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The **FOURTH ISSUE** of **Swahili Forum** will be published in **Summer 1997**. Contributions for this edition should be sent to us before May 31, 1997.

Swahili Forum invites you to submit papers on all aspects of Swahili language, culture and society, as well as book reviews pertaining to these topics. Papers and reviews will be published in Swahili, English, French and German. All papers should be accompanied by an abstract, preferably in one of the other languages of publication.

When submitting your papers please include two copies in print as well as a copy on computer disc (word processor versions and ASCII on IBM-compatible 3.5" disc). With regard to formatting, i.e. footnotes, citations, bibliography, we kindly request that you follow the form outlined in the *Chicago Manual of Style*. Papers will be sent out anonymously to external reviewers.

We look forward to receive your contributions.

The editors of *Swahili Forum*
Rose-Marie Beck, Thomas Geider, Werner Graebner

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SWAHILI CULTURAL CENTRE

P.O. Box 42042

Tel: (0254) 11-222947/314328

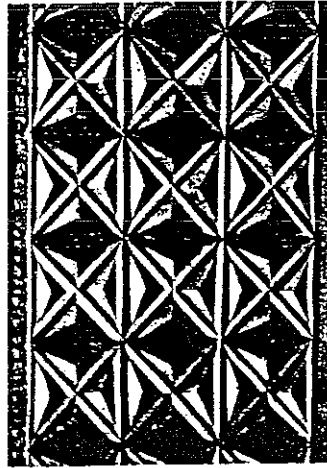
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MOMBASA-KENYA



"CULTURE PRESERVATION AND JOB
CREATION IN THE OLD TOWN OF
MOMBASA"

TRADITIONAL SWAHILI WOOD CARVING COURSE



A 3 WEEKS COURSE IN SWAHILI CARVING
AND CULTURE.

SUMMER COURSE

THE SWAHILIS.....

The legendary Swahili coast in its original setting harboured a string of towns which majority falls on contemporary Kenya and Tanzania. Important towns were Pate, Sii, Manda, Mombasa, Unguja and Kilwa. Recent archaeological discoveries have suggested that the earliest Swahili settlement could have in place by 10th century A.D. History tells us that different sets of people came to the East African coast with the intention of trade while others seeking permanent shelter. Notably are the Arabs and the Persians who played an extra role in changing the lifestyle and the cultures of the local inhabitants. They intermarried with them, introduced Islamic religion. The result was emergence of organized urban settlements and a new race that came to be coined by the Arabs as *swaheli* meaning the people of the coast.

ABOUT THE CENTRE

The Swahili Cultural Centre opened its doors in 1992 through the generous funding of UNDP, ILO and National Museums of Kenya. The sole purpose of the Centre is to revitalize and promote traditional Swahili handicrafts through training.

Since the launching of this project, the Centre has trained young women and men in the following trades: wood carving, traditional embroidery, kofia making, and plaster work decoration.

As part of expanding its activities in the promotion of Swahili handicrafts, the Centre has initiated a Wood Carving Course made simple and interesting to international students.

The Center is located in the Historic Old town of Mombasa, sharing the same plot with the Fort Jesus built in 1593. It is well placed on a spacious, cool and leafy ground facing the old port of Mombasa. Excellent facilities are available such as work shops, lecture rooms, tools and equipments. A perfect home for learning.

SWAHILI CARVING

The Swahili ornament embraces two form of carving styles; geometric and floral carving blended with variable motifs. Both forms of carving, are used to decorate all

kinds of wooden surface ranging from doors, furniture, trays, combs, coconut gritter among others.

According to the recent research conducted on the carving items along the East African coast, it has been established that Swahili carving goes back to the 10th centuries A.D. Wood carving business prospered in the 18-19th centuries A.D. when demand for carved doors steadily rose and later declined due to economic hardships.

However, with the discoveries of new business avenues skills in traditional hand crafts have now turned to be important in boosting the income of the local craftsmen. Through this spirit wood carving has now been fully revitalized.

COURSE PACKAGE

The course is design to cover the following topics and activities:

- Practical instructions on the famous Bajun carving (chip carving).
- Short lectures on the following topics:
 - Background history of Swahili carving and its styles.
 - Wood carving Tools
 - Designing simple carving patterns.
 - Finishes
- Tour of the Historical Old Town of Mombasa and the Fort Jesus Museum to view:
 - Wood carving workshops.
 - 17-19th century made carved doors and balconies on its original setting.

In addition, there will be opportunities to observe carved items and ask questions.

Guest lecture by prominent Swahili Scholar on:

- Culture
- General Ornamentation on the Swahilis.

METHODOLOGY

The course will be highly participatory. Participants will be firstly introduced to carving materials and tools used by the Swahili wood carvers. Each participant will have

an opportunity to practice and prepare two basic patterns on Bajuu style. In the process the participants will be guided on each step in order to achieve presentable carving.

