment does not necessarily lead all migrants to return to their countries of origin, they stay but live in loneliness and great regret.

Finally, *Mbali na Nyumbani* and *Mhanga Nafsi Yangu,* though set and drawing their strength from different historical epochs. They present critically nuanced contexts and historical/contemporary trajectories that underpin the construction of male and female concepts of migration. The overarching argument in both novels gravitates towards the fact that the historical and contemporary political and economic configurations of the world, as experienced then and now, are ideal incentives buttressing migration. Alternatively, the concentration of wealth, power and opportunity in the hands of few people in certain parts of the world - in the north and west - (Afida's Peponi and Adam's Europe) - and not others will always tempt the deprived majority in the south to strive by all means to access those rich enclaves and these temptations are gender

blind. Given that they affect men and women equally, they are thus implicated in the construction male and female concepts of migration most of the time. Migration will always respond to a discernible stimulus and as such, migrants inevitably will be attracted to such a stimulus. As long as the world's economic system continues to be built on the contemporary dynamics of exploitation, elevating a wealthy few and pushing more than half of humanity into paucity and subjugation, migration will increase with greater frequency and intensity. And as some scholars of migration have argued - disposed people will naturally be lured to move to richer habitats to improve their circumstances. As long as there are better or superior education, health and employment opportunities, social security and other basic essentials necessary for good living, exist only in certain enclaves, migtration will persist.

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Nafasi ya Kiswahili katika Mandhari-Lugha: Uchambuzi Kifani wa Mabango ya Matangazo ya Makampuni ya Mawasilino ya Simu

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Ikisiri

Tafiti zimeonesha kuwa kimatumzi, Kiswahili kinachukua nafasi ya pili katika maeneo ya umma ambayo katika makala haya hujulikana kama mandhari-lugha. Makala haya yametokana na utafiti wa uwandani uliofanyika katika Jiji la Mbeya nchini Tanzania mwaka 2018. Jumla ya mabango ya matangazo 156 ya makampuni ya mawasiliano ya simu yalikusanywa na kufanyiwa uchambuzi. Mabango ya matangazo ya makampuni ya mawasiliano ya simu yaliteuliwa kutokana na nafasi yake katika kutumia na kueneza lugha kwa haraka katika nyakati hizi za teknolojia ya mawasiliano. Uchambuzi ulifanyika kwa kutumia zanatepe ya Programu Tarakilishi ya Takwimu (PTT) katika kuainisha mipangilio ya lugha, mtawanyiko wa idadi ya maneno na ukubwa wa maandishi. Aidha, data za mahojiano na watumiaji wa simu na na baadhi ya mamlaka za serikali zimetumika kushadadia data za mabango ya matangazo. Kwa kutumia nadharia ya Ubeberu wa Kiisimu, matokeo yanaonesha kwamba Kiswahili kinajitokeza katika nafasi ya kwanza katika mandhari-lugha ya Jiji la Mbeya kwa vigezo vya mpangilio, idadi ya maneno na ukubwa wa maandishi. Matokeo haya yanatofautiana na tafiti zilizo nyingi ambazo hazikuzingatia idadi ya maneno wala ukubwa wa maandishi kama vipengele muhimu vya kueleza nafasi ya lugha katika mandhari-lugha. Vilevile, majina ya pekee katika uchambuzi yaliainishwa katika nafasi yake kwa sababu katika baadhi ya tafiti tangulizi majina ya pekee yamekuwa yakiathiri nafasi ya lugha na hali halisi ya wingilugha katika ikolojia. Pendekezo la makala haya ni kwamba tafiti zingine zifanyike katika mandhari-lugha ili kubainisha sababu za mandhari-lugha nchini Tanzania kutawaliwa na uwililugha suala ambalo linatishia wingilugha na uanwailugha.

Maneno Muhimu: Mandhari-lugha, Kiswahili, Makampuni ya simu, Jiji la Mbeya

Utangulizi

Jamii mbalimbali duniani zimekuwa zikitumia maandishi katika maeneo ya umma kwa madhumuni ya mawasiliano tangu enzi za ujima. Kwa mujibu wa Pavlenko na Mullen (2015) matumizi ya lugha ya maandishi katika maeneo ya

umma sio ya karibuni bali yanaweza kuhusishwa na tafiti zinazohusu malikale. Coulmas (2009) anaeleza kuwa mandhari-lugha ilianza kutumika mapema sanjari na nyakati za kuinukia kwa uwakilishi wa lugha kimaandishi. Hakuna ushahidi wa lini maandishi yaligunduliwa kama wanavyoeleza Dobrovolsky na O'Grady (1996). Kuinukia kwake kunahusishwa na michoro ya kale ya mapangoni na kwenye miamba iliyogunduliwa katika maeneo mbalimbali ya dunia kama vile Ulaya, Afrika na Amerika katika miaka 12,000 iliyopita au mapema kabla ya miaka hiyo. Michoro hiyo ya kale inaweza kuainishwa katika makundi mawili. Kundi la kwanza ni ile michoro ya mawasiliano ya kiisimu na kundi la pili ni michoro iliyochorwa kwa malengo ya ujumi wa kisanaa pekee (Dobrovolsky & O'Grady (1996). Michoro iliyokuwa na dhima ya mawasiliano ya kiisimu ndiyo inayohusishwa na dhana ya matumizi ya lugha katika maeneo ya umma ambayo katika makala haya inajulikana kama mandhari-lugha. Istilahi ya mandhari-lugha ilibuniwa na kueleweka yapata miongo minne iliyopita. Pavlenko na Mullen (2015) wanaeleza kwamba ingawa mandhari-lugha inaonekana kuwa ni dhana ya karibuni, uchunguzi wa epigrafia na grafiti ulikuwepo kuanzia karne nyingi zilizopita na dhana hizo zina uhusiano wa karibu na kile kinachochunguzwa katika mandhari-lugha katika zama hizi.

Baada ya michoro hiyo ya kale, dhana ya mandhari-lugha ilihusishwa na mgogoro wa kiisimu wa nchini Ubelgiji (Landry na Bourhis, 1997). Mgogoro huo baina ya jamii ya wazungumzaji wa Kifaransa kwa upande wa kusini na wazungumzaji wa Kidachi kwa upande wa kaskazini ulitokana na madai ya kila jamii kutaka utambulisho wake wa kiisimu. Kwa hiyo, mgogoro ulitatuliwa kwa kuweka mipaka ya kiisimu kwa kutumia mabango yaliyoashiria bayana kuwepo kwa jamii mbili tofauti kijiografia zenye lugha na utamaduni tofauti. Lengo la kufanya hivyo lilikuwa ni kutimiza matakwa ya kila jamii, ya kudumisha utambulisho wake wa kiisimu na kiutamaduni. Katika jiji kubwa kama vile Brussels ambako ilikuwa ni vigumu kuweka mipaka ya kiisimu, hayo yalitambuliwa rasmi kuwa ni maeneo ya uwililugha.

Kutokana na kisa hicho cha Ubelgiji ndipo dhana ya mandhari-lugha ilibuniwa ili kufasili matumizi ya lugha ya maandishi katika maeneo ya umma. Licha ya dhana ya mandhari-lugha kueleweka na tafiti zake kuanza kufanyika mapema, Rosenbaum na wenzake (1977) ndio wanaodaiwa kuwa wa kwanza kufanya utafiti wa mandhari-lugha. Hata hivyo, dhana hiyo haikupata fasili iliyo wazi na haikuwekewa misingi ya kinadharia kama taaluma hadi Landry na Bourhis (1997) walipochapisha kazi yao muhimu kuhusu mandhari-lugha. Katika kazi hiyo, walitoa fasili pana ya mandhari-lugha na kuweka misingi ya kinadharia kuhusu tafiti za mandhari-lugha. Makala haya yanafafanua dhana ya mandhari-lugha na kuonesha nafasi ya lugha ya Kiswahili katika mandhari-lugha ya Jiji la Mbeya, nchini Tanzania kwa kutumia data za mabango ya matangazo ya makampuni ya mawasiliano ya simu.

Dhana ya Mandhari-Lugha

Mandhari-lugha inafasiliwa kuwa ni lugha ya maandishi ya alama za barabarani, majina ya mitaa, majina ya mahali, alama za maduka, alama za majengo ya serikali, vibao vya biashara, maandishi katika kuta za majengo, majina ya bidhaa na mabango ya matangazo ambayo huungana kwa pamoja kuunda mandhari-lugha ya eneo husika katika miji, wilaya, mikoa, majiji na maeneo mengine. Wataalamu wengi (Gorter, 2006, 2013; Backhaus, 2007; Shohamy & Gorter, 2009; Blommaert, 2013) wanaelekea kukubaliana na fasili hiyo ya Landry na Bourhis (1997) licha ya tofauti ndogondogo za msisitizo na mielekeo ya kinadharia. Akionesha kukubaliana na fasili hiyo, Gorter (2006) anaeleza kuwa mandhari-lugha ni matini yoyote inayoonekana hadharani kwa lengo maalumu na kila mtu anaweza kuiona bila kizuizi chochote. Maana ya matini hapa imetumika sawa na fasili ya Massamba (2016) kuwa ni maelezo ya kitu yaliyoandikwa au kunukuliwa na yaliyokusudiwa kutumiwa kwa madhumuni maalumu. Kwa hiyo, utafiti wa mandhari-lugha unahusu lugha ya maandishi katika maeneo ya umma. Maeneo ya umma yanaweza kuwa nje au ndani lakini yasiyo na masharti kwa mtu yeyote kusoma maandishi yaliyopo. Maeneo hayo ni kama vile pembezoni mwa barabara, vituo vya magari ya abiria, stesheni ya gari moshi, viwanja vya ndege, bandarini, masoko ya bidhaa, madukani na kumbi za starehe.

Fasili za mandhari-lugha za karibuni ikiwa ni pamoja na za Burdick (2012), Barni na Bagna (2016) na Waksman na Shohamy (2016) zinaeleza umuhimu wa kuzingatia hali isiyo ya kudumu ya mandhari-lugha na hivyo kuhusisha mabango yanayotumiwa katika matukio ya muda mfupi kama vile maandamano ya kudai haki au kueleza hisia za furaha au huzuni kwa watawala. Pamoja na msisitizo huo, bado fasili yao inatokana na msingi wa fasili ya Landry na Bourhis (1997) inayosisitiza matumizi ya lugha ya maandishi katika maeneo ya umma.

Hata hivyo, maelezo ya wanazuoni wengine (Barni & Bagna, 2016; Waksman & Shohamy, 2016) yanadai kuwa mandhari-lugha inaweza kukumbwa na mabadiliko. Suala hilo lina ukweli kwa sababu wakati ni *kigeu* muhimu katika michakato ya uundwaji wa mandhari-lugha hali inayoweza kudhihirika kisinkronia na kidaikronia.

Blommaert (2013) anaeleza kwamba mkabala wa kihistoria unaweza kusaidia kueleza mabadiliko yaliyotokea katika mandhari-lugha miaka mingi iliyopita. Pavlenko na Mullen (2015) wanakubaliana na mtazamo huo na kusisitiza umuhimu wa tafiti za kidaikronia kwa sababu mtagusano wa kihistoria una nafasi kubwa katika kufasili maana. Burdick (2012) anakubaliana kimsingi na fasili ya mandhari-lugha inayotolewa na Landry na Bourhis (1997) lakini yeye anaongezea umuhimu wa kuzingatia mandhari-lugha jongevu inayodhihirika kwenye vyombo vya usafiri na mavazi badala ya kujifunga kwenye mandhari-lugha tuli na ya kudumu. Hata hivyo, wakati pendekezo la Burdick (2012) lina nafasi kubwa ya kuungwa mkono, makala haya yamejibana kwenye fasili ya

msingi ya mandhari-lugha tuli iliyotolewa na waasisi wa uga huu wa kitaaluma na kuungwa mkono na wanazuoni walio wengi.

