

*Dedication*

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MS 79  
This book is gratefully dedicated to all those who write in African languages, and to all those who over the years have maintained the dignity of the literature, culture, philosophy, and other treasures carried by African languages.

Ngũgĩ  
wa Thiong'o

*Decolonising the Mind*  
*The Politics*  
*of Language*  
*in African Literature*

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# 1 The Language of African Literature

## I

The language of African literature cannot be discussed meaningfully outside the context of those social forces which have made it both an issue demanding our attention and a problem calling for a resolution.

On the one hand is imperialism in its colonial and neo-colonial phases continuously press-ganging the African hand to the plough to turn the soil over, and putting blinkers on him to make him view the path ahead only as determined for him by the master armed with the bible and the sword. In other words, imperialism continues to control the economy, politics, and cultures of Africa. But on the other, and pitted against it, are the ceaseless struggles of African people to liberate their economy, politics and culture from that Euro-American-based stranglehold to usher a new era of true communal self-regulation and self-determination. It is an ever-continuing struggle to seize back their creative initiative in history through a real control of all the means of communal self-definition in time and space. The choice of language and the use to which language is put is central to a people's definition of themselves in relation to their natural and social environment, indeed in relation to the entire universe. Hence language has always been at the heart of the two contending social forces in the Africa of the twentieth century.

The contention started a hundred years ago when in 1884 the capitalist powers of Europe sat in Berlin and carved an entire continent with a multiplicity of peoples, cultures, and languages into different colonies. It seems it is the fate of Africa to have her destiny always decided around conference tables in the metropolises of the western world: her submergence from self-governing communities into colonies was decided in Berlin; her more recent transition into neo-colonies along the same boundaries was negotiated around the same tables in London, Paris, Brussels and Lisbon. The Berlin-drawn

division under which Africa is still living was obviously economic and political, despite the claims of bible-wielding diplomats, but it was also cultural. Berlin in 1884 saw the division of Africa into the different languages of the European powers. African countries, as colonies and even today as neo-colonies, came to be defined and to define themselves in terms of the languages of Europe: English-speaking, French-speaking or Portuguese-speaking African countries.<sup>1</sup>

Unfortunately writers who should have been mapping paths out of that linguistic encirclement of their continent also came to be defined and to define themselves in terms of the languages of imperialist imposition. Even at their most radical and pro-African position in their sentiments and articulation of problems they still took it as axiomatic that the renaissance of African cultures lay in the languages of Europe. I should know!

## II

In 1962 I was invited to that historic meeting of African writers at Makerere University College, Kampala, Uganda. The list of participants contained most of the names which have now become the subject of scholarly dissertations in universities all over the world. The title? 'A Conference of African Writers of English Expression'.<sup>2</sup>

I was then a student of *English* at Makerere, an overseas college of the University of London. The main attraction for me was the certain possibility of meeting Chinua Achebe. I had with me a rough typescript of a novel in progress, *Weep Not, Child*, and I wanted him to read it. In the previous year, 1961, I had completed *The River Between*, my first-ever attempt at a novel, and entered it for a writing competition organised by the East African Literature Bureau. I was keeping in step with the tradition of Peter Abrahams with his output of novels and autobiographies from *Path of Thunder* to *Tell Freedom* and followed by Chinua Achebe with his publication of *Things Fall Apart* in 1959. Or there were their counterparts in French colonies, the generation of Sédar Senghor and David Diop included in the 1947/48 Paris edition of *Anthologie de la nouvelle poésie nègre et malgache de langue française*. They all wrote in European languages as was the case with all the participants in that momentous encounter on Makerere hill in Kampala in 1962.

The title, 'A Conference of African Writers of English Expression', automatically excluded those who wrote in African languages. Now on looking back from the self-questioning heights of 1986, I can see this contained absurd anomalies. I, a student, could qualify for the meeting on the basis of only two published short stories, 'The Fig Tree (Mügumo)' in a student journal, *Penpoint*, and 'The Return' in a new journal, *Transition*. But neither Shaban Robert, then the greatest living East African poet with several works of poetry and prose to his credit in Kiswahili, nor Chief Fagunwa, the great Nigerian writer with several published titles in Yoruba, could possibly qualify.