OBJECTIVES

The ultimate purpose of the course is to enhance the process of revitalization and promotion of Swahili arts and crafts. Moreover, a form of cultural exchange program. In line with this, at the end of the course the participant is expect to gain the following:-

- Carve and design basic patterns of traditional *bajuu* (geometric) carving.
- Apply basic carving tools.
- Design simple chip carving patterns.
- Understand historical development of Swahili carving styles.
- Orientation to Swahili culture.

APPLICATION AND INQUIRIES

The Center invites people /students of all nationalities who can communicate in English but not necessarily fluent. Preferable are students in Fine art, Sculpture, Architecture, Wood work and Design. The course should be equal interesting to people/students who are interested in Swahili history and material heritage. The address for all correspondences is:

The Manager
Swahili Cultural Center
P.O. Box 42042
Tel: (0254) 11-222 947/314328
Fax: (0254) 11-227297
MOMBASA, KENYA
EAST AFRICA

NUMBERS

Vacancies are limited to 16 participants.

FACILITIES

The Center has enough facilities for 16 participants. Timber and tools shall be provided by the Center.

TRAVEL AND ACCOMMODATION

Mombasa is a second largest town in Kenya with a major international airport which connects to major cities of the world. The Center does not provide any accommodation. However, there are many Hotels and Guest Houses available at reasonable rates. We advise the Participant to liaise with travel agencies for accommodation. Participants who wish to have home stay can inquire from the below addresses for further information:

JIMMY IRUNGU
P.O. Box 72514
Town Hse, Kaunda street
Tel: (0254) 2-223623 or 337720
NAIROBI, KENYA

or
OMAR MOHAMMED FAMAU
Tavasal Institute
P.O. BOX 248
Tel: (0254) 121-33445
Fax: (0254) 121-33513
LAMU, KENYA

FEES

The cost of the three week course will be \$1350. This includes training materials, hand outs, guest lectures, tour in the old town of Mombasa and fort Jesus Museum. The fees does not include accommodation and insurance.

COURSE DATES

The course is scheduled to take place during the summer season where most colleges and universities will be in holidays. Each year a specific date will be announced. Interested applicants are advised to contact the centre for specific dates.

OTHER INFORMATIONS

Beside the normal short courses the Center does accept applications from people who would wish to be enrolled for a two years full time course in Swahili carving. The semester for this course starts on February each year. Interested people are advised to apply two months in advance before the commencement of the course.

APPLICATION

Name: (Mr/Mrs/Miss) Surname _____
 First _____ Middle _____
 Date of Birth _____
 P.O. Box _____ Town _____
 Nationality _____
 Permanent home address _____
 Physical address _____
 Telephone _____ Fax _____
 Passport No _____
 Status _____
 Occupation _____
 Company/other _____
 If Student state School/college/University _____
 Town _____ state _____
 Country _____
 Course _____
 Signature _____ Date _____
 Other information _____
 Please write write here _____

ALBERT GÉRARD

Afrique plurielle
Études de littérature comparée

Amsterdam/Atlanta, GA 1996. 199 pp.

(Cross/Cultures 21)

ISBN: 90-5183-972-3

Hfl. 60,-/US-\$ 40,-

Les textes rassemblés dans *Afrique plurielle* mettent en relief quelques aspects de la foisonnante diversité littéraire du continent. Commençant par l'Afrique dite "francophone", l'auteur évoque d'abord la littérature bilingue, arabe-français, du Maghreb; il décrit les rapports entre le roman sénégalais contemporain, la tradition locale d'historiographie arabe et les épopées orales en langues vernaculaires; il définit la spécificité littéraire du Zaïre, ancienne colonie belge. Un deuxième groupe d'essais initie le lecteur à des aspects peu connus des littératures anglophones et lusophones, s'attardant en passant à un des premiers maîtres du roman africain, Thomas Mofolo. Les chapitres suivants traitent des problèmes linguistiques que rencontre l'écrivain africain écartelé entre trois modes d'expression: son idiome maternel, qui n'existe souvent que dans l'oralité, la langue européenne de l'ancien colonisateur, encore inaccessible à la majorité de son peuple, et le parler créole qui est en train de se développer dans les centres urbains. S'inspirant enfin de son expérience personnelle, Albert Gérard définit une méthode pour l'historiographie littéraire d'un continent dont presque chaque état est lui-même une entité complexe: polyethnique et plurilingue.