Mandhari-lugha ni taaluma mtambuka, yaani inavuka mawanda ya isimu na kuhusisha masuala mapana ya jamii kama vile elimu, sosholojia, siasa, mawasiliano katika maeneo ya umma, ujifunzaji wa lugha ya pili, tafsiri, ishara, sera ya lugha, uchumi na taaluma za upangaji wa miji (Backhaus, 2007; Shohamy & Gorter, 2009). Msisitizo wa Blommaert (2013) ni kuwa sifa mtambuka ya mandhari-lugha ndiyo inayoifanya taaluma hiyo kuwa na uwezo wa juu zaidi kiufafanuzi na kiuchambuzi kupita ukomo uliokuwa umefikiwa na taaluama ya jumla ya isimujamii. Kwa mtazamo wa Blommaert (2013) eneo lolote la kijiografia pia ni eneo la kiutamaduni, kijamii na kisiasa. Uchangamani huo wa umiliki wa eneo la umma ndiyo sifa inayowezesha au kukwamisha mchakato wa uundwaji wa ruwaza mahususi za mwenendo wa jamii kuhusu masuala mbalimbali ikiwa ni pamoja na uchaguzi na/au upangiliaji wa lugha katika maeneo ya umma. Makala haya yanaonesha jinsi ambavyo lugha hudhihirika kwenye mandhari-lugha ikiwa ni mwangwi wa nguvu zinazofungamanishwa kwayo. Nguvu za ubeberu unaoiweka lugha kwenye kitovu cha harakati zake za kujiimarisha katika vipengele vingine kama vile uchumi, siasa na utamaduni, zina nafasi kubwa ya kuamua lugha gani ichaguliwe na kutumika zaidi kuliko nyingine.

Muktadha wa Kiisimujamii na Mkabala wa Kinadharia

Utafiti huu umefanyika katika Jiji la Mbeya nchini Tanzania. Jiji la Mbeya ni miongoni mwa majiji sita (6) ya Tanzania. Majiji mengine ni Arusha, Dar es Salaam, Dodoma, Mwanza na Tanga. Utafiti huu umefanyika katika muktadha wenye lugha za kigeni na lugha za kijamii zenye nguvu tofauti kiuchumi, kisiasa, kiutamaduni na kiitikadi. Ricento (2009) akiwa na mtazamo sawa na wa nadharia ya Ubeberu wa Kiisimu, anahoji ni kwa namna gani lugha za wakoloni waliopita na wa sasa zinakuzwa na kuendelezwa kwenye makoloni yao kupitia michakato ya kisiasa, kiuchumi na kiutamaduni kwa ukandamizaji na unyonyaji huku kukiwa na athari mbaya kwa lugha za jamii. Kwa mujibu wa Yang (2014) wakala wa uundaji na ubadilikaji wa mandhari-lugha hufungamana na michakato inayoendelea katika jamii nzima kama vile utungaji wa sera ya lugha na uteuzi wa lugha kimkakati katika maeneo ambayo lugha zaidi ya moja zinashindania dhima ya kutumika na kuonekana. Yang (2014) anaiona mandhari-lugha kuwa ni taaluma ambayo imekitwa kwenye maisha ya jumla ya jamii na zao la harakati pana ya mifumo ya jumla ya maisha kuanzia uchumi hadi mfumo mzima wa utamaduni. Huu ni mtazamo sawa na ule ulioelezwa na baadhi ya wanazuoni (Backhaus, 2007; Shohamy & Gorter, 2009) kuwa ni taaluma mtambuka.

Haugen (1972) anazungumzia dhana ya ikolojia ya lugha akiwa na maana ya mazingira ya ndani na nje yanayoathiri uteuzi, matumizi, upangiliaji na hadhi ya

lugha katika jamii. Lugha ni msingi wa uendeshaji wa harakati za kubuni na kuendeleza amali katika jamii, ikiwa ni pamoja na biashara za kimataifa kama ilivyo huduma za mawasiliano ya simu. Lugha huteuliwa kuwa mtaji kwa lengo la kupata faida katika harakati za kiuchumi. Kwa hiyo, lugha ni bidhaa katika mandhari-lugha ambapo kuteuliwa na kutumika kwake kunaathiriwa na matarajio ya kiuchumi ya watumiaji wake. Blommaert (2013) anasisitiza kwamba eneo la kijiografia ambako mandhari-lugha inaundwa ni eneo la ushindani wa nguvu za makundi mbalimbali yanayoweza kuwakilishwa kiisimu. Kwa mtazamo huu, mwonekano wa mandhari-lugha ni mwangwi wa ushindani wa nguvu za makundi yanayotumia lugha tofauti katika jitihada za kujibainisha na kujidhihirisha kwake. Hii ina maana kuwa jamii ambayo lugha yake haionekani hadharani ni jamii isiyo na nguvu za kuhimili ushindani katika jamii za wingilugha katika muktadha wa kiisimujamii. Akizungumzia nguvu zilizobadili mifumo ya mahusiano na upangiliaji wa lugha katika jamii nyingi za dunia, Blommaert (2013) anaeleza kuwa mawasiliano ya mtandaoni na simu za mkononi yametoa mchango mkubwa. Kwa kuzingatia nguvu ya huduma ya mawasiliano ya makampuni ya mawasiliano ya simu, makala haya, yanabainisha nafasi ya lugha ya Kiswahili kwa kuchunguza ruwaza za matumizi ya lugha katika mandhari-lugha ya Jiji la Mbeya.

Tafiti za mandhari-lugha sawa na tafiti za isimujamii kwa ujumla, hupewa uzito kwenye maeneo ya wingilugha (Gorter, 2006) kwa sababu ya changamoto zitokanazo na uzungumzaji na upangaji lugha. Wardhaugh (2006) anasisitiza kwamba wazungumzaji wa lugha kila wanapowasiliana huchagua msimbo mmoja miongoni mwa mingi wa kutumia katika muktadha mahususi. Hali hiyo ni changamani zaidi katika maeneo yenye mikusanyiko mikubwa inayohusisha watu wenye usuli tofauti wa kiisimu. Maelezo ya Skutnabb-Kangas (2002) ni kwamba dunia nzima imetawaliwa na wingilugha. Bara la Ulaya linatajwa kuwa lina lugha chache zipatazo 275. Hata hivyo, idadi hiyo ni ya makisio kutokana na ugumu wa kubainisha lugha na lahaja. Tafiti za mandhari-lugha kwa mujibu wa Coulmas (2009) kwa kiasi kikubwa zimefanyika kwenye miji mikubwa kama vile Lagos, Jerusalemu, Paris, Dakar na Tokyo. Blommaert (2013) anasisitiza kwamba tafiti za mandhari-lugha ni nadra kufanyika pembezoni mwa miji mikubwa au vijijini. Hii ni kwa sababu miji ina fursa kubwa zaidi ya kukusanya watu wenye usuli tofauti wa kiisimu na hivyo kuzua changamoto za matumizi na upangaji wa lugha. Hata hivyo, hii haina maana kuwa tafiti za mandhari-lugha haziwezi kufanyika vijijini na kwenye miji midogo au katika jamii inayotumia lugha moja. Suala linaloelezwa hapa ni kwamba mandhari-lugha inapohusishwa na dhana ya wingilugha, maeneo ya miji mikubwa yana nafasi kubwa zaidi ya kuonesha hali hiyo kuliko vijijini kwa sababu ya mikusanyiko ya watu wenye usuli tofautitofauti wa kiisimu. Data za makala haya zimetokana na utafiti

uliofanyika katika Jiji la Mbeya nchini Tanzania ambamo kuna jamii zenye usuli tofauti kiisimu.

Makala haya yanaongozwa na Nadharia ya Ubeberu wa Kiisimu ili kubaini nafasi ya lugha ya Kiswahili katika mandhari-lugha ambayo ni eneo la ushindani wa nguvu za matabaka mbalimbali. Phillipson (1992) aliasisi Nadharia ya Ubeberu wa Kiisimu ili kueleza uhusiano usio wa usawa baina ya lugha za kitovuni na lugha za pembezoni. Jambo linalohojiwa na Phillipson (1992) ni kwamba ni kwa kiasi gani lugha ya Kiingereza inaweza kugawana nafasi na lugha za jamii za pembezoni huku kukiwa na itikadi kuwa wingilugha ni kikwazo cha kufikia ustawi duniani miongoni mwa makundi ya jamii yanayonufaika na lugha ya Kiingereza. Msisitizo wa Phillipson (2003) ni kwamba katika jamii kuna vipengele vya kimfumo na kiitikadi vinavyojenga uhusiano usio wa usawa baina ya makundi mbalimbali yanayobainishwa kwa misingi ya kiisimu. Kwa kutumia msingi mmojawapo wa nadharia hii kwamba kuna mfungamano wa ubeberu wa kiisimu na shughuli za kiuchumi za kibeberu, makala haya yanaonesha jinsi shughuli za kiuchumi za makampuni ya mawasiliano ya simu zinavyoweza kutumia lugha za pembezoni kwa maslahi yake ya kiuchumi hivyo kubadili kaida kwamba kila wakati Kiingereza hutangulia lugha za jamii kimatumizi.

Nafasi ya Kiswahili katika Mandhari-lugha ya Jiji la Mbeya

Makala haya yanatumia data ya mabango ya matangazo 156 ya makampuni ya mawasiliano ya simu yaliyokusanywa katika Jiji la Mbeya kubainisha nafasi ya Kiswahili katika mandhari-lugha ya jiji hilo. Vigezo vitatu vya kiruwaza ambavyo ni mpangilio wa lugha, ukubwa wa maandishi na idadi ya maneno vimetumika kubainisha nafasi ya Kiswahili. Baadhi ya watafiti kama vile DesLos Reyers (2015) A-Naimat (2018) na Lusekelo na Alphonce (2018) wanakubaliana kuwa hivyo ni baadhi ya vipengele vyenye nguvu zaidi katika kuashiria lugha inayopewa kipaumbele cha kwanza kimatumizi katika mandhari-lugha. Katika sehemu zinazofuata nafasi ya Kiswahili inabainishwa kwa kutumia vigezo hivyo vitatu na kufafanua maana ya kuwa na nafasi hiyo kiisimujamii na kwa misingi ya nadharia ya ubeberu wa kiisimu.

Nafasi ya Kiswahili kwa Kigezo cha Mpangilio wa Lugha

Mpangilio wa lugha katika mandhari-lugha unatazamwa kisafu. Kuna safuwima na safumlalo zinazotumika kuainisha mpangilio wa lugha katika mabango ya matangazo.DeLos Reyer (2015) anafafanua kwamba safuwima zinachunguza mpangilio wa lugha kuanzia juu kwenda chini wakati safumlalo zinachunguza mpangilio wa lugha kuanzia kushoto kwenda kulia. Kwa mujibu wa Scollon na Scollon (2003) msimbo unaopewa umuhimu wa kwanza hujitokeza juu katika safuwima wakati msimbo wa pembezoni hujitokeza chini. Aidha, msimbo unaopewa umuhimu hutokea kushoto katika safumlalo wakati msimbo wa pembezoni hujitokeza kulia. Lugha inayojitokeza katika nafasi ya kwanza juu

kwenye safuwima inakuwa na nafasi ya kwanza ya kuonekana katika mandhari-lugha na kiashiria kwamba inapewa umuhimu katika matumizi. Vivyo hivyo, kwa lugha inayojitokeza ya kwanza kushoto katika safumlalo. Wanaisimu hao wanakubaliana kwamba ikiwa lugha moja inajitokeza kwenye bango peke yake katika ikolojia ya wingilugha, basi lugha hiyo kiisimujamii inachukuliwa kuwa katika nafasi ya kwanza na ndiyo inayopewa kipaumbele katika matumizi.

Uchambuzi wa data kuhusu lugha zinazotumika katika mandhari-lugha ya Jiji la Mbeya unaonesha kuna lugha mbili zinazotumika ambazo ni Kiswahili na Kiingereza. Kwa kuzingatia kanuni ya usampulishaji wa mabango ya matangazo katika wingilugha, lugha mbili zinaunda mipangilio minne tofautitofauti ambayo ni Kiswahili pekee, Kiingereza pekee, Kiswahili-Kiingereza na Kiingereza-Kiswahili. Uchambuzi wa data ambao umefanyika unaonesha kwamba mpangilio wa Kiswahili pekee unajitokeza kwa 54.5%, mpangilio wa Kiingereza pekee unajitokeza kwa 10.9%. Mipangilio hiyo miwili inatofautiana kwa kiasi cha 43.6% Kiswahili kikiwa kinaongoza katika mabango ya matangazo yaliyochunguzwa. Pia, katika mpangilio wa Kiingereza-Kiswahili, kuna 17.9% wakati katika mpangilio wa Kiswahili-Kiingereza kuna 16.7%. Kwa hiyo katika mipangilio ya lugha mbili kwenye mabango ya matangazo kuna tofauti ya 1.2%, Kiingereza kikiwa kinaongoza. Hata hivyo, kwa kuwa tofauti baina ya Kiswahili na Kiingereza katika mabango ya lugha moja ni kubwa (kwa 43.6%) ni mantiki kuchukulia kwamba Kiswahili kinatumika zaidi kuliko Kiingereza. Kutokana na mantiki hiyo tunafikia hitimisho dogo kwamba Kiswahili kipo katika nafasi ya kwanza kimatumizi katika mandhari-lugha ya Jiji la Mbeya.