The discussions on the novel, the short story, poetry, and drama were based on extracts from works in English and hence they excluded the main body of work in Swahili, Zulu, Yoruba, Arabic, Amharic and other African languages. Yet, despite this exclusion of writers and literature in African languages, no sooner were the introductory preliminaries over than this Conference of 'African Writers of English Expression' sat down to the first item on the agenda: 'What is African Literature?'

The debate which followed was animated: Was it literature about Africa or about the African experience? Was it literature written by Africans? What about a non-African who wrote about Africa: did his work qualify as African literature? What if an African set his work in Greenland: did that qualify as African literature? Or were African languages the criteria? OK: what about Arabic, was it not foreign to Africa? What about French and English, which had become African languages? What if an European wrote about Europe in an African language? If . . . if . . . if . . . this or that, except the issue: the domination of our languages and cultures by those of imperialist Europe: in any case there was no Fagunwa or Shaban Robert or any writer in African languages to bring the conference down from the realms of evasive abstractions. The question was never seriously asked: did what we wrote qualify as African literature? The whole area of literature and audience, and hence of language as a determinant of both the national and class audience, did not really figure: the debate was more about the subject matter and the racial origins and geographical habitation of the writer.

English, like French and Portuguese, was assumed to be the natural language of literary and even political mediation between African people in the same nation and between nations in Africa and other continents. In some instances these European languages were seen as having a capacity to unite African peoples against divisive tendencies

inherent in the multiplicity of African languages within the same geographic state. Thus Ezekiel Mphahlele later could write, in a letter to *Transition* number 11, that English and French have become the common language with which to present a nationalist front against white oppressors, and even 'where the whiteman has already retreated, as in the independent states, these two languages are still a unifying force'.<sup>3</sup> In the literary sphere they were often seen as coming to save African languages against themselves. Writing a foreword to Birago Diop's book *Contes d'Amadou Koumba* Sédar Senghor comments him for using French to rescue the spirit and style of old African fables and tales. 'However while rendering them into French he renews them with an art which, while it respects the genius of the French language, that language of gentleness and honesty, preserves at the same time all the virtues of the negro-african languages.'<sup>4</sup> English, French and Portuguese had come to our rescue and we accepted the unsolicited gift with gratitude. Thus in 1964, Chinua Achebe, in a speech entitled 'The African Writer and the English Language', said:

Is it right that a man should abandon his mother tongue for someone else's? It looks like a dreadful betrayal and produces a guilty feeling. But for me there is no other choice. I have been given the language and I intend to use it.<sup>5</sup>

See the paradox: the possibility of using mother-tongues provokes a tone of levity in phrases like 'a dreadful betrayal' and 'a guilty feeling'; but that of foreign languages produces a categorical positive embrace, what Achebe himself, ten years later, was to describe as this 'fatalistic logic of the unassailable position of English in our literature'.<sup>6</sup>

The fact is that all of us who opted for European languages – the conference participants and the generation that followed them – accepted that fatalistic logic to a greater or lesser degree. We were guided by it and the only question which preoccupied us was how best to make the borrowed tongues carry the weight of our African experience by, for instance, making them 'prey' on African proverbs and other peculiarities of African speech and folklore. For this task, Achebe (*Things Fall Apart*; *Arrow of God*), Amos Tutuola (*The Palm-wine Drinkard*; *My life in the Bush of Ghosts*), and Gabriel Okara (*The Voice*) were often held as providing the three alternative models. The lengths to which we were prepared to go in our mission of enriching foreign languages by injecting Senghorian 'black blood' into their rusty joints, is best exemplified by Gabriel Okara in an article reprinted in *Transition*:

As a writer who believes in the utilization of African ideas, African philosophy and African folklore and imagery to the fullest extent possible, I am of the opinion the only way to use them effectively is to translate them almost literally from the African language native to the writer into whatever European language he is using as medium of expression. I have endeavoured in my words to keep as close as possible to the vernacular expressions. For, from a word, a group of words, a sentence and even a name in any African language, one can glean the social norms, attitudes and values of a people.

