

And when Chinua Achebe, in the series of essays collected in *Morning Yet on Creation Day*, calls openly and directly for an end to 'colonialist criticism' (1975: 3-18) and for asserting the link between language and truth (37), and for respecting the language which writers actually use (50), he, too, calls attention to the relation between the writer's medium and the writer's world. He reiterated the Commonwealth literary challenge in 1964 when he enunciated clearly his feeling that 'the English language will be able to carry the weight of [his] African experience. But it will have to be a new English, still in full communion with its ancestral home but altered to suit its new African surroundings' (62). What the anonymous Canadian writer in the *Dominion Annual Register* wrote in 1881 – that a new literature 'may borrow the literary forms of the authorcraft of the Old World, but its themes must be those of the New' (Morgan 1882: 282) only went halfway. There are a good many abstract themes one would expect to find straddling international borders, but colonial form will always stand in the way of what, from our various Commonwealth vantage points, we consider creative expression.

Nation Language

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THE CARIBBEAN is a set of islands stretching out . . . on an arc of some two thousand miles from Florida through the Atlantic to the South American coast, and they were originally inhabited by Amerindian people: Taino, Siboney, Carib, Arawak. In 1492 Columbus 'discovered' (as it is said) the Caribbean, and with that discovery came the intrusion of European culture and peoples and a fragmentation of the original Amerindian culture. We had Europe 'nationalizing' itself into Spanish, French, English and Dutch so that people had to start speaking (and thinking) four metropolitan languages rather than possibly a single native language. Then with the destruction of the Amerindians, which took place within 30 years of Columbus' discovery (one million dead a year) it was necessary for the Europeans to import new labour bodies into the area. And the most convenient form of labour was the labour on the edge of the *slave* trade winds, the labour on the edge of the hurricane, the labour on the edge of Africa. And so Ashanti, Congo, Yoruba, all that mighty coast of western Africa was imported into the Caribbean. And we had the arrival in our area of a new language structure. It consisted of many languages but basically they had a common semantic and stylistic form. What these languages had to do, however, was to submerge themselves, because officially the conquering peoples – the Spaniards, the English, the French, and the Dutch – insisted that the language of public discourse and conversation, of obedience, command and conception should be English, French, Spanish or Dutch. They did not wish to hear people speaking Ashanti or any of the Congolese languages. So there was a submergence of this imported language. Its status became one of inferiority. Similarly, its speakers were slaves. They were conceived of as inferiors – non-human, in fact. But this very submergence served an interesting intercultural purpose, because although people continued to speak English as it was spoken in Elizabethan

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times and on through the Romantic and Victorian ages, that English was, nonetheless, still being influenced by the underground language, the submerged language that the slaves had brought. And that underground language was itself constantly transforming itself into new forms. It was moving from a purely African form to a form which was African but which was adapted to the new environment and adapted to the cultural imperative of the European languages. And it was influencing the way in which the English, French, Dutch, and Spaniards spoke their own language. So there was a very complex process taking place, which is now beginning to surface in our literature.

Now, as in South Africa (and any area of cultural imperialism for that matter), the educational system of the Caribbean did not recognize the presence of these various languages. What our educational system did was to recognize and maintain the language of the conquistador, the language of the planter, the language of the official, the language of the anglican preacher. It insisted that not only would English be spoken in the anglophone Caribbean, but that the educational system would carry the contours of an English heritage. Hence . . . Shakespeare, George Eliot, Jane Austen – British literature and literary forms, the models which had very little to do, really, with the environment and the reality of non-Europe – were dominant in the Caribbean educational system. It was a very surprising situation. People were forced to learn things which had no relevance to themselves. Paradoxically, in the Caribbean (as in many other 'cultural disaster' areas), the people educated in this system came to know more, even today, about English kings and queens than they do about our own national heroes, our own slave rebels, the people who helped to build and to destroy our society. We are more excited by their literary models, by the concept of, say, Sherwood Forest and Robin Hood than we are by Nanny of the Maroons, a name some of us didn't even know until a few years ago.¹ And in terms of what we write, our perceptual models, we are more conscious (in terms of sensibility) of the falling of snow, for instance – the models are all there for the falling of the snow – than of the force of the hurricanes which take place every year. In other words, we haven't got the syllables, the syllabic intelligence, to describe the hurricane, which is our own experience, whereas we can describe the imported alien experience of the snowfall. It is that kind of situation that we are in.

The day the first snow fell I floated to my birth of feathers falling by
my window; touched earth and melted, touched again and left a little
touch of light and everywhere we touched till earth was white.

(Brathwaite 1975: 7)

This is why there were (are?) Caribbean children who, instead of writing in their 'creole' essays 'the snow was falling on the playing fields of Shropshire' (which is what our children literally were writing until a few years ago, below drawings they made of white snowfields and the corn-haired people

who inhabited such a landscape), wrote 'the snow was falling on the canefields' trying to have both cultures at the same time.

What is even more important, as we develop this business of emergent language in the Caribbean, is the actual rhythm and the syllables, the very software, in a way, of the language. What English has given us as a model for poetry, and to a lesser extent prose (but poetry is the basic tool here), is the pentameter. . . .