Kiisimujamii lugha zinachukua nafasi zake kwa mpangilio kulingana na mahusiano ya kiutawala na tofauti ya nguvu za kiuchumi, kiitikadi na/au kimamlaka za wazungumzaji wake. Katika Nadharia ya Ubeberu wa Kiisimu, lugha inayotawala ni ile yenye nguvu za kiuchumi na kiitikadi, zinazofungamana na tabaka la watumiaji wake. Hata hivyo, kwa kuwa bado kuna vigezo vingine vinavyoendelea kuchunguzwa, katika hatua hii ni mapema kutoa hitimisho la jumla kuhusu nafasi ya lugha ya Kiswahili. Kiisimujamii matokeo hayo yanaakisi hali ilivyo nchini Tanzania ambamo wazungumzaji wa Kiswahili ni wengi kuliko wazungumzaji wa lugha ya Kiingereza. Kwa kuongozwa na Nadharia ya Ubeberu wa Kiisimu matokeo hayo yanaonesha ustahimilivu wa Kiswahili dhidi ya lugha ya Kiingereza. Ustahimilivu huu wa Kiswahili ndio unaotofautisha matokeo haya na matokeo ya tafiti zilizotangulia ambazo zimekuwa zikionesha kuwa mara zote Kiingereza huchukua nafasi ya kwanza. Yang (2014) anasisitiza kwamba Kiingereza kinatawala katika mandhari-lugha kwenye mabango ya matangazo ya sekta binafsi kutokana na kubadilika kwa wakala wa mabadiliko ya mandhari-lugha. Mtazamo wake ni kwamba mabadiliko katika itikadi za kiuchumi na kisiasa kutoka ujamaa hadi uliberali ni kichocheo muhimu kilichoukilia

Kiingereza kuimarika zaidi katika mandhari-lugha ya sekta binafsi nchini Tanzania.

Matokeo ya makala haya yanaonesha hali tofauti katika mabango ya matangazo ya makampuni ya mawasiliano ya simu. Mabadiliko ya uhusiano wa lugha yanaonesha kuimarika kwa lugha ya Kiswahili katika mandhari-lugha ambamo aidi ya 91% ni mabango ya makampuni binafsi. Mantiki ni kwamba katika muktadha wa Tanzania makampuni ya mawasiliano ya simu yanatumia Kiswahili katika nafasi ya kwanza na Kiingereza pale inapobidi. Mantiki hii inapata mashiko kutokana na maelezo ya Phillipson (2003) kwamba makampuni mengi ya Ulaya yanatambua kuwa umilisi wa lugha tofauti na Kiingereza ni muhimu kwa ajili ya mafanikio ya kibiashara nje ya mipaka yake. Phillipson anasisitiza kwamba kampuni ambayo haiwezi kuendesha shughuli zake kwa lugha ya kigeni ni vigumu kufanikisha mikakati yake katika mataifa mengine. Kupitwa kwa lugha ya Kiingereza kimatumizi katika mandhari-lugha ya Jiji la Mbeya nchini Tanzania, ni matokeo ya kukua kwa mvutano katika mahusiano ya lugha hizo kwenye ikolojia isiyo na misingi ya usawa.

Matokeo ya Kiingereza kutanguliwa na lugha ya Taifa katika mandhari-lugha imebainishwa pia na Gorter (2007) na Lay (2015) katika miji ya nchi za Italia na Bosnia mtawalia. Katika nchi hizo Kiingereza kilibainishwa katika nafasi ya pili nyuma ya Kiitaliano na Kibosnia kwa mfuatano huo. Nchini Tanzania nafasi ya Kiswahili kuwa juu imechagizwa na makampuni ya kibeberu ambayo huitumia kama nyenzo muhimu katika kufanikisha maslahi yake ya kiuchumi. Kiswahili kuwa katika nafasi ya kwanza kimatumizi inaweza kuchukuliwa kuwa ni sadfa kwa sababu haielekei kuwa ni mkakati wa mamlaka za nchi katika kukifanya kitumike zaidi katika mandhari-lugha. Tunasema hivyo kwa sababu Kiswahili hakitumiki katika baadhi ya maeneo ambayo ni kichocheo cha kimkakati katika kuimarisha lugha. Eneo hilo linaelezwa na Skutnabb-Kangas (2000) kuwa ni kutumika kufundishia katika mfumo wa elimu. Kiswahili kinatumika kufundishia ngazi za chini za elimu nchini Tanzania na kunasibishwa na elimu duni. Hali hii ni tofauti na ilivyo nchini Italia kama anavyoeleza DalNegro (2009) kwamba matumizi ya uwililugha nchini humo ni matokeo ya sera rasmi ya lugha ya nchi ya Italia.

Suala la matumizi ya lugha katika mandhari-lugha nchini Tanzania linaelekea kuamuriwa na makampuni ya kibiashara. Phillipson (2003) anasisitiza kwamba suala la sera ya lugha na matumizi kwa ujumla haliwezi kuachwa liamuriwe na nguvu za soko bali kila nchi inawajibika kwa sera yake ya lugha. Maelezo haya yana maana kuwa mamlaka za nchi zina nafasi kubwa ya kuamua lugha ipi itakuwa ya kwanza kimatumizi katika mandhari-lugha licha ya kuwapo kwa wakala wa aina mbalimbali wanaoshiriki katika uundaji wa mandhari-lugha. Kwa kawaida, matarajio ya kiisimujamii ni kwamba lugha inayotumiwa na watu wengi ndiyo inayopaswa kupewa nafasi ya kwanza katika mpangilio wa lugha kwenye

miktadha mbalimbali ya matumizi ikiwa ni pamoja na mandhari-lugha kama inavyojitokeza katika makala haya na kuungwa mkono na utafiti wa Gorter (2007) nchini Italia. Hata hivyo, athari za ubeberu wa kiisimu zinaweza kubadili uhalisia na matakwa ya kiisimujamii, hivyo kusababisha tofauti baina ya sera ya lugha na matumizi halisi ya lugha. Sehemu inayofuata inahusu udhihirikaji wa nafasi ya lugha ya Kiswahili kwa kigezo cha ukubwa wa maandishi.

Nafasi ya Kiswahili kwa Kigezo cha Ukubwa wa Maandishi

Ukubwa wa maandishi ni kigezo kimojawapo cha kiruwaza kinachobainisha nafasi ya lugha katika mandhari-lugha. Maandishi ya kwenye mabango ya matangazo ya makampuni ya mawasiliano ya simu yanatofautiana kwa ukubwa.

Ukubwa wa maandishi unaweza kupimwa kwa usahihi zaidi kwa kutumia vifaa vya kielektroniki kama vile kompyuta wakati matini ikiwa katika nakala tepe. Matini inapokuwa katika nakala mango ni vigumu kuchunguzwa kwa kompyuta ili kubaini kwa usahihi ukubwa wa maandishi yake. Hata hivyo, uamuzi wa kuchunguza kwa macho ya kawaida umetumika kwa uhakikifu kuamua ukubwa wa maandishi katika mabango ya matangazo. Lugha inayoandikwa kwa maandishi makubwa inaonekana haraka na kwa urahisi kuliko inayoandikwa kwa maandishi madogo. Lugha inayotawala mara nyingi huandikwa kwa maandishi makubwa zaidi kuliko lugha inayotawaliwa. Kwa mfano katika picha ifuatayo lugha ya Kiswahili inaonekana zaidi kuliko Kiingereza:

Urahisi wa lugha kuonekana unaathiri mielekeo ya wanajamii kuhusu nafasi ya lugha husika kiutezi na kimatumizi katika mandhari-lugha na maeneo mengine. Uchambuzi wa data kuhusu ruwaza za lugha kwa kigezo cha ukubwa wa maandishi unaonesha kuwa katika mabango ya matangazo ya lugha mbili, Kiswahili kinaongoza kwa kuandikwa kwa maandishi makubwa kwa 26.3%. Kiingereza kinajitokeza kuwa na maandishi makubwa kwa 6.5%. Hivyo, Kiswahili kinajitokeza katika nafasi ya kwanza kwa kigezo cha ukubwa wa maandishi katika mandhari-lugha ya Jiji la Mbeya nchini Tanzania.

Kwa mujibu wa nadharia iliyoongoza uchambuzi wa data katika makala haya, yaani Nadharia ya Ubeberu wa Kiisimu, lugha inayotumiwa na watu wengi zaidi inatarajiwa kuandikwa kwa maandishi makubwa kuliko nyingine kwa sababu inafungamana na tabaka la watumiaji wenye nguvu za kuamua hatima ya lugha husika. Kwa mujibu wa Phillipson (2006) nafasi ya lugha inategemea uamuzi mzuri au mbaya unaofanywa na tabaka lenye nguvu dhidi ya lugha husika. Uamuzi wowote kuhusu lugha unafanywa na tabaka lenye nguvu ya aina moja au nyingine miongoni mwa nguvu za kiuchumi, kisiasa na kiitikadi. Kiswahili kinapolinganishwa na Kiingereza hakielekei kufungamana na tabaka lenye nguvu zaidi kuliko Kiingereza. Kwa hiyo, ni mantiki kufikiria kwamba kuna vichocheo tofauti vya ustahimilivu wa Kiswahili katika mandhari-lugha.

Kiisimujamii, maandishi makubwa yanaitazamisha jamii kuwa lugha inayoonekana mbele yao ni bora na muhimu zaidi kuliko lugha zingine kimatumizi. Hali hii inazijengea baadhi ya lugha uhalali wa nguvu za kiutawala dhidi ya lugha zingine katika mandhari-lugha. Matumizi ya baadhi ya lugha kwa gharama ya uhai wa lugha zingine ni suala linalokosolewa na Nadharia ya Ubeberu wa Kiisimu. Phillipson (2006) anasisitiza kwamba jamiilugha zote zina haki ya kudumisha urithi wake wa kiisimu na kiutamaduni. Watumiaji wa simu walionesha ufahamu kiasi kuhusu ukubwa wa maandishi katika mandhari-lugha. Kwao, ukubwa wa maandishi ni jambo linalowapita mara nyingi nje ya urazini wao kwa sababu wanachojali ni ujumbe. Mtoa taarifa mmojawapo mwenye lakabu ya Kimnana, alipohojiwa kuhusu ukubwa wa maandishi kwenye mabango ya matangazo alikuwa na haya ya kusema kuhusu tofauti za ukubwa wa maandishi katika mandhari-lugha:

> …maandishi kuwa tofauti sijui sana. Kuna wakati niliwahi kuona maandishi makubwa kwenye bango kubwa na mengine madogo. Sema watu hatujipi muda kuchunguza ni lugha gani imeandikwaje lakini ni kweli maandishi yanatofautiana ila tu siwezi kujua sana ni lugha gani mimi ndio maelezo yangu ni hayo sijui kama niko sawa…

Kuna ukweli kwamba si kila mtu anaweza kujiuliza maswali juu ya ukubwa wa maandishi na sifa zingine katika mabango ya matangazo. Kwa mujibu wa Gorter (2007) binadamu amezungukwa na mandhari-lugha kila mahali lakini ni mara chache huwa anatilia maanani kuhusu matini anazoziona.

Kutokuyatilia maanani inaweza kuwa ni sababu mojawapo inayosababisha tofauti za maoni baina ya kundi la watumiaji wa simu na kundi la maafisa masoko. Maafisa masoko wana maoni kuwa lugha ya Kiingereza mara zote huandikwa kwa maandishi makubwa kwa sababu inabeba nembo ya makampuni yao. Licha ya ukweli kiasi unaoweza kubainishwa, madai hayo yanapingana na data ya kongoo ambayo inaonesha kuwa lugha ya Kiswahili inaandikwa kwa maandishi makubwa zaidi kuliko lugha ya Kiingereza. Sawa na matokeo ya

makala haya, Gorter (2006) alibainisha pia kuwa lugha ya Kiitaliano ilikuwa inatawala mandhari-lugha ya Mji wa Roma na siyo lugha ya Kiingereza. Kwa hiyo, kunakosekana urari wa ukubwa wa maandishi kwa lugha zote mbili katika mandhari-lugha. Hii inatokana na kukosekana kwa mwongozo ambao ungesaidia kuweka urari huo baina ya lugha zinazotumika katika mandhari-lugha na miongoni mwa makampuni yanayoweka matangazo hayo. Afisa mmojawapo wa serikali ya Tanzania alipohojiwa kuhusu suala la ukubwa wa maandishi sanjari na mpangilio wa lugha katika mandhari-lugha alikuwa na haya ya kusema:

> Kuhusu mfuatano na sifa zingine zinazoweza kuifanya lugha ionekane kwa urahisi tungependa Kiswahili kianze na lugha zingine zifuate lakini kwa kuwa mabango mengi ni ya kibiashara basi mpangilio huo haufuatwi. Wanaotoa matangazo wanaweza kuanza na lugha yoyote kwa mpangilio au ukubwa wa maandishi kutegemeana na malengo ya tangazo lake. Wakati mwingine huenda hawana hata ufahamu wa kufikiria aanze na lugha gani bali anajikuta tayari ashaweka tangazo.

