

gists. This article draws on the reading of Kuper's work and published interviews, and also on the author's memory of their conversations (Kuper was a PhD supervisor of Niehaus and his colleague at Brunel University).

All these chapters can be read as attempts to answer a set of related questions that have been at the heart of social anthropology: What is society? What is culture? What is anthropology itself? The blurred relationships between anthropologists' ethnographic research and the lived social worlds in which these originate are a fundamental problem in this volume. The articles problematize "normal" conditions of society, culture, and anthropology by showing how anthropological ideas, research, and lives are rooted in public life. Every chapter offers fresh insights into a key area of critical anthropology. Undoubtedly, the volume is very well organized, thoroughly substantiated, and interestingly written. I believe that the reviewed collection of articles is a distinguished, very useful, and sometimes provocative reading for all scholars concerned with a critical approach to social science and especially to social anthropology.

"Culture Wars" – published in association with the European Association of Social Anthropologists as the 12th volume of its series – is dedicated to Adam Kuper.

Waldemar Kuligowski

Knappert, Jan, and Leo van Kessel: Dictionary of Literary Swahili. Rd. by Frans Wijsen and Harrie Tulleman. Lewiston: The Edwin Mellen Press, 2010. 680 pp. ISBN 978-0-7734-3768-5. Price: \$ 159.95

The "Dictionary of Literary Swahili" (hereafter DLS) is a unique Swahili–English dictionary of lexical items from Swahili's epic poetry, Islamic literature, town chronicles, traditional songs, interviews, and other sources. The dictionary took over forty years to compile and follows a tradition of Swahili dictionaries published since Reverend Ludwig Krapf's "A Dictionary of Suahili Language" of 1882. Subsequent dictionaries by Europeans missionaries and scholars in colonial East Africa played a significant role in the codification and eventual standardization of the Swahili in 1932. The Fredrick Johnson – Arthur Cornwalis Madan's dictionaries, in particular, remained the most authoritative references for standard Swahili (hereafter SS) prior to the post-independence surge in Swahili lexicography. Responding to the language's growth and recognition across the world, individuals and institutions compiled dictionaries that introduced Swahili to new linguistic and technological frontiers. The Institute of Kiswahili Research (Taasisi ya Uchunguzi wa Kiswahili), in particular, remains in the vanguard of compiling authoritative SS and subject-specific dictionaries including "Kamusi ya Kiswahili Sanifu" (1981), "Kamusi ya Kiswahili-Kiingereza" (2001), and "Kamusi ya Isimu," among others.

DLS deviates from conventional Swahili dictionaries, and yet enriches Swahili lexicography in two significant ways. First, no other dictionary, to the best of my knowledge, focuses on literary Swahili while drawing liberally on the language's rich creative tradition. Secondly, the

dictionary enhances the understanding of written and oral Swahili literature, particularly traditional poetry and pre-20th-century manuscripts. Absent such a dictionary, the creative tradition of that period will still be inaccessible to those without the requisite sophistication in Swahili's literary practice.

That DLS is intended to "enable the student of Islamic and other literary works of the Kenya coast, to read that specialized language," accounts for the generous sprinkle of dialectal variants, slang, poetic forms, and other expressions of literary Swahili. A closer look into the compilation of DLS might help situate the dictionary in the broader context of Swahili lexicography.

DLS is the result of over forty years of literary research and collection of vocabularies from manuscripts, life performances, interviews, songs, and sources by two renowned Swahili scholars: Jan Knappert (1927–2005) and Leo van Kessel (1931–2003). Elsewhere, Knappert acknowledges verse and prose produced between Barawa and Mozambique (Swahili-speaking region) for over two centuries, as an "inexhaustible hunting ground for the collectors of rare grammatical forms and lexical items." Thus, from 1954, Knappert collected such rare words and phrases that formed the nucleus and title of this dictionary. His research culminated in the publication of well-known texts that include "Swahili Islamic Poetry" (1971), "Four Centuries of Swahili Verse" (1982), and "Grammar of Literary Swahili" (1999).

Van Kessel, a Holy Ghost missionary, seminary professor in Tanzania, and author of several religious texts is known for his contributions to the field of Swahili poetry. Notably, with the help of Knappert and John Allen, he reconstructed and transcribed a 4,584-stanza epic poem: "Utenzi wa Rasi 'I Ghuli." In 1988, Van Kessel joined hands with Knappert hoping to complete this dictionary. However, the completion and subsequent posthumous publication of the task fell in the hands of two editors: Frans Wijsen and Harrie Tullimans.

DLS includes a foreword by Maarten Mous, a guide on how to use the dictionary, 676 pages of Swahili–English entries, and thumbnail sketches of the editors. Mous' foreword is insightful, reflective, and does not hesitate to point out some fundamental shortcomings that a reader will encounter while using this dictionary. The introduction includes notes on the entries, punctuation, abbreviations and symbols, plus additional organizational conventions. Ironically, the authors disparage the dictionary of standard Swahili ("Kamusi ya Kiswahili Sanifu"; hereafter KKS) for unspecified errors, yet their introduction is replete with grammatical, typographical, and stylistic errors. The editors ought to have caught and rectified such obvious errors before publication.

DLS contains common Swahili words that can be found in KKS. However, a significant number of entries are hardly found, to the best of my knowledge, in any extant Swahili dictionary. Entries are arranged alphabetically each consisting of a headword, English definitions, and essential information such as parts of speech, noun classes, and usage. The headword is denoted in bold font, grammatical information in square brackets, examples in

italics, while synonyms are presented as separate entries with superscripted numbers indicating distinct meaning.