USA/Canada: Editions Rodopi B.V., 2015 South Park Place, Atlanta, GA 30339, Tel (770) 933-0027, Call toll-free (U.S. only) 1-800-225-3998, Fax (770) 933-9644, E-mail: F.van.der.Zee@rodopi.nl

All Other Countries: Editions Rodopi B.V., Keizersgracht 302-304, 1016 EX Amsterdam, The Netherlands. Tel ++ 31 (0)20-622-75-07, Fax ++ 31 (0)20-638-09-48, E-mail: F.van.der.Zee@rodopi.nl

DEFINING NEW IDIOMS AND ALTERNATIVE FORMS OF EXPRESSION

Ed. by Eckhard Breiting



Asnel Papers 1
Amsterdam/Atlanta, GA 1996 XXVI, 282 pp
(Cross/Cultures 23)

ISBN: 90-420-0021-X Bound Hfl 150,-/US-\$ 100.-
ISBN: 90-420-0013-9 Paper Hfl. 45,-/US-\$ 30,-

This first volume of ASNEL Papers gathers together a broad range of reflections on, and presentations of, the social and expressive underpinnings of post-colonial literary cultures, concentrating on aspects of orality, social structure and hybridity, the role of women in cultural production, performative and media representations (theatre, film, advertising) and their institutional forms, and the linguistic basis of literature (including questions of multilingualism, pidgins and creoles, and translation). Some of the present studies adopt a diachronic approach, as in essays devoted to European colonial influences on African literatures, the populist colonial roots of Australian drama, and the intersection of exogenous and autochthonous languages in the cultural development and identity formation of Cameroon, Tanzania and the Swahili-speaking regions of Africa. Broadly synchronic perspectives (which nevertheless take cognizance of developmental determinants) range over dominant genres — poetry, short fiction and the novel, children's literature, theatre, film — and cover indigene literatures (Australian Aboriginal, Maori, First Nations) and regional creativity in West, East and South Africa, the Caribbean, India and the South-East Asian diaspora, and the settler colonies of Canada, Australia and New Zealand. Authors treated within broader frameworks include Chinua Achebe, 'Biyi Bandele-Thomas, Bole Butake, Shashi Deshpande, Louis Esson, Lorna Goodison, Patricia Grace, Bland Holt, Keri Hulme, Witi Ihimaera, Kazuo Ishiguro, Rita Kleinhart, Hanif Kureishi, Werewere Liking, Timothy Mo, V S. Naipaul, Salman Rushdie, and Ruby Slipperjack. There are self-testimonies from the writers Geoff Goodfellow, Darrellyn Gunzburg and Don Mattera, poems by David Dabydeen, Geoff Goodfellow and Olive Senior. Of particular value to this collection are the perspectives offered by African, Caribbean and Eastern European contributors.

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AFRIKA '97 IM TASCHENFORMAT

Frauen, Fahrradfahrer, Ökos, Friedensfreunde, Jazzliebhaber, Behinderte - alle, alle haben ihren auf besondere Bedürfnisse, Interessen und Identifikationen zugeschnittenen Taschenkalender 1997. Hier ist der Kalender für Afrika-Fans und solche, die es vielleicht werden, wenn man ihnen diesen Kalender schenkt:

afrika '97 Taschenkalender

Hg. von Roland Apsel & Volkhard Brandes
Brandes & Apsel Verlag
256 S., zahlreiche Fotos, DM 14,80

Der Kalender enthält - natürlich - ein Kalendarium (für das ich mir ein Bändchen oder sonst eine Orientierungshilfe gewünscht hätte); dort sind, wie es sich für so einen "thematischen" Kalender gehört, entsprechende Jahrestage vermerkt (z. B. 3. 8. 1960: Niger wird unabhängig; 10. 11. 1995: Hinrichtung Ken Saro-Wiwas). Auszüge aus Zeitungsmeldungen durchziehen das Kalendarium, und zwischendurch und hintendran gibt es jede Menge kurzer Texte: Über den deutschen Karneval in Namibia, über das Filmfestival in Ouagadougou, die Buchmesse in Harare, über Musik, Kunst, Literatur, Küche, über Religion, Politik, Ökologie und Soziales. Dazwischen Kurzgeschichten, Gedichte und Märchen. Prominente Autoren sind mit Auszügen aus ihren Werken vertreten: Wole Soyinka, Ken Saro-Wiwa, Tahar Ben Jelloun, Mumia Abu-Jamal, Nasrin Siege, May Ayim und andere; die Beiträge von weniger prominenten sind ebenso lesenswert. Geographisch ist so ziemlich das gesamte Afrika vertreten, vom Maghreb bis Südafrika.

Des Weiteren finden sich Buchempfehlungen (sympathischerweise keineswegs nur von Titeln aus dem Brandes & Apsel Verlag), eine Liste potentiell nützlicher Adressen und noch so einiges Kalendertypisches.

Da man/frau sowieso einen Taschenkalender braucht - warum nicht diesen?

Ulrike Claudi