Katika maelezo hayo ya afisa wa serikali kuna masuala mawili yanayoelezwa na yote yanahitaji kusahiliwa. Kwanza, kuna utashi kiasi wa kuona kuwa Kiswahili kinapaswa kutangulia mbele kimatumizi lakini matamanio hayo hayaambatani na mkakati wowote wa maana ambao ungewalazimisha waandaaji wa mabango ya matangazo kuuzingatia. Kutokana na hali hiyo, kunaibuka suala la pili ambalo ni kuwaachia wafanyabiashara kuamua mpangilio na sifa zingine za mwonekano wa lugha katika mandhari-lugha. Imekwishakuelezwa awali kwamba suala la matumizi ya lugha katika mandhari-lugha haliwezi kuachwa mikononi mwa wafanyabiashara. Kufanya hivyo ni kupuuza athari za kiisimujamii ambazo pamoja na zingine, ni kuongeza uwezekano wa kupoteza utambulisho wa wazunguzaji wa lugha zilizopo. Crystal (2003) anasisitiza umuhimu wa kila lugha kuendelea kuwapo kwa maelezo kwamba lugha ni nyenzo kuu ya kuonesha nani ni wa wapi, hivyo kutofautisha kundi moja la kijamii na makundi mengine. Maelezo ya Crystal (2003) yanaonesha msingi wa kupendelea zaidi kutumia Nadharia za Mwachano wa Lugha kuliko Makutano ya Lugha. Makutano yanadhohofisha lugha ndogondogo na inapotokea hivyo, uzoefu muhimu kuhusu ulimwengu hutoweka.

Nadharia ya Ubeberu wa Kiisimu licha ya kuhimiza matumizi ya wingilugha inaweka bayana kwamba lugha yenye wazunguzaji wengi inapaswa kupewa nafasi ya kwanza katika miktadha ya matumizi. Pia, nafasi ya lugha za jamii inapaswa kuheshimiwa na kuongezwa katika matumizi. Suala la waandaji wa mabango ya matangazo kukosa ufahamu wa lugha gani ipewe msisitizo kimpangilio na kwa ukubwa wa maandishi ni matokeo ya kukosekana kwa miongozo thabiti ya matumizi ya lugha. Kwa upande mwingine, huko ni kufanikiwa kwa ubeberu wa lugha za kigeni zinazojijengea uhalali kuwa bila lugha hizo jamii haziwezi kupata maendeleo, suala ambalo halikubaliki. Uzoefu

wa Phillipson (2003) kuhusu sera za lugha katika nchi za Kanada, Australia na Afrika Kusini ni kwamba kuna mvutano baina ya utawala wa lugha ya Kiingereza na haki za wazungumzaji wa lugha zingine. Matokeo ya mvutano huo ni kutafutwa kwa muafaka wa matumizi ya wingilugha badala ya kuendeleza mivutano.

Nchini Tanzania uhusiano baina ya Kiingereza na Kiswahili unaweza kuchukuliwa kuwa ni muafaka baina ya lugha hizo kwa mtazamo kuwa zimegawana maeneo ya matumizi. Hata hivyo, mtazamo huu hauwezi kuchukuliwa kuwa thabiti kwa sababu hakuna hiari yenye utashi wa kiurazini wa mgawanyo unaoelekea kuelemea upande mmoja. Lugha ya Kiingereza inatumika katika nyanja muhimu ambamo Kiswahili hakitumiki licha ya wanufaika wengi kuwa ni wazungumzaji wa Kiswahili. Maeneo kama elimu ya juu na mahakama za juu Kiswahili hakitumiki. Matumizi ya lugha kwa mgawanyo huo ni matokeo ya athari za ubeberu wa kiisimu unaokivisha Kiswahili hali dhalili kwenye baadhi ya maeneo. Hali hiyo ni kinyume cha matarajio ya kiisimujamii na ni kiashiria thabiti cha kufanikiwa kwa ubeberu wa kiisimu. Kwa ujumla, hapa imebainishwa nafasi ya lugha ya Kiswahili kwa kigezo cha ukubwa wa maandishi na kutolewa ufafanuzi wa kiisimujamii na kwa misingi ya Nadharia ya Ubeberu wa Kiisimu kuhusu maana ya nafasi hiyo. Sehemu inayofuata inahusu nafasi ya Kiswahili kwa kigezo cha idadi ya maneno kwenye mabango ya matangazo katika mandhari-lugha ya Jiji la Mbeya nchini Tanzania.

Nafasi ya Kiswahili kwa Kigezo cha Idadi ya Maneno

Katika sehemu hii nafasi ya Kiswahili inadhihirishwa kwa kutumia kigezo cha idadi ya maneno kwenye mabango ya matangazo ya makampuni ya mawasiliano ya simu. DeLos Reyes (2015) anaeleza kwamba kigezo thabiti zaidi cha kubaini lugha inayopewa umuhimu wa kwanza katika mandhari-lugha ni idadi ya maneno kwa lugha zilizoanishwa. Uchambuzi wa data kwa kuhesabu maneno katika mabango ya matangazo 156 ya makampuni ya mawasiliano ya simu unaonesha kwamba jumla ya maneno 2273 yalitumika. Lugha ya Kiswahili inachukua nafasi ya kwanza kwa umuhimu kwa kuwa na maneno 1642 (72.23%) ikifuatiwa na lugha ya Kiingereza yenye maneno 441 (19.42%). Majina ya pekee yameoneshwa katika nafasi maalumu yakiwa 190 (8.35) ya maneno yote yaliyotumika katika mabango ya matangazo ya makampuni ya mawasiliano ya simu kama ilivyoelezwa.

Nia ya kuacha majina pembeni ni kuzingatia mjadala uliopo (Edelman, 2007) kuhusu nafasi ya majina ya pekee katika kuamua hali ya matumizi ya lugha katika mandhari-lugha.Utafiti huu unazingatia uwezekano wa majina ya pekee kuhusishwa na lugha yoyote kulingana na muktadha wa matumizi yake. Kuhusu nafasi ya Kiswahili kwa kigezo cha idadi ya maneno, Kiswahili kinajitokeza katika nafasi ya kwanza na Kiingereza katika nafasi ya pili. Tofauti ya Kiswahili

na Kiingereza kwa idadi ya maneno ni kubwa kwa asilimia 52.81%.Ikiwa majina yote yatachukuliwa kuwa ni Kiingereza yataongeza idadi ya maneno ya Kiingereza hadi kufikia 631 (27.76%) na kufanya tofauti kupungua kutoka 52.81 hadi 44.99%. Hivyo, kufikiria kuwa majina ni Kiingereza hakubadili nafasi ya Kiswahili kuwa ya kwanza kwa kigezo cha wingi wa maneno.

Katika tafiti nyingi (Bwenge, 2009; Peterson, 2014; Yang, 2014; Gallina, 2016; na Lusekelo & Alphonce, 2018) zilizofanyika nchini Tanzania kigezo cha idadi ya maneno hakijawahi kutumika katika kubainishaa nafasi ya lugha zinazotumika katika mandhari-lugha. Huu ni utafiti wa kwanza kutumia kigezo cha idadi ya maneno kuonesha nafasi ya Kiswahili na Kiingereza katika mandhari-lugha.

Tofauti na utafiti huu, maeneo mengi ya mandhari-lugha yamekuwa yakionesha kuwapo kwa lugha zaidi ya mbili kutokana na kubainika kwa majina ya pekee ya bidhaa au maduka na kuyahusisha na lugha mojawapo suala ambalo si mara zote huweza kufanyika kwa usahihi. Matokeo ya utafiti huu yanatofautiana na tafiti hizo kwa kuzingatia kigezo cha idadi ya maneno na kudhibiti majina ya pekee kama kigeu telezi kinachoweza kuathiri uhalisia wa wingilugha na nafasi ya lugha. Ujazo mkubwa wa lugha ya Kiswahili katika mandhari-lugha ya Jiji la Mbeya, kiisimujamii unaakisi hali halisi iliyopo nchini Tanzania. Kwa kutumia maneno ya DeLos Reyes (2015) hali hiyo inaondoa kejeli ya lugha ya Kiingereza kuongoza katika muktadha ambamo wazungumzaji wa lugha ya Kiswahili ni wengi kuliko wazungumzaji wa lugha ya Kiingereza. Maelezo ya Edelman (2007) ni kwamba lugha inayotumiwa na wengi ni muhimu katika matangazo kwa ajili ya kuwasilisha taarifa iliyokusudiwa wakati lugha ya kigeni ni kwa ajili ya umanilizi wa ubora au ughali wa bidhaa. Matumizi ya Kiswahili zaidi kuliko Kiingereza katika mandhari-lugha ya Jiji la Mbeya inatokana na dhima hizo tofauti katika mabango ya matangazo ya makampuni ya mawasiliano ya simu.

Hitimisho

Makala haya yamechunguza nafasi ya lugha ya Kiswahili kimatumizi katika mandhari-lugha ya Jiji la Mbeya nchini Tanzania. Uchambuzi wa mabango ya makampuni ya mawasiliano ya simu umefanyika kwa kutumia zanatepe ya Programu Tarakilishi ya Takwimu (PTT). Vipengele vitatu vilichunguzwa mtawanyiko wake miongoni mwa mabango ya matangazo 156 ya makampuni sita ya mawasiliano ya simu. Vipengele vilivyochunguzwa ni mpangilio wa lugha, ukubwa wa maandishi na idadi ya maneno. Matokeo yanaonesha kwamba Kiswahili kinajitokeza katika nafasi ya kwanza kwa vigezo vyote vitatu. Matokeo haya yanatofautiana na tafiti nyingi tangulizi (Peterson, 2014; Yang, 2014; Mdukula, 2018; Lusekelo na Alphonce, 2018) kuhusu nafasi ya Kiswahili katika mandhari-lugha nchini Tanzania. Kwa upande mwingine matokeo haya

yanaafikiana na yale ya Bwenge (2009) aliyebainisha nafasi ya kwanza ya lugha ya Kiswahili kimatumizi katika mandhari-lugha. Kwa mujibu wa nadharia ya Ubeberu wa Kiisimu, hali hii inadokeza ukinzani wa lugha za pembezoni dhidi ya lugha za kitovuni. Jamii za pembezoni kama ilivyo Tanzania zinajaribu kurudisha hadhi na matumizi ya lugha zake baada ya miaka mingi ya kuhusudu lugha za kigeni bila kupata mafanikio yaliyotarajiwa. Wito wa makala haya ni kwamba mamlaka zitunge sera zinazozingatia ikolojia msawazo ya lugha ili kuimarisha wingilugha na kuongeza uanwailugha, masuala ambayo ni muhimu katika maendeleo ya jamii ya binadamu.

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Mchango wa Kazi Teule za Fasihi katika Kukabiliana na Janga la UKIMWI

Charles Kituni Wasike, Mosol Kandagor na *S. M. Obuchi*
Chuo Kikuu cha Moi

Ikisiri

Janga la UKIMWI limekuwa katika jamii zetu kwa zaidi ya miaka thelathini. Katika kipindi hicho zaidi ya watu milioni 34 wameambukizwa ugonjwa huo ulimwenguni. Isitoshe, kwa mujibu wa UNAIDS (2012), zaidi ya watu milioni 18 wameaga dunia. Tangu kisa cha kwanza cha UKIMWI kugunduliwa nchini Kenya, juhudi mbalimbali zimefanywa kujaribu kupunguza idadi ya visa vya maambukizi mapya. Juhudi hizo ni pamoja na kuelimisha umma kuhusu mbinu na njia mbalimbali za kujikinga dhidi ya maambukizi. Njia moja muhimu ambayo yaweza kutumiwa kuelimisha na kuhamasisha jamii kuhusu UKIMWI ni kupitia kazi ya fasihi. Kwa mintarafu hiyo, makala haya hususan yanatathmini mchango wa kazi teule za fasihi andishi katika kukabiliana na janga la UKIMWI. Kwa vile tiba ya UKIMWI haijagunduliwa, utafiti huu ulilenga kutoa mchango kwa jamii ambao waweza kufahamisha umma kuhusu mbinu na njia za kutumika katika kukabiliana na janga la UKIMWI.