In order to capture the vivid images of African speech, I had to eschew the habit of expressing my thoughts first in English. It was difficult at first, but I had to learn. I had to study each Ijaw expression I used and to discover the probable situation in which it was used in order to bring out the nearest meaning in English. I found it a fascinating exercise.<sup>7</sup>

Why, we may ask, should an African writer, or any writer, become so obsessed by taking from his mother-tongue to enrich other tongues? Why should he see it as his particular mission? We never asked ourselves: how can we enrich our languages? How can we 'prey' on the rich humanist and democratic heritage in the struggles of other peoples in other times and other places to enrich our own? Why not have Balzac, Tolstoy, Sholokov, Brecht, Lu Hsun, Pablo Neruda, H. C. Anderson, Kim Chi Ha, Marx, Lenin, Albert Einstein, Galileo, Aeschylus, Aristotle and Plato in African languages? And why not create literary monuments in our own languages? Why in other words should Okara not sweat it out to create in Ijaw, which he acknowledges to have depths of philosophy and a wide range of ideas and experiences? What was our responsibility to the struggles of African peoples? No, these questions were not asked. What seemed to worry us more was this: after all the literary gymnastics of preying on our languages to add life and vigour to English and other foreign languages, would the result be accepted as good English or good French? Will the owner of the language criticise our usage? Here we were more assertive of our rights! Chinua Achebe wrote:

I feel that the English language will be able to carry the weight of my African experience. But it will have to be a new English, still in full communion with its ancestral home but altered to suit new African surroundings.<sup>8</sup>

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ESCHW =

Gabriel Okara's position on this was representative of our generation:

Some may regard this way of writing English as a desecration of the language. This is of course not true. Living languages grow like living things, and English is far from a dead language. There are American, West Indian, Australian, Canadian and New Zealand versions of English. All of them add life and vigour to the language while reflecting their own respective cultures. Why shouldn't there be a Nigerian or West African English which we can use to express our own ideas, thinking and philosophy in our own way?<sup>9</sup>

How did we arrive at this acceptance of 'the fatalistic logic of the unassailable position of English in our literature', in our culture and in our politics? What was the route from the Berlin of 1884 via the Makerere of 1962 to what is still the prevailing and dominant logic a hundred years later? How did we, as African writers, come to be so feeble towards the claims of our languages on us and so aggressive in our claims on other languages, particularly the languages of our colonization?

Berlin of 1884 was effected through the sword and the bullet. But the night of the sword and the bullet was followed by the morning of the chalk and the blackboard. The physical violence of the battlefield was followed by the psychological violence of the classroom. But where the former was visibly brutal, the latter was visibly gentle, a process best described in Cheikh Hamidou Kane's novel *Ambiguous Adventure* where he talks of the methods of the colonial phase of imperialism as consisting of knowing how to kill with efficiency and to heal with the same art.

On the Black Continent, one began to understand that their real power resided not at all in the cannons of the first morning but in what followed the cannons. Therefore behind the cannons was the new school. The new school had the nature of both the cannon and the magnet. From the cannon it took the efficiency of a fighting weapon. But better than the cannon it made the conquest permanent. The cannon forces the body and the school fascinates the soul.<sup>10</sup>

In my view language was the most important vehicle through which that power fascinated and held the soul prisoner. The bullet was the means of the physical subjugation. Language was the means of the spiritual subjugation. Let me illustrate this by drawing upon experiences in my own education, particularly in language and literature.

9

## III

I was born into a large peasant family: father, four wives and about twenty-eight children. I also belonged, as we all did in those days, to a wider extended family and to the community as a whole.

We spoke Gikūyū as we worked in the fields. We spoke Gikūyū in and outside the home. I can vividly recall those evenings of storytelling around the fireside. It was mostly the grown-ups telling the children but everybody was interested and involved. We children would re-tell the stories the following day to other children who worked in the fields picking the pyrethrum flowers, tea-leaves or coffee beans of our European and African landlords.