Scholars and students of Swahili literature and linguistics will find this dictionary a valuable treasure of data and information. Browsing through the text reveals unique entries derived from dialects, slang, poetic language, Arabic and English coinages, as well as archaic Swahili forms. Several examples will offer a glimpse of the scope of literary Swahili represented in this dictionary. Lexicon from northern (Kiamu, Kisiu, Kigunya) and southern (Kimvita) Swahili dialects is evident throughout the dictionary. For instance, northern dialects generally realizes SS “j” as “y” resulting in entries such as *yani* for *jani*, leaf; *yembe* for *jembe*, hoe; and *yiwe* for *jiwe*, stone. Kimvita dialect, on the other hand, realizes SS “j” as a voiced dental stop “d” after “n”, while “ch” is realized as voiceless dental stop “t”. As a result, dialectal variants such as *ndaa* for *njaa*, hunger; *ndoo* for *njoo*, come; *-tukua* for *-chukua*, take; *tungu* for *chungu*, bitter; are abundant in the dictionary. Further evidence of entries from regional dialects of Swahili are discernible lexical variants such as northern *jepa* for *iba*, steal; *taba* for *igiza*, imitate; *ishe* for *baba*, father; and *inya* for *mama*, mother.

Additionally, DLS offers a window into archaic grammatical forms and vocabulary such as suffixes denoting the past perfect tense *-ile* (*pasile*, he passed; *shishile*, have taken hold of); *-ma-* or *maa* (*kima*, finish, end); plus the continuative *-nga* suffix (*eonga*, swing to and fro). Less commonly known Bantu and Arabic numerals such as *-mwe*, one; *-ine*, four; and *zikwimia*, one million; *arobatashara*, fourteen, are also included.

DLS users will find many uncommon words used in literary Swahili that bear familiar meaning: *mwekawatu*, employer; *dvufoa*, saliva; *asfari*, yellow; *ahii*, my brother; *domgopachi*, mortar, *Mrata*, Kikuyu person; *Mlanjiri*, Somali, *magabachoro*, bourgeoisie; *mvyazi*, parent, to name several. Further, many words derived from Arabic and English clearly indicate the dictionary straddles the classical and modern periods of Swahili literature. Admittedly, texts with abundant Arabic derivations are plentiful considering Swahili’s literary history and influences. However, the case of overly liberal inclusion of English coinages for common Swahili words is intriguing. Consider for instance, *-sinilafu*, don’t laugh at me; *-rilivu*, relieve; *-rikomendiwa*, to be recommended; *eapoti*, airport; *andawea*, underwear, *alikhoholia*, alcohol, etc.

Regarding some very unusual entries, DLS user should appreciate the complexities of traditional Swahili poetry that demand an adherence to a stringent rhyming scheme. Simply put, a poet is at liberty to lengthen or truncate words, and even to alter the word-final syllables in order to achieve the intended prosody and rhyme scheme. One can, therefore, rightly assume that the many unusual entries such as *Munga* for *Mungu*, God; *Tuma* for *mtume*, Prophet Mohammed; *mfisha* for *Mfichaji*, one who habitually conceals; *ndu* for *ndugu*, brother; are products of such creative enterprise.

Despite the guidance offered in the introduction noting that “less correct word forms with the same meaning,” are denoted by the word “also” at the end of the entry,

users will find entries such as *hasibu/hesabu*; *mbawaa/mbawara*; *hawaa/hawara*, and others confusing given that are considered both correct and “less correct.” Likewise, users will find the numerous cases of words with alternate spellings somewhat disconcerting: *ilhali/ilihali/hali*; *baada/baadahu/Baadu*, afterwards; *elfu/elfia/elefu*, a thousand.

Finally, in addition to the various shortcomings noted above, a subtitle would help add clarity to a title that may be considered, and rightfully so, ambitious and open to conjecture. Moreover, a definition of the broadly encompassing term “literary Swahili,” plus a listing of sources of words would have enhanced the value to this book. Knappert’s extensive sources and collection of Swahili literature should have been the first place, for the editors, to dig for such information. A revision of errors and inconsistencies noted above warrant serious consideration. Regrettably, the dictionary may be out of reach to most users in Eastern Africa on account of its hefty price. However, a digital version of the dictionary, if considered, might mitigate that concern.

The shortcomings notwithstanding, DLS is a very valuable addition to Swahili language, literature, and linguistics. It reinforces a growing body of research that seeks to transcend those curricular boundaries that delimit Swahili studies to the standardization process and developments thereafter. DLS boldly acknowledges the ingenuity and agency of nonstandard varieties in shaping the growth of Swahili language and literature. In so doing, Knappert and Van Kessel make an essential part of Swahili’s literary history accessible to a much broader audience.

Mungai Mutonya

Knoll, Arthur J., and Hermann J. Hiery (eds.): *The German Colonial Experience. Select Documents on German Rule in Africa, China, and the Pacific 1884–1914*. Lanham: University Press of America, 2010. 544 pp. ISBN 978-0-7618-3900-2. Price: £ 37.95

This work deals with the era of German colonialism. Knoll is a retired professor of history at the University of the South in the United States and Hiery is professor of modern history at the German University of Bayreuth. The book consists of 522 documents from various sources worldwide, many of which have been translated into English, and which describe German imperialism from a variety of standpoints. The introduction includes a brief overview of the research done in this field, and is followed by 17 chapters dealing with precolonial history, the acquisition of the colonies, charter companies, the colonial military and police, administration, biographies, law, labor, economy, infrastructure, the sciences, ecology, religion, education, self-government, the role of women, and race relations. Three additional document sections provide a view of the colonized, give brief reactions by the indigenous peoples to colonial hegemony and give academic assessments of German colonialism. The documents are grouped geographically into the following categories: western Africa (Togo and Cameroon), Southwest Africa, Eastern Africa, the Pacific (New Guinea, Micronesia, Sa-