It is *nation language* in the Caribbean that, in fact, largely ignores the pentameter. Nation language is the language which is influenced very strongly by the African model, the African aspect of our New World/Caribbean heritage. English it may be in terms of some of its lexical features. But in its contours, its rhythm and timbre, its sound explosions, it is not English, even though the words, as you hear them, might be English to a greater or lesser degree. And this brings us back to the question . . . can English be a revolutionary language? And the lovely answer that came back was: *it is not English that is the agent. It is not language, but people, who make revolutions.*

I think, however, that language does really have a role to play here – certainly in the Caribbean. But it is an English which is not the standard, imported, educated English, but that of the submerged, surrealist experience and sensibility, which has always been there and which is now increasingly coming to the surface and influencing the perception of contemporary Caribbean people. It is what I call, as I say, *nation language*. I use the term in contrast to *dialect*. The word 'dialect' has been bandied about for a long time, and it carries very pejorative overtones. Dialect is thought of as 'bad English'. Dialect is 'inferior English'. Dialect is the language used when you want to make fun of someone. Caricature speaks in dialect. Dialect has a long history coming from the plantation where people's dignity is distorted through their language and the descriptions which the dialect gave to them. Nation language, on the other hand, is the submerged area of that dialect which is much more closely allied to the African aspect of experience in the Caribbean. It may be in English: but often it is in an English which is like a howl, or a shout or a machine-gun or the wind or a wave. It is also like the blues. And sometimes it is English and African at the same time. I am going to give you some examples. But I should tell you that the reason I have to talk so much is that there has been very little written on this subject. I bring to you the notion of nation language but I can refer you to very little literature, to very few resources. I cannot refer you to what you call an 'Establishment'

Now I'd like to describe for you some of the characteristics of our nation language. First of all, it is from, as I've said, an oral tradition. The poetry, the culture itself, exists not in a dictionary but in the tradition of the spoken word. It is based as much on sound as it is on song. That is to say, the noise that it makes is part of the meaning, and if you ignore the noise (or what you would think of as noise, shall I say) then you lose part

of the meaning. When it is written, you lose the sound or the noise, and therefore you lose part of the meaning. . . .

In order to break down the pentameter, we discovered an ancient form which was always there, the calypso. This is a form that I think nearly everyone knows about. It does not employ the iambic pentameter [IP]. It employs dactyls. It therefore mandates the use of the tongue in a certain way, the use of sound in a certain way. It is a model that we are moving naturally towards now. Compare

(IP) To be or not to be, that is the question

(Kaiso) The stone had skidded arc'd and bloomed into islands
Cuba San Domingo

Jamaica Puerto Rico (Brathwaite 1967: 48)

But not only is there a difference in syllabic or stress pattern, there is an important difference in shape of intonation. In the Shakespeare (IP above), the voice travels in a single forward plane towards the horizon of its end. In the *kaiso*, after the skimming movement of the first line, we have a distinct variation. The voice dips and deepens to describe an intervallic pattern. And then there are more ritual forms like *kumina*, like *shango*, the religious forms, which I won't have time to go into here, but which begin to disclose the complexity that is possible with nation language.

The other thing about nation language is that it is part of what may be called total expression. . . . Reading is an isolated, individualistic expression. The oral tradition on the other hand demands not only the griot but the audience to complete the community: the noise and sounds that the maker makes are responded to by the audience and are returned to him. Hence we have the creation of a continuum where meaning truly resides. And this total expression comes about because people be in the open air, because people live in conditions of poverty ('unhouselled') because they come from a historical experience where they had to rely on their very breath rather than on paraphernalia like books and museums and machines. They had to depend on immanence, the power within themselves, rather than the technology outside themselves. . . .

The other model that we have and that we have always had in the Caribbean, as I've said before, is the calypso, and we are going to hear now the Mighty Sparrow singing a *kaiso* which came out in the early sixties. It marked, in fact, the first major change in consciousness that we all shared. . . . In 'Dan is the Man in the Van' he says that the education we got from England has really made us idiots because all of those things that we had to read about – Robin Hood, King Alfred and the Cakes, King Arthur and the Knights of the Round Table – all of these things really haven't given us anything but empty words. And he did it in the calypso form. And you could hear the rhyme-scheme of this poem. He is rhyming on 'n's' and 'l's' and he is creating a cluster of syllables and a counterpoint between voice

and orchestra, between individual and community, within the formal notion of 'call and response', which becomes typical of our nation in the revolution.

(Solo) According, to de education you get when you small
You(l) grow up wi(th) true ambition an respec for
one an all
But in my days in school they teach me like a fool
THE THINGS THEY TEACH ME A
SHOULD A BEEN A BLOCK-HEADED
MULE

(Chorus) *Pussy has finish his work long ago*
An now he restin an ting
Solomon Agundy was born on a Munde
DE ASS IN DE LION SKIN.
(Sparrow 1963: 86)

I could bring you a book, The Royal Reader, or the one referred to by Sparrow, Nelson's West Indian Reader by J. O. Cuttridge, that we had to learn at school by heart, which contained phrases like: 'the cow jumped over the moon', 'ding dong bell, pussy in the well', 'Twisty & Twirly were two screws' and so on. I mean, that was our beginning of an understanding of literature. 'Literature' started (startled, really) literally at that level, with that kind of model. It was all we had. The problem of transcending this is what I am talking about now. . . .

Today, we have a very confident movement of nation language. In fact, it is inconceivable that any Caribbean poet writing today is not going to be influenced by this submerged/emerging culture. . . . at last, our poets, today, are recognizing that it is essential that they use the resources which have always been there, but which have been denied to them – and which they have sometimes themselves denied.

NOTE

1 The Maroons were escaped slaves who set up autonomous societies throughout Plantation America. Nanny of the Maroons, an ex-Ashanti Queen Mother, is regarded as one of the greatest of the Jamaica freedom fighters. See Brathwaite, *Wars of Respect* (Kingston 1977).