The stories, with mostly animals as the main characters, were all told in Gikūyū. Hare, being small, weak but full of innovative wit and cunning, was our hero. We identified with him as he struggled against the brutes of prey like lion, leopard, hyena. His victories were our victories and we learnt that the apparently weak can outwit the strong. We followed the animals in their struggle against hostile nature – drought, rain, sun, wind – a confrontation often forcing them to search for forms of co-operation. But we were also interested in their struggles amongst themselves, and particularly between the beasts and the victims of prey. These twin struggles, against nature and other animals, reflected real-life struggles in the human world.

Not that we neglected stories with human beings as the main characters. There were two types of characters in such human-centred narratives: the species of truly human beings with qualities of courage, kindness, mercy, hatred of evil, concern for others; and a man-eat-man two-mouthed species with qualities of greed, selfishness, individualism and hatred of what was good for the larger co-operative community. Co-operation as the ultimate good in a community was a constant theme. It could unite human beings, with animals against ogres and beasts of prey, as in the story of how dove, after being fed with castor-oil seeds, was sent to fetch a smith working far away from home and whose pregnant wife was being threatened by these man-eating two-mouthed ogres.

There were good and bad story-tellers. A good one could tell the same story over and over again, and it would always be fresh to us, the listeners. He or she could tell a story told by someone else and make it more alive and dramatic. The differences really were in the use of words and images and the inflexion of voices to effect different tones.

We therefore learnt to value words for their meaning and nuances. Language was not a mere string of words. It had a suggestive power well beyond the immediate and lexical meaning. Our appreciation of the suggestive magical power of language was reinforced by the games we played with words through riddles, proverbs, transpositions of syllables, or through nonsensical but musically arranged words.<sup>11</sup> So we learnt the music of our language on top of the content. The language, through images and symbols, gave us a view of the world, but it had a beauty of its own. The home and the field were then our pre-primary school but what is important, for this discussion, is that the language of our evening teach-ins, and the language of our immediate and wider community, and the language of our work in the fields were one.

And then I went to school, a colonial school, and this harmony was broken. The language of my education was no longer the language of my culture. I first went to Kamaandura, missionary run, and then to another called Maanguu run by nationalists grouped around the Gikūyū Independent and Karinga Schools Association. Our language of education was still Gikūyū. The very first time I was ever given an ovation for my writing was over a composition in Gikūyū. So for my first four years there was still harmony between the language of my formal education and that of the Limuru peasant community.

It was after the declaration of a state of emergency over Kenya in 1952 that all the schools run by patriotic nationalists were taken over by the colonial regime and were placed under District Education Boards chaired by Englishmen. English became the language of my formal education. In Kenya, English became more than a language: it was *the* language, and all the others had to bow before it in deference.

Thus one of the most humiliating experiences was to be caught speaking Gikūyū in the vicinity of the school. The culprit was given corporal punishment – three to five strokes of the cane on bare buttocks – or was made to carry a metal plate around the neck with inscriptions such as I AM STUPID or I AM A DONKEY. Sometimes the culprits were fined money they could hardly afford. And how did the teachers catch the culprits? A button was initially given to one pupil who was supposed to hand it over to whoever was caught speaking his mother tongue. Whoever had the button at the end of the day would sing who had given it to him and the ensuing process would bring out all the culprits of the day. Thus children were turned into witch-hunters and in the process were being taught the lucrative value of being a traitor to one's immediate community.

The attitude to English was the exact opposite: any achievement in spoken or written English was highly rewarded; prizes, presings, applause; the ticket to higher realms. English became the measure of intelligence and ability in the arts, the sciences, and all the other branches of learning. English became *the* main determinant of a child's progress up the ladder of formal education.