Maneno muhimu: Maradhi, Dhamira, UKIMWI, Unyanyapaa

Utangulizi

Tangu kugunduliwa kwa maradhi ya UKIMWI katika miaka ya 1980 nchini Kenya, jamii imeendelea kuhamasishwa kuhusu jinsi ya kukabiliana na maradhi haya. Baadhi ya makundi yaliyojishughulisha ni kama vile mashirika ya kibinafsi, mashirika yasiyo ya kiserikali, wanahabari, wanamziki, viongozi wa kisiasa, asasi za kidini na wasomi. Waandishi mbalimbali wameshughulikia mada ya UKIMWI kupitia tanzu mbalimbali za fasihi. Mutembei (2009) anaeleza fasihi kama kiashiria katika kupambana na UKIMWI. Anasema kwamba katika fasihi, matumizi ya tamathali za usemi kama vile sitiari, tashbihi, tashhisi na hata kejeli ni kichocheo kikubwa katika kuelezea na kueneza kampeni dhidi ya kuenea kwa UKIMWI.

Kazi mbalimbali za fasihi aghalabu hujishughulisha na masuala anuwai yatokeayo katika jamii kiuchumi, kisiasa na kijamii. Wasanii wa kazi hizo huwasilisha ujumbe kwa madhumuni ya kuifunza jamii, kuionya na kuielekeza kwenye njia sahihi. Waandishi wengi wa kazi za fasihi wamejishughulisha na dhamira ya ugonjwa wa UKIMWI kwa ajili ya kuielimisha jamii ili iweze kuchukua hatua stahiki za kuepukana na janga hili. Makala haya yanahakiki baadhi ya maandishi teule ili kutathmini mchango wao katika kukabiliana na ugonjwa wa UKIMWI. Fasihi ni kati ya njia zinazotumiwa kama jukwaa la kuhamasisha jamii kuhusu masuala yanayowazingira watu. Ni kutokana na kugundua umuhimu wa fasihi katika jamii ambapo Taasisi ya Ukuzaji Mitalaa, Kenya imependekeza kuwa mada kuhusu masuala ibuka yakiwemo UKIMWI yazingatiwe katika fasihi kutoka darasa la kwanza hadi kidato cha nne. Vilevile ni somo la lazima kwa wanafunzi wa mwaka wa kwanza wa Chuo Kikuu. UKIMWI umejitokeza katika tanzu mbalimbali za fasihi kama vile ushairi, riwaya, hadithi fupi na tamthilia.

Dhamira ambayo sasa imejisimika na kuwa na mizizi katika jamii ni ile inayojadili ugonjwa wa UKIMWI. Nyimbo, mashairi, ngonjera na michezo ya kuigiza ilianza kulizungumzia janga hili hasa kutokea mwishoni mwa miaka ya 1980 kulingana na Mutembei (2001 na 2002). Kwa sasa nyimbo mbalimbali kuhusu UKIMWI, madhara yake na hasa jinsi ya kuepukana nayo zinaimbwa katika maeneo mengi. Utafiti wetu unatathmini mchango wa maandishi hayo katika kukabiliana na ugonjwa wa UKIMWI. Utafiti huu umechochewa na sababu kwamba kufikia sasa, ugonjwa wa UKIMWI hauna tiba na hivyo basi njia mbadala ya kuendeleza uhamasishaji wa jamii ni kupitia maandishi teule ya fasihi.

Katika kazi hii, tulihakiki kazi za tanzu tatu za fasihi andishi: riwaya, tamthilia na hadithi fupi zilizoteuliwa kimakusudi ili kupata data iliyotosheleza mahitaji ya utafiti. Uteuzi wa sampuli iliyotumiwa katika utafiti huu ulikuwa wa kimaksudi na ulihusisha riwaya zifuatazo: *Sitaki iwe Siri* (Matundura, 2008), *Ua la Faraja* (Mkufya, 2005), *Pendo Katika Shari* (Momanyi, 2008) na *Kala Tufaha* (Omar, 2007). Tamthilia zilizoteuliwa zilikuwa: *Giza* (Jilala, 2004), *Kilio Chetu* (Medical Aid Foundation, 1995) na *Orodha* (Reynolds, 2006). Hadithi fupi zilizotumika zilikuwa: *Alidhani Kapata na Hadithi Nyingine* (Iribemwangi, (2007), *Likizo ya Mauti na Hadithi Nyingine* (King'ei na Kobia, 2007) na *Kiti cha Moyoni na Hadithi Nyingine* (Walibora na Mohamed, 2007).

Mchango wa Kazi Teule za Fasihi Katika Kukabiliana na UKIMWI
Katika sehemu hii tumechunguza namna maandishi teule yanavyojadili namna ya kukabiliana na maradhi ya UKIMWI pamoja na kuwaonya wahusika kuhusu mienendo inayoweza kusababisha maambukizi. Baadhi ya maandishi pia

yanawapa moyo waathiriwa wa ugonjwa wa UKIMWI kwa kuwapa matumaini ya kuweza kuendelea kuishi maisha ya kawaida.

Wakati wote msimulizi huwa na dhamira au mwelekeo fulani anaokusudia msikilizaji au msomaji wake kuupata. Katika uhakiki wa matini, Genette (1980) anaeleza kwamba ni vyema kuweza kutambua yafuatayo katika kazi yoyote, kwamba: ni nani anaona, nani anawakilisha mtazamo wa msimulizi na nani anayezungumza. Tukizingatia kauli hii, mtazamo wa msimulizi umetuwezesha kuchunguza kusudi la masimulizi haya kama yenye lengo la kuonya wale ambao hawajapata maradhi ya UKIMWI kuepukana na mienendo inayoweza kuwaingiza katika janga hili. Aidha, maandishi haya yanapendekeza njia ya kufanya mapenzi salama ya kumwezesha mhusika kuepuka maambukizi. Aidha, mtazamo huo umetuwezesha kuona njia za kuwafariji wahusika walioathiriwa kwa kuwapa matumaini ya kuishi maisha ya kawaida. Sehemu ifuatayo inafafanua mambo haya kwa kina.

Kuepukana na Uasherati

Waandishi mbalimbali katika maandishi teule wanaionya jamii dhidi ya uasherati kama njia kuu ya kueneza maradhi ya UKIMWI. Katika riwaya ya *Ua la Faraja*, msanii anaionya jamii dhidi ya uasherati kama njia inayoeneza maradhi ya UKIMWI. Katika riwaya hiyo, mhusika Queen alikuwa mwanamke mashuhuri mtaani kwa urembo wake, msomi na mwenye cheo kikubwa kazini. Ingawa hivyo, mwanamke huyo hakujiheshimu kwa kuwa alifanya mapenzi na wanaume wengi kama vile Ngoma na Omolo.

Ingawa mhusika Queen alikuwa mtu mashuhuri katika jamii, aliharibu umaarufu wake kwa kushiriki uzinzi. Msanii anasema, "*Ni kweli kwamba mwanamke yule malaya amewajeruhi watu aliowapenda kiasi kile? Kama amedhuru Ngoma, basi hata dada yake amedhurika. Na kama hao wamedhurika, Omolo je, atakuwa amepona? Asubuhi ya usiku ile, Queen ndiye aliyepiga simu na kumwambia ana jambo la muhimu kumwambia Omolo. Pengine jambo lenyewe ni hizo habari za UKIMWI! Uk. 59-60"* Katika riwaya ya *Ua la Faraja*, twaelezwa namna ambavyo Queen alitaka kufanya mapenzi kwa lazima na Omolo. Ilibidi atumie ujanja wa kuweka dawa ya kuamsha hisia ya mapenzi kwa kinywaji cha Omolo ndipo akafaulu.

Katika riwaya ya *Ua la Faraja*, mhusika mwingine aliyekuwa malaya pale Tandika alikuwa Asha. Asha Mmayema alikuwa na rafiki Mzungu aliyeitwa Hastings. Kabla ya kifo chake, Hastings alimjengea Asha nyumba nzuri ya ghorofa na kumwachia pesa nyingi. Baada ya kifo cha Hastings, Asha hakutaka kuolewa na kwa sababu alikuwa na mali, hakutaka kujifunga katika ndoa. Asha alikuwa na pesa zilizomfanya kuwa na uhuru wa kuwanunua wanaume.

Uhuru wa Asha unampa kibali cha kushiriki mapenzi na Ngoma. Kutokana na uhusiano huu, Asha anapata UKIMWI kwa vile Ngoma alikuwa rafikiye

Queen ambaye alikuwa ameambukizwa UKIMWI. Mwandishi anasema, "*Msafiri akanyanyuka kwa nguvu na kutaka kumwendea pale alipo. Macho yake yalikuwa mekundu kwa shauku.*" (Ua la Faraja uk. 81). Kutokana na tabia na mienendo ya Asha tunaona maradhi haya yakiingia moja kwa moja katika ndoa ya Msafiri. Kwa mintarafu ya matukio haya, msimulizi anatahadharisha dhidi ya kushirikiana na wanawake malaya kama vile Queen na Asha. Iwapo wanaume watajihusisha na wanawake kama hawa, ni vyema, kutumia mipira ya kondomu kama alivyofanya Omolo. Omolo alilala na Queen lakini akatumia mipira na hivyo akaepuka kuambukizwa maradhi ya UKIMWI. Ujumbe wa mtunzi ni kwamba, jamii inapaswa kukomesha mienendo na tabia ya uzinzi wa wahusika kama vile Asha ili iepukane na maenezi na usambazaji wa ugonjwa wa UKIMWI.

Katika riwaya ya *Kala Tufaha*, mtunzi pia anatuonyesha wahusika ambao walijihusisha na uasherati. Msanii anatueleza kuwa mhusika Fumbwe alishiriki uasherati sana baada ya kutengana na mke wake Hatima. Mtunzi anatueleza kuwa Fumbwe alifika mahali akawa mtu asiyepisha rinda kumaanisha kuwa alikuwa anafanya mapenzi kiholela. Mhusika Fumbwe anapofumania mke wake Hatima, aliamua kujiingiza katika ulevi pamoja na kufanya mapenzi na wanawake wengi na mwishowe kupata ndwele isiyotibika. Kauli hii inathibitika kutokana na tabia za Fumbwe ambaye anafanya mapenzi na wasichana wadogo hata ofisini. Mwandishi anapoiangazia tabia ya Fumbwe, anawatahadharisha wanawake kutojihusisha na wanaume wenye wapenzi wengi kwa vile tendo hili laweza kusababisha wapate maradhi ya UKIMWI. Kutokana na mifano hii, wasanii wanaonya dhidi ya uasherati kama njia mojawapo ya kujiepusha na maradhi ya UKIMWI. Ni wazi kuwa wahusika wengi wanaoambukizwa maradhi ya UKIMWI katika riwaya zilizotajwa wanashiriki katika uasherati unaowaletea maangamizi hatimaye.

Katika riwaya ya *Pendo katika Shari,* mwandishi anasawiri maisha ya mhusika Sulubu ambaye alimdhulumu mkewe kwa kujiingiza katika kufanya mapenzi kiholela. Hata marafiki wa Sulubu wanashuhudia kwamba Sulubu hakuwa mwaminifu katika maisha yake ya ndoa. Licha ya ushauri ambao Sulubu alipewa na marafikize, aliwapuuza na kuendelea na tabia yake ya uzinifu.

Mwandishi anaionya jamii dhidi ya kujihusisha na wapenzi wengi na kufanya nao mapenzi kiholela. Mtunzi anasema, "*Sulubu, mimi nakujua vizuri sana. Wewe una wapenzi chungu nzima na wengine hata huwajui majina yao. Kwa hivyo, huwezi kujua ni yupi atakayekuambukiza maradhi baadaye. Leo una Amina, kesho kwa Cheupe, kesho kutwa kwa Rosa. Huoni unajitia kitanzi? Unajua UKIMWI unaua maelfu ulimwenguni lakini unafikiri wewe huwezi kuwa mmoja wa hao maelfu?*"(Pendo katika Shari, uk. 30). Twaelezwa na msanii kuwa Sulubu alikuwa na wapenzi ambao hakuwajua baadhi yao kwa majina. Zaidi ya hayo alikuwa anawabadilisha kama nguo na hangejua ni yupi ambaye angemuambukiza UKIMWI. Hatimaye, Sulubu alipata maradhi ya UKIMWI

kisha akawaambukiza wake zake. Wanawake wote pamoja na mtoto Pendo walifariki baada ya kupata UKIMWI. Sulubu mwenyewe hatimaye alifariki kutokana na maambukizi ya maradhi haya.