As you may know, the colonial system of education in addition to its apartheid racial demarcation had the structure of a pyramid: a broad primary base, a narrowing secondary middle, and an even narrower university apex. Selections from primary into secondary were through an examination, in my time called Kenya African Preliminary Examination, in which one had to pass six subjects ranging from Maths to Nature Study and Kiswahili. All the papers were written in English. Nobody could pass the exam who failed the English language paper no matter how brilliantly he had done in the other subjects. I remember one boy in my class of 1954 who had distinctions in all subjects except English, which he had failed. He was made to fail the entire exam. He went on to become a turn boy in a bus company. I who had only passes but a credit in English got a place at the Alliance High School, one of the most elitist institutions for Africans in colonial Kenya. The requirements for a place at the University, Makerere University College, were broadly the same: nobody could go on to wear the undergraduate red gown, no matter how brilliantly they had performed in all the other subjects unless they had a credit – not even a simple pass! – in English. Thus the most covered place in the pyramid and in the system was only available to the holder of an English language credit card. English was the official vehicle and the magic formula to colonial elitism.

Literary education was now determined by the dominant language while also reinforcing that dominance. Orature (oral literature) in Kenyan languages stopped. In primary school I now read simplified Dickens and Stevenson alongside Rider Haggard, Jim Hawkins, Oliver Twist, Tom Brown – not Hare, Leopard and Lion – were now my daily companions in the world of imagination. In secondary school, Scott and G. B. Shaw vied with more Rider Haggard, John Buchan, Alan Paton, Captain W. E. Johns. At Makerere I read English: from Chaucer to T. S. Eliot with a touch of Graham Greene.

Thus language and literature were taking us further and further from ourselves to other selves, from our world to other worlds.

What was the colonial system doing to us Kenyan children? What were the consequences of, on the one hand, this systematic suppression

of our languages and the literature they carried, and on the other the elevation of English and the literature it carried? To answer those questions, let me first examine the relationship of language to human experience, human culture, and the human perception of reality.

## IV

Language, any language, has a dual character: it is both a means of communication and a carrier of culture. Take English. It is spoken in Britain and in Sweden and Denmark. But for Swedish and Danish people English is only a means of communication with non-Scandinavians. It is not a carrier of their culture. For the British, and particularly the English, it is additionally, and inseparably from its use as a tool of communication, a carrier of their culture and history. Or take Swahili in East and Central Africa. It is widely used as a means of communication across many nationalities. But it is not the carrier of a culture and history of many of those nationalities. However in parts of Kenya and Tanzania, and particularly in Zanzibar, Swahili is inseparably both a means of communication and a carrier of the culture of those people to whom it is a mother-tongue.

Language as communication has three aspects or elements. There is first what Karl Marx once called the language of real life,<sup>12</sup> the element basic to the whole notion of language, its origins and development: that is, the relations people enter into with one another in the labour process, the links they necessarily establish among themselves in the act of a people, a community of human beings, producing wealth or means of life like food, clothing, houses. A human community really starts its historical being as a community of co-operation in production through the division of labour; the simplest is between man, woman and child within a household; the more complex divisions are between branches of production such as those who are sole hunters, sole gatherers of fruits or sole workers in metal. Then there are the most complex divisions such as those in modern factories where a single product, say a shirt or a shoe, is the result of many hands and minds. Production is co-operation, is communication, is language, is expression of a relation between human beings and it is specifically human.

The second aspect of language as communication is speech and it imitates the language of real life, that is communication in production.

The verbal signposts both reflect and aid communication or the relations established between human beings in the production of their means of life. Language as a system of verbal signposts makes that production possible. The spoken word is to relations between human beings what the hand is to the relations between human beings and nature. The hand through tools mediates between human beings and nature and forms the language of real life: spoken words mediate between human beings and form the language of speech.

The third aspect is the written signs. The written word imitates the spoken. Where the first two aspects of language as communication through the hand and the spoken word historically evolved more or less simultaneously, the written aspect is a much later historical development. Writing is representation of sounds with visual symbols, from the simplest knot among shepherds to tell the number in a herd or the hieroglyphics among the Aghkūyū gicandi singers and poets of Kenya, to the most complicated and different letter and picture writing systems of the world today.

In most societies the written and the spoken languages are the same, in that they represent each other: what is on paper can be read to another person and be received as that language which the recipient has grown up speaking. In such a society there is broad harmony for a child between the three aspects of language as communication. His interaction with nature and with other men is expressed in written and spoken symbols or signs which are both a result of that double interaction and a reflection of it. The association of the child's sensibility is with the language of his experience of life.