Mtunzi anapendekeza matumizi ya kondomu, uaminifu wa mapenzi, ufahamu na uelewa, uadilifu na uwajibikaji kama njia bora za kupambana na ugonjwa wa UKIMWI. Mwandishi ana msimamo kwamba njia bora ya kupambana na ugonjwa wa UKIMWI ni kuepukana na tabia za uasherati ambazo zinakiuka maadili ya jamii. Licha ya kuepuka uasherati kwa kuzingatia maadili mema ya jamii, wasanii katika kazi zilizoteuliwa katika utafiti huu wamependekeza matumizi ya mipira ya kondomu kama njia ya kupambana na UKIMWI.

Matumizi ya Mipira ya Kondomu

Waandishi wa kazi teule zilizotumiwa katika utafiti huu wanaangazia matumizi ya mipira ya kondomu kama njia bora ya kuepuka kuambukizwa maradhi ya UKIMWI. Katika riwaya ya *Ua la Faraja*, mwandishi kupitia mhusika Jose anaonyesha namna ambavyo matumizi ya kondomu ni muhimu katika kuepuka maambukizi ya ugonjwa wa UKIMWI. Jose alifanya kazi ya kuhamasisha watu kuhusu matumizi ya 'soksi' au kondomu na ndiyo sababu pia alikuwa akifanya biashara ya kuuza kondomu katika baa ya Malaika kila jioni. Kupitia Jose, mwandishi anasisitiza matumizi ya mipira ya kondomu katika kufanya ngono. Mtunzi anasema, "*Mambo kwa soksi! Mambo kwa soksi! Maji uyavulie nguo ndipo ukayaoge! Ulapo ndizi usiimenye ila ivishe gando.*" (Ua la Faraja, uk. 12). Msanii anasema kuwa ukitaka kula ndizi, usiimenye ila uivishe gando. Aidha anaongeza kuwa mtu akitaka kuifurahia ngono salama hana budi kuvaa mpira au kondomu. Dhana ya kuvishana mipira inafaa kuwa jukumu la watu wote iwapo wanajamii wangetaka kufanikiwa katika vita dhidi ya maradhi ya UKIMWI. Katika jamii kuna watu wengi ambao hawapendi kuvaa mipira ya kondomu wanapofanya mapenzi kwa kuwa wanaamini kwamba raha ya kufanya ngono inapungua wakati mtu anapotumia mipira hiyo. Wazo hili linashadidiwa na mtunzi wa tamthilia ya *Kilio Chetu* kupitia mhusika Joti. Joti anajidai vile alivyompeleka msichana katika gesti ya Msomali na kufanya mapenzi. Anasema, "*Shiti wewe. Nini kondomu bwana! Pekepeku tu... Unaweza kula pipi na ganda lake wewe?"*(uk. 18). Ni bayana kutokana na dondoo hili kwamba vijana hawakufurahia kutumia mipira ya kondomu. Matokeo yake yalikuwa kwamba Joti hatimaye aliambukizwa ugonjwa wa UKIMWI.

Kulingana na Kathenya (2002), serikali na wanajamii wanafaa kusisitiza uaminifu katika uhusiano na wala si matumizi ya mipira ya kondomu. Maoni ya viongozi wa Kanisa la Katoliki ni mazuri lakini hayawezi kuwa ya uhalisia katika jamii ya kisasa. Ingawa walio katika ndoa wanaweza kujaribu kuwa waaminifu, ni takriban asilimia mia moja tu ambao watakuwa waaminifu. Kwa hivyo, wale

ambao wanakosa uaminifu wanaweza kuepuka UKIMWI ikiwa watatumia mipira wakati wa kufanya ngono. Isitoshe, kuna vijana wengi ambao hawajaoa na ni vigumu sana katika jamii ya sasa kusema kuwa vijana wote watajitunza na kutojihuisha na kufanya mapenzi kabla ya ndoa. Ukweli ni kuwa vijana wanaofanya mapenzi kabla ya ndoa ni wengi kuliko wale wanaojitunza. Hivyo basi pana haja ya kuihamasisha jamii kutumia mipira ya kondomu kama njia ya kukabiliana na ugonjwa wa UKIMWI.

Uwazi Kuhusu UKIMWI

Vita dhidi ya ugonjwa wa UKIMWI vitafaulu tu iwapo jamii itakuwa na uwazi katika kuuzungumzia ili kupata maelezo ya kutosha kuuhusu. Katika riwaya ya *Sitaki Iwe Siri*, mwandishi anaisawiri jamii ikijaribu sana kuuficha ukweli kuhusu ugonjwa wa UKIMWI. Nyanya Mwalonga alijaribu sana kuwaficha wajukuu wake kuhusu maradhi yaliyowaua wazazi wao. Alikuwa na hofu kuu kuwafahamisha ugonjwa uliomuua mtoto wake Matano na mke wake. Ugonjwa wa UKIMWI uliogopwa na haungetajwa tu kwa uwazi hadharani. Kitendawili cha kifo cha wazazi wa Musa kilimchochea afanye utafiti wa ugonjwa wa UKIMWI.

Musa alishiriki katika shindano lililoandaliwa na Shirika la Afya Ulimwenguni pamoja na Wizara ya Afya kuadhimisha siku ya UKIMWI ulimwenguni. Katika shindano hilo, Musa aliibuka mshindi kwa kuandika insha nzuri sana kuhusu mada ya *Sitaki Iwe Siri*. Hii ina maana kwamba ugonjwa wa UKIMWI haukustahili kuwekwa kama siri kinyume cha mawazo ya nyanya Mwalonga. Nyanya anakiri kwamba alitaka kuwaficha wajukuu wake kuhusu chanzo cha vifo vya wazazi wao lakini mwandishi anasema kuwa nyakati za kuuficha ugonjwa wa UKIMWI zilikuwa zimepita.

Nyanya Mwalonga anakiri kuwa aliwaficha wajukuu wake siri ya ugonjwa ambao uliwaua wazazi wake. Anakiri kwamba alitaka ugonjwa uliowaua Matano na mke wake ubakie siri. Msanii anasema, "*Ni sadfa kwamba siri niliyoighubika kwa miaka mingi ili wajukuu zangu wasiijue imefichuliwa. Wajukuu wangu hawa ni mayatima. Wazazi wao walifariki kutokana na maradhi ya UKIMWI, nao wakabaki mikononi mwangu. Waliponiuliza kilichowaua wazazi wao, niliwajibu kuwa ni maradhi. Nilitaka iwe siri lakini sasa Musa huyu ameandika insha ya ushindi. Sitaki Iwe Siri. Hii ni hatua muhimu katika vita dhidi ya maradhi ya UKIMWI…*"(Sitaki Iwe Siri, uk. 66). Mwandishi anatueleza kutokana na dondoo lililonukuliwa kwamba njia nyingine ya kukabiliana na maradhi ya UKIMWI ni kuwa wazi kuyazungumzia.

Jamii inapokuwa na uwazi kuhusu ugonjwa wa UKIMWI, itaelewa zaidi na hivyo itachukua hatua za tahadhari kuuepuka. Lakini mtazamo wa wanajamii kama wa nyanya Mwalonga wa kuuficha na kutouzungumzia ugonjwa huu inauendeleza ugonjwa wa UKIMWI badala ya kuuzuia. Hii inatokana na sababu

kwamba watu wasipouzungumzia na kuuelewa zaidi ugonjwa huu, watazidi kuathirika nao. Hivyo basi mwandishi wa riwaya ya *Sitaki Iwe Siri* anasisitiza kuwa njia bora ya kupambana na ugonjwa wa UKIMWI ni kwa kuufanyia utafiti sawa na alivyofanya Musa na kuuweka wazi na kuuzungumzia kwa uhuru badala ya kuufanya uwe siri. Kwa ujumla, mwandishi anapendekeza kwamba wanajamii wakubali kwamba ugonjwa wa UKIMWI upo na bado tiba yake haijapatikana. Katika tamthilia ya *Giza,* mwandishi anatueleza kwamba njia bora ya kupambana na maradhi ya UKIMWI ni kuwa wazi na kutoficha chochote kinachofungamana na maradhi haya.Mwandishianatuonyesha namna ambavyo jamii bado inauficha ukweli kuhusu ugonjwa wa UKIMWI. Mtunzi anasema, "*Mmesikia! Haya UKIMWI ni kwa maskini. Wakubwa, viongozi hawaugui UKIMWI ila shinikizo la damu, Kansa na kufa ghafla. Jamii hii inakwenda wapi? Nani atasema Wazi ana UKIMWI ili jamii ione na ijifunze, tutazaa watoto Wenye UKIMWI mpaka lini?"* (Giza, uk. 22).

Katika jamii inayorejelewa, ni watu maskini ambao husemekana wamekufa kutokana na ugonjwa wa UKIMWI. Watu mashuhuri na hasa viongozi wanapofariki kutokana na UKIMWI, jamii haiko tayari kukubali kuwa wamekufa kutokana na UKIMWI. Jamii zao hutangazia waombolezaji kwamba marehemu amefariki kutokana na magonjwa mengine kama vile shinikizo la damu, malaria au ugonjwa wa moyo lakini si UKIMWI. Matendo kama haya yanaficha ukweli kuhusu UKIMWI na hivyo kuufanya uendelee kuangamiza maisha ya watu katika jamii. Mwandishi ana msimamo kuwa njia bora ya kukabiliana na ugonjwa wa UKIMWI ni kuwa wajasiri na kutangaza hadharani kwamba fulani amefariki kutokana na ugonjwa wa UKIMWI. Uwazi huu unaweza kuchangia pakubwa katika kukabiliana na maradhi ya UKIMWI.

Mwandishi wa tamthilia ya *Orodha* anapendekeza wanajamii wawe wazi kuhusu ugonjwa wa UKIMWI. Anasema kuwa iwapo mtu amefariki kutokana na ugonjwa wa UKIMWI, jamii iwe tayari kutangaza hivyo bila kuficha na kuyasingizia magonjwa mengine kuwa chanzo cha kifo. Katika tamthilia ya *Orodha,* mwandishi anatuonyesha upinzani uliotoka kwa wanajamii wakati ambapo Mama Furaha alipotaka kusema ukweli kuhusiana na kifo cha mtoto wake. Msanii anasema, "*Na katika jina la Mungu, ukweli ni lazima usemwe! Yeye si wa kwanza wala hatakuwa wa mwisho iwapo hatutaukubali ukweli! Marafiki zangu, ndugu zangu wanakijiji… lazima tukumbuke kwamba Furaha aliteseka kutokana na virusi hivi vya kutisha..."* (Orodha, uk. 3). Mama Furaha hakutaka kuficha chochote kuhusiana na kifo cha bintiye. Alitangaza hadharani kuwa alikufa kutokana na ugonjwa wa UKIMWI jambo ambalo halikupokelewa vyema na baadhi ya wanajamii.

Inasikitisha kuwa hata Padri James hakutaka uwazi usemwe kuhusu kifo cha Furaha kwa kuwa aliwahi kufanya mapenzi naye. Katika siku ya mazishi, Mama Furaha alijaribu akasoma ile orodha na kutangaza wazi kuwa mwanawe alikufa

kutokana na ugonjwa wa UKIMWI. Ukweli ukisemwa, jamii itatambua namna ugonjwa wa UKIMWI unavyoangamiza watu na hivyo kuchukua tahadhari kuepukana nao. Pia katika kufanya hivyo, jamii itapata changamoto na kuchukua tahadhari kuepukana na mienendo inayoweza kuhatarisha afya na maisha ya watu. Pamoja na uwazi kuhusu ugonjwa wa UKIMWI, uaminifu katika maisha ya ndoa ni muhimu kwenye vita dhidi ya UKIMWI.

Uaminifu Katika Maisha ya Ndoa

Wasanii mbalimbali wanatueleza kwamba njia nyingine ambayo inaweza kutumika kuyafanya maradhi ya UKIMWI kudhibitika ni wanajamii kuwa waaminifu katika maisha ya ndoa. Katika riwaya ya *Ua la Faraja*, Ngoma na Msafiri wanawaambukiza wake zao UKIMWI kwa kuwa hawakuwa waaminifu katika maisha yao ya ndoa. Ngoma alikuwa mume wa Tabu lakini alikuwa akifanya mapenzi na Queen aliyekuwa mwanamke mzinifu. Ngoma alipata maradhi ya UKIMWI na kumwambukiza mkewe Tabu. Aidha, Ngoma alifanya mapenzi na Asha na kumfanya Msafiri aliyekuwa mpenzi wa Asha kuambukizwa. Omolo alijua haya na alipokuwa Malaika Bar, aliwaona Ngoma na Asha wakizozana. Vilevile Ngoma na Asha walikuwa na uhusiano wa kimapenzi. Hii ina maana kuwa mhusika Ngoma alikuwa katika uhusiano wa kimapenzi na wanawake wengi sana. Msanii anatueleza, "*Ngoma na Asha walikuwa na uhusiano wa kimapenzi. Pia, Omolo alikwishawahi kumfumania Ngoma nyumbani kwa Queen. Alikuwa anaijua tabia ya uzinzi ya jirani yake. Ikiwa Queen alikuwa mgonjwa, bila shaka amemwambukiza Ngoma kama hawakutumia mipira. Je, mzozo ule unahusiana na yale aliyoyakuta Queen siku ile?*" (Ua la Faraja, uk.71). Katika muktadha huu, msanii antufahamisha kwamba Queen alikuwa anaugua ugonjwa wa UKIMWI. Ikiwa Queen alikuwa anaugua ugonjwa wa UKIMWI, bila shaka alimwambukiza Ngoma na wakati huo huo iwapo Ngoma alikuwa na uhusiano wa kimapenzi na Asha, bila shaka alimwambukiza. Kwa upande mwingine, Asha naye alikuwa na uhusiano wa kimapenzi na Msafiri na hivyo basi kumuambukiza. Ni wazi kwamba ingawa Ngoma alikuwa ameoa hakuwa mwaminifu na ndiyo sababu ilimfanya kumwambukiza mke wake UKIMWI. Alifanya mapenzi na Queen na Asha bila kutumia mipira.

Katika riwaya ya *Pendo Katika Shari*, mwandishi anamchora mhusika Sulubu kama mfano wa watu katika jamii ambao walikosa kabisa uaminifu katika maisha yao ya ndoa. Sulubu alikosa uaminifu ambao ulisababisha akapata maradhi ya UKIMWI. Licha ya kutahadharishwa na marafikize, Sulubu aliwapuuza na kuendelea tu na tabia yake ya uzinzi ambayo hatimaye ilimletea madhara. Sulubu alikuwa na wapenzi wengi hata wengine ambao hukuwajua kwa majina. Sulubu alikuwa anawabadilisha wanawake kama nguo.

Mwandishi antueleza, "*Sulubu mimi nakujua vizuri sana. Wewe una wapenzi chungu nzima, na Wengine huwajui hata majina yao. Kwa hivyo, huwezi kujua ni yupi atakayekuambukiza maradhi baadaye. Leo una Amina, kesho una Cheupe, kesho kutwa kwa Rosa. Huoni unajitia kitanzi? Unajua UKIMWI umewaua maelfu ulimwenguni lakini unafikiri wewe huwezi kuwa mmoja wa hao maelfu.*"(Pendo Katika Shari, uk. 30). Sulubu alitahadharishwa na rafikiye kuhusu hatari ya tabia yake ya uzinzi lakini hakusikia la mwadhini wala la mteka maji msikitini. Matendo haya ya Sulubu yalisababisha akaambukizwa maradhi ya UKIMWI. Sulubu hatimaye alimwambukiza mkewe Pendo na Rehema ambao waliaga dunia kutokana na athari ya ugonjwa wa UKIMWI.

Mhusika Fumbwe katika riwaya ya *Kala Tufaha* anapata ugonjwa wa UKIMWI kutokana na ukosefu wake wa uaminifu katika ndoa. Ndoa ya Fumbwe haikuwa na uaminifu kwa vile mkewe Hatima pia alikosa uaminifu katika maisha yake ya ndoa. Jamii ya Fumbwe ilikuwa na shida kubwa kwa maana mke na mume walikosa kuishi maisha ya uaminifu. Inaonekana wazi kwamba ndoa kati ya Hatima na Fumbwe inavunjika kwa sababu wote hawakuwa waaminifu.

Mwandishi anasema, "*Malipo yake kumla kivuli tena nyumbani kwake. Ndiyo na yeye alikuwamo na jicho la nje.*"(Kala Tufaha, uk. 126). Fumbwe alimbaka Kibibi na kumpachika mimba Hatima anapokwenda kuzuru wazazi wake kule kijijini. Kibibi alikuwa ameenda kwa Fumbwe kusaidia kufanya kazi ya uyaya. Fumbwe kwa upande wake alimfumania Hatima akiwa na Chongea alipomhadaa Hatima kuwa ameenda kuwazuru wazee wake kijijini. Tukio hili lilimfanya Fumbwe kuachana na Hatima na kuanza kujiingiza katika ulevi na uasherati uliochangia hatimaye kumwambukiza maradhi ya UKIMWI. Ukosefu wa uaminifu katika ndoa ni tendo hatari kwa maana laweza kuivunja ndoa au kusababisha maambukizi ya ugonjwa wa UKIMWI na magonjwa mengine ya zinaa.

Katika hadithi ya *Likizo ya Mauti*, msanii anayasawiri maisha ya Mzee Gogo ambaye pia alikuwa ameoa akiwa na jamii. Mzee Gogo alikuwa na uhusiano wa kimapenzi na msichana mdogo aliyejulikana kama Ulimbo. Mzee huyu alimchukua msichana Ulimbo na akampeleka kwa likizo nje ya nchi. Mzee Gogo aligharamika sana ili kuhakikisha kuwa kipenzi chake kinafurahia likizo ya mbali. Mzee Gogo alijihusisha katika uhusiano wa kimapenzi na msichana ambaye umri wake haukuwa halali. Ziraili lilimnasa Mzee Gogo kwa sababu baada ya starehe zake zote na kipenzi chake, alianza kujuta kwa kupuuza ushauri aliokuwa amepata. Aliupata ugonjwa wa UKIMWI ulioanza kumla na hivyo kuiletea jamii yake madhara makubwa na aibu kuu.

Waandishi wa kazi teule zilizotumiwa wanaangazia ndoa hizi kwa lengo la kuwaonya wanajamii dhidi ya tabia ya uasherati. Katika kufanya hivyo, wanahimiza uaminifu katika ndoa kama njia ya kuepuka kuambukizwa maradhi

ya UKIMWI kwenye ndoa. Katika kuyashadidia maoni haya, wanaharakati wote wanaoshughulika katika kukabiliana na maradhi ya UKIMWI wanasisitiza kuhusu uaminifu katika ndoa. Wazo hili limeungwa mkono na asasi za kidini ambazo zinasisitiza uaminifu katika ndoa kama njia bora ya kudhibiti kuenea kwa maradhi ya UKIMWI.

Kupinga Taasubi za Kiume

Waandishi katika maandishi teule wanakashifu taasubi za kiume kama njia inyayofanya maradhi ya UKIMWI kuenea. Katika riwaya ya *Ua la Faraja*, Ngoma anamdunisha mke wake kiasi cha kumwambukiza maradhi haya. Ngoma alikuwa tajiri kutokana na biashara yake lakini hakuutumia utajiri huo kwa manufaa ya jamii yake. Ngoma alipata pesa nyingi kutokana na biashara yake lakini alizitumia tu kwenye anasa. Alikunywa pombe akiwa na wanawake kama vile Queen na Asha na aghalabu alifika kwake usiku wa manane bila kumwogopa mkewe Tabu. Utajiri huu ulimpa Ngoma kiburi akamdharau mkewe kwa kuwa hakuwa na mapato yakilinganishwa na aliyoyapata Ngoma katika biashara yake. Taasubi za kiume zilimfanya Ngoma kumdharau mke wake kiasi cha kufanya mapenzi na wanawake wengine na kurudi nyumbani akiwa amelewa na kunukia marashi ya wanawake wengine. Katika kufanya maamuzi kuhusu jamii yao, tunaona Ngoma ndiye aliyehusika. Kwa mfano, Ngoma ndiye aliyefanya Tabu kuacha dini yake ya Kikristo na kujiunga na Uislamu. Aidha, katika kufanya mapenzi, yeye ndiye anayeamua kutumia mipira. Hii inajidhihirisha pale Ngoma anapomlaghai Tabu kuwa watu, hata wanandoa hutumia mipira. Ngoma anayafanya haya yote wakati alipokuwa amesikia fununu kuwa Queen alikuwa anaugua ugonjwa wa UKIMWI.

Katika riwaya ya *Pendo katika Shari,* mwandishi anamchora mhusika Sulubu akiiendeleza taasubi ya kiume. Sulubu aliamini kuwa UKIMWI ni ugonjwa wa wanawake na yeye kamwe hangeweza kuwa na ugonjwa huo. Hali hii ilimfanya hata kukataa kupimwa ili kuijua hali yake. Sulubu aliamini kuwa UKIMWI ni ugonjwa wa wanawake na hivyo hakuona sababu ya kupimwa ili kuthibitisha iwapo alikuwa na virusi vya UKIMWI au la. Sulubu alisisitiza kuwa haingewezekana kupatwa na ugonjwa wa UKIMWI kwani aliamini kuwa wanawake tu ndio wanaoambukizwa magonjwa kama hayo. Mtazamo kama wa Sulubu ni wa kusikitisha kwa maana hakuna magonjwa ambayo yaweza kuwa ya jinsia moja tu. Wanaume wengi waliofungwa na minyororo ya utamaduni waliamini kuwa chochote kibaya katika jamii kilitokana na wanawake. Wanaume wengine hutembea kwa njia mbaya na wanapopata magonjwa, huwa wanawalaumu wanawake kuwa chanzo cha magonjwa hayo. Tabia hii ya ubabadume ndiyo inayochangia kuendeleza ugonjwa wa UKIMWI katika jamii ambapo wanaume hujiona kuwa na uhuru wa kufanya lolote kama kufanya uzinifu nje ya ndoa.

Kwenye riwaya ya *Kala Tufaha*, ubabadume wa mhusika Fumbwe unamfanya kujihusisha na tabia ya uasherati inayosababisha apate maradhi ya UKIMWI. Alihusika katika kumbaka Kibibi aliyekuwa yaya wao na aidha alikuwa akijihusisha na vitendo vya uzinifu na wasichana wadogo kwenye afisi yake kazini. Fumbwe anafurahia baada ya kumfumania mke wake kwa vile waliachana hatimaye. Aliona kuwa sasa alikuwa amepata uhuru wa kufanya anasa lakini tabia yake ya uzinifu illimletea maradhi ya UKIMWI.

Onyango (2007) anaunga mkono wazo kuwa taasubi ya kiume ni kikwazo kikubwa katika vita dhidi ya maradhi ya UKIMWI. Anashikilia kwa nguvu na itikadi za jamii zinaelekea kuwapendelea wanaume na katika hali hii wanawake ndio wanaoathirika kuhusiana na maambukizi ya UKIMWI. Hii inatokana na misingi ambayo inawapendelea wanaume na kuwadhalilisha wanawake. Waandishi wa kazi teule za riwaya waelekea kuukashifu ubabadume kama njia inayochangia kuenea kwa maradhi ya UKIMWI. Tabia hii ikikomeshwa, itachangia pakubwa katika kupunguza maambukizi ya UKIMWI miongoni mwa wanawake katika jamii. Licha ya vita dhidi ya taasubi za kiume, unyanyapaa hauna budi kupigwa vita iwapo tunataraji kushinda vita dhidi ya UKIMWI. Sehemu ifuatayo inajadili namna vita dhidi ya unyanyapaa vyaweza kupunguza maambukizi ya ugonjwa wa UKIMWI.

Kupinga Unyanyapaa

Mwandishi wa riwaya ya *Ua la Faraja* anaangazia vita dhidi ya unyanyapaa kama njia nyingine ya kukabiliana na maradhi ya UKIMWI. Uvumbuzi wa maradhi ya UKIMWI uliitatiza jamii kabla ya kudhibitiwa na kueleweka kama maradhi yanayofanya mwili kupunguza kinga ya maradhi. Katika nyakati za mwanzo kulikuwa na semi tofauti zilizotumika zikayafanya maradhi haya yatishe. Baadhi ya watu waliuita uchawi, kifo, laana, ugonjwa mpya usio na tiba na kadhalika. Utambuzi wa ugonjwa wa UKIMWI kwa matumizi ya msamiati uliotajwa ulifanya walioathirika kuhisi kunyanyapaishwa. Baada ya utafiti wa kina kufanywa, wanajamii walipata ufahamu wa kutosha kuhusu ugonjwa wa UKIMWI. Wasanii wa kazi teule za riwaya wanakashifu chuki dhidi ya waliougua na kuhimiza upendo pamoja na kuwafurahia waathiriwa kama njia ya kupiga vita unyanyapaa.

Katika jamii zetu, kuna watu ambao wana mtazamo hasi kwa waathiriwa wa ugonjwa wa UKIMWI. Wao huwatenga na kuwabagua wagonjwa wa UKIMWI na matendo kama haya huwaathiri wagonjwa kwa njia hasi. Wagonjwa kama hawa huhisi kuchukiwa na huathirika kisaikolojia kiasi cha kuwafanya wasiishi maisha marefu. Tabia kama hii huendeleza unyanyapaa lakini mtunzi wa riwaya ya *Ua la Faraja* anapendekeza tuupinge unyanyapaa ndipo tuwape wagonjwa muda wa kuishi zaidi. Msanii anapendekeza upendo kama wa Daktari Hans kama njia ambayo pia inaweza kutumika katika kupambana na virusi vya ugonjwa wa UKIMWI. Licha ya upendo katika vituo vya afya na matibabu, jamii kule

nyumbani zinapaswa kuwa katika mstari wa mbele katika kuonyesha upendo kwa maana hapo ndipo mwathirika hukaa kwa muda mrefu.

Katika riwaya ya *Kala Tufaha*, mhusika Fumbwe alipolazwa hospitalini, Daktari Kala alimhudumia vyema kwa kumwonyesha upendo na kumjali sana. Fumbwe alihisi kupendwa na kufarijika mpaka akaufungua moyo wake kwa Daktari Kala. Ni sadfa kuwa Kala alikuwa amekutana na babake na kumhudumia pasipo kujua kuwa yeye ndiye babake. Fumbwe alipolazwa hospitalini baada ya kulemewa na ugonjwa, alipata huduma ya kipekee kutoka kwa Daktari Kala. Kala hakukosa hata siku moja kumpitia mgonjwa wake na kumjulia hali. Alijaribu sana kila siku, awe kazini au akose kuwa kazini kupata wasaa wa kumpitia mgonjwa wake na kumjulia hali. Hata akiwa safarini huwapigia wenzake simu ili kumjulia hali mgonjwa wake.

Mwandishi anatoa wito kwa huduma bora ya kuwajali wagonjwa kutoka kwa madaktari na wauguzi kama njia bora ya kupiga vita unyanyapaa. Tunaonyeshwa namna Fumbwe anavyoshughulikiwa na Daktari Kala na hivyo mwandishi anawataka madaktari wote waige mfano wa daktari huyu kwa kuwashughulikia wagonjwa huku wakiwaonyesha upendo. Kupitia mbinu hii, unyanyapaa utapigwa vita na tutafaulu katika vita vyetu dhidi ya ugonjwa wa UKIMWI. Kama njia ya kuonyesha upendo kwa wagonjwa wao, tunaona Daktari Hans na Kala wakijiweka katika tajriba ya wahusika, wanawazia maisha yao, wanaweka fikra na hisia zao pamoja nao na kuanza kuandika sura mpya ya maisha ambayo msuko wake umetibuliwa na maradhi haya.

Katika riwaya ya *Pendo katika Shari*, mwandishi anaonyesha namna jamaa ya Sulubu inavyomwonyesha upendo wakati ambapo alikuwa amelazwa hospitalini. Licha ya madhila ambayo Sulubu alikuwa ameifanyia aila yake, wakati wanapotambua kwamba anaugua ugonjwa wa UKIMWI, wanamshughulikia kwa upendo na kumpa matumaini. Jamii haikutaka kulipiza kisasi lakini badala yake ikaonyesha upendo mkuu kwa Sulubu alipougua maradhi ya UKIMWI.

Kwa mshangao wa Sulubu, watoto na mke wake walimpa moyo na kumfariji. Watoto walimtembelea Sulubu hospitalini na wakamueleza kuwa wanampenda. Walimueleza kuwa walifahamu alikuwa anaugua ugonjwa wa UKIMWI lakini walimhakikishia kuwa akiishi maisha mazuri na kula vizuri hataweza kuteseka. Sulubu hakutarajia haya akikumbuka mateso ambayo alikuwa ameipatia jamii yake. Mwandishi anatusihi tusahau tofauti zetu na kuwashughulikia wagonjwa vyema na kwa njia hii tutawapa matumaini ya kukabiliana na ugonjwa wa UKIMWI kwa ujasiri mkuu. Sulubu alihisi upendo wa familia yake licha ya maovu yote aliyokuwa amewafanyia.

Mwandishi wa hadithi ya "Tahadhari Bandia" anapendekeza kwamba njia ambayo inaweza kutumika kukabiliana na ugonjwa wa UKIMWI ni kupinga

unyanyapaa. Kwa mujibu wa hadithi hii, unyanyapaa unasababisha jamii kuwatenga na kuwadhulumu waathiriwa wa UKIMWI. Hali hii huwaathiri wagonjwa wengi kisaikolojia na hata kusababisha wengi wao kupoteza maisha yao mapema sana. Asasi mbalimbali za jamii kama vyuo vya mafunzo, mashirika ya serikali na yasiyo ya serikali yanapaswa kuwakubali wagonjwa wa UKIMWI kama wagonjwa wengine na kuepuka kuwatenga. Iwapo wagonjwa wa UKIMWI watachukuliwa kama watu wa kawaida pasipo kuwabagua, wataendelea kuishi kwa muda mrefu na kutekeleza majukumu mbalimbali kama raia wengine. Hili litawapa matumaini ya kuendelea kuishi. Licha ya kupinga unyanyapaa, elimu na mafunzo kuhusu UKIMWI ni muhimu katika kukabiliana na ugonjwa wa UKIMWI. Sehemu inayofuata inashughulikia elimu na mafunzo kama njia ya kupambana na UKIMWI.

Kutoa Elimu na Mafunzo

Njia nyingine ambayo inaweza kutumika katika kukabiliana na ugonjwa wa UKIMWI ni jamii kuhakikisha kwamba vijana wanapata elimu na mafunzo ya kijinsia kuhusu ugonjwa wa UKIMWI. Baadhi ya wazazi hawachukui jukumu la kuwapa watoto wao mafunzo. Baadhi yao husingizia dini na mila kuwa kizuizi kwao. Katika tamthilia ya *Kilio Chetu*, mwandishi anaonyesha athari ya kukosa elimu. Anaonyesha namna ambavyo vijana wanaangamia kwa kukosa maelezo na ufahamu kuhusu masuala yanayowaelekeza kujiingiza kwa uasherati unaowaletea mauti.

Mtunzi anaeleza, "*Basi watoto wakaendelea kudhoofika kwa kukosa elimu ya jinsia, Dubwana lile likaendelea kuwadhuru, wakateketea. Vifo vikawazoa… Vikawazoa…vikawazoa.*" (Kilio Chetu, uk. 3). Mwandishi anasema kuwa, dubwana ambalo ni ugonjwa wa UKIMWI limeendelea kudhuru na kuangamiza maisha yao. Inabainishwa kuwa vifo vingi sana vimetokea miongoni mwa vijana kwa sababu ya ukosefu wa elimu kuhusu UKIMWI. Mwandishi anapendekeza kwamba njia bora ya kukabiliana na ugonjwa wa UKIMWI ni kwa vijana kupewa elimu ya familia, ikiwemo ya jinsia. Watoto wanapaswa kuelezwa wazi kuhusu masuala ya mapenzi, ngono na hatima yake. Elimu inayopendekezwa inalenga kuwaonyesha vijana na watoto madhara ya kufanya ngono kabla ya ndoa.

Mwandishi wa tamthilia ya *Giza* anatueleza kuwa wanaohusika na hasa viongozi serikalini hawajatoa elimu na mafunzo ya kutosha kuhusu UKIMWI. Ni jukumu la viongozi walio mamlakani kuhakikisha kuwa wanayashughulikia maslahi ya raia wao. Katika jamii inayorejelewa inaonekana kwamba viongozi wamezembea kazini badala ya kuwajibika. Mtunzi anawakashifu viongozi serikalini kwa kutowajibika kuhusu uhamasishaji wa jamii dhidi ya UKIMWI. Katika tamthilia ya **Giza**, mtunzi analalama kuwa, " *madawa na huduma kuhusu UKIMWI zinaishia katika sehemu za mijini. Wanachojua ni kula pesa nakuimba maredioni na majukwaani juu ya kondomu.*" (Giza, Uk. 18). Serikali imewasahau

watu wa sehemu za vijijini kwa kukosa kuwapa madawa na elimu kuhusu ugonjwa wa UKIMWI. Vingozi wanaohusika wanasahau kuwa katika sehemu za mashambani kuna watu wengi sana ambao wanakosa elimu na ufahamu kuhusu ugonjwa wa UKIMWI.

Kuzingatia Maadili ya Jamii

Maadili ni tabia au mwenendo bora unaokubalika kuzingatiwa na jamii husika. Mwandishi wa tamthilia ya *Giza* anatueleza kwamba njia bora ya kukabiliana na ugonjwa wa UKIMWI ni kuzingatia maadili mema katika jamii. Vijana wa Vyuo Vikuu wanapaswa kujiepusha na tabia ya kujihusisha na mapenzi kiholela ili waepuke kuupata ugonjwa wa UKIMWI. Vijana wengi katika tamthilia ya *Giza* wamesawiriwa kuwa na wapenzi wengi na jambo hili linahatarisha maisha yao. Uwezekano wa kuupata ugonjwa wa UKIMWI uko juu sana iwapo mhusika atafanya ngono na watu wengi. Aidha, mwandishi anatueleza kwamba, kama mtu amepatwa na ugonjwa wa UKIMWI, si vyema kuusambaza kimakusudi kwa wengine.

Msanii anatuonyesha namna ambavyo mhusika Mona amejiingiza katika kusambaza ugonjwa wa UKIMWI kwa kufanya mapenzi na yeyote aliyekuwa tayari. Mona hayazingatii maadili. Mtunzi anasema, "*Mbona nishanasa wengi wanajigonga tu. Siachi vitu, mbona mimi pia hawakunihurumia?*" (Giza, uk. 29-30). Mona anadai kufanya hivyo kwa maana anasema kuwa yeye pia hakuhurumiwa ndipo akaupata ugonjwa wa UKIMWI. Kutokana na dondoo lililo hapo juu, tunaona kwamba tabia ya Mona ni ya kulipiza kisasi. Mona ameamua kuwa hawezi kuangamia peke yake. Tabia ya mhusika huyu inakiuka maadili ya jamii.

Mwandishi wa hadithi fupi ya "tahadhari bandia" anatoa pendekezo lingine la kupambana na ugonjwa wa UKIMWI. Katika hadithi hii, msanii anatueleza kuwa sheria za kitaaluma hazikuruhusu kuyatangaza matokeo ya uchunguzi wa mara ya kwanza kabla ya kuyadhihirisha na kuyathibitisha. Baadhi ya madaktari katika hadithi hii wanayatangaza matokeo kwa mgonjwa kabla ya kuthibitishwa. Matokeo kama haya yanaweza kudhuru maisha ya mtu kisaikolojia. Mhusika Wakesho aliathirika vibaya sana mpaka akaanza kutengwa na jamii kwa kutuhumiwa kuwa na virusi vya UKIMWI. Uchunguzi zaidi ulipofanywa, ilitokea kwamba Wakesho hakuwa na virusi vya UKIMWI.

Mtunzi anapendekeza kwamba wauguzi na madaktari wanapaswa kumakinika katika utekelezaji wa majukumu yao. Wafanyakazi hawa ni wa umuhimu mkubwa katika maisha ya wagonjwa. Kauli zao na matendo yao yanaweza kuyaponya ama kuyaangamiza maisha ya wagonjwa. Mwandishi anapendekeza kuwa wafanyakazi sharti wafuate sheria na maadili ya kazi hasa kwa kutoa matokeo ya uhakika kuhusu ugonjwa wa UKIMWI. Aidha, namna

ambavyo matokeo yanatangazwa inaweza kumpatia mwathiriwa matumaini ya kuishi ama kumgongea msumari wa mwisho juu ya jeneza lake.

Hitimisho

Kazi hii imejadili kwa kina namna ambavyo maandishi teule ya fasihi andishi yametumika katika kukabiliana na ugonjwa wa UKIMWI. Baadhi ya njia zilizopendekezwa kupambana na UKIMWI ni pamoja na kuepukana na uasherati, kupinga unyanyapaa, kuzingatia maadili katika jamii na kuwa waaminifu katika maisha ya ndoa miongoni mwa zingine. Kufikia sasa, wataalamu wa tiba hawajafanikiwa kupata dawa inayoweza kutibu ugonjwa wa UKIMWI. Wasomi na watafiti wanapaswa kuchukua jukumu la kuwasilisha ujumbe ulio kwenye maandishi mbalimbali ya fasihi katika warsha na makongamano ili jamii ifahamishwe kuwa, licha ya huduma za kimatibabu, kuna njia mbadala ambazo zaweza kutumika kupambana na ugonjwa wa UKIMWI.

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