But there is more to it: communication between human beings is also the basis and process of evolving culture. In doing similar kinds of things and actions over and over again under similar circumstances, similar even in their mutability, certain patterns, moves, rhythms, habits, attitudes, experiences and knowledge emerge. Those experiences are handed over to the next generation and become the inherited basis for their further actions on nature and on themselves. There is a gradual accumulation of values which in time become almost self-evident truths governing their conception of what is right and wrong, good and bad, beautiful and ugly, courageous and cowardly, generous and mean in their internal and external relations. Over a time this becomes a way of life distinguishable from other ways of life. They develop a distinctive culture and history. Culture embodies those moral, ethical and aesthetic values, the set of spiritual eyeglasses, through which they come to view themselves and their place in the

universe. Values are the basis of a people's identity, their sense of particularity as members of the human race. All this is carried by language. Language as culture is the collective memory bank of a people's experience in history. Culture is almost indistinguishable from the language that makes possible its genesis, growth, banking, articulation and indeed its transmission from one generation to the next.

Language as culture also has three important aspects. Culture is a product of the history which it in turn reflects. Culture in other words is a product and a reflection of human beings communicating with one another in the very struggle to create wealth and to control it. But culture does not merely reflect that history, or rather it does so by actually forming images or pictures of the world of nature and nurture. Thus the second aspect of language as culture is as an image-forming agent in the mind of a child. Our whole conception of ourselves as a people, individually and collectively, is based on those pictures and images which may or may not correctly correspond to the actual reality of the struggles with nature and nurture which produced them in the first place. But our capacity to confront the world creatively is dependent on how those images correspond or not to that reality, how they distort or clarify the reality of our struggles. Language as culture is thus mediating between me and my own self; between my own self and other selves; between me and nature. Language is mediating in my very being. And this brings us to the third aspect of language as culture. Culture transmits or imparts those images of the world and reality through the spoken and the written language, that is through a specific language. In other words, the capacity to speak, the capacity to order sounds in a manner that makes for mutual comprehension between human beings is universal. This is the universality of language, a quality specific to human beings. It corresponds to the universality of the struggle against nature and that between human beings. But the particularity of the sounds, the words, the word order into phrases and sentences, and the specific manner, or laws, of their ordering is what distinguishes one language from another. Thus a specific culture is not transmitted through language in its universality but in its particularity as the language of a specific community with a specific history. Written literature and orature are the main means by which a particular language transmits the images of the world contained in the culture it carries.

Language as communication and as culture are then products of each other. Communication creates culture: culture is a means of

communication. Language carries culture, and culture carries, particularly through orature and literature, the entire body of values by which we come to perceive ourselves and our place in the world. How people perceive themselves affects how they look at their culture, at their politics and at the social production of wealth, at their entire relationship to nature and to other beings. Language is thus inseparable from ourselves as a community of human beings with a specific form and character, a specific history, a specific relationship to the world.

## V

So what was the colonialist imposition of a foreign language doing to us children?

The real aim of colonialism was to control the people's wealth: what they produced, how they produced it, and how it was distributed; to control, in other words, the entire realm of the language of real life. Colonialism imposed its control of the social production of wealth through military conquest and subsequent political dictatorship. But its most important area of domination was the mental universe of the colonised, the control, through culture, of how people perceived themselves and their relationship to the world. Economic and political control can never be complete or effective without mental control. To control a people's culture is to control their tools of self-definition in relationship to others.

For colonialism this involved two aspects of the same process: the destruction or the deliberate undervaluing of a people's culture, their art, dances, religions, history, geography, education, orature and literature, and the conscious elevation of the language of the coloniser. The domination of a people's language by the languages of the colonising nations was crucial to the domination of the mental universe of the colonised.

Take language as communication. Imposing a foreign language, and suppressing the native languages as spoken and written, were already breaking the harmony previously existing between the African child and the three aspects of language. Since the new language as a means of communication was a product of and was reflecting the 'real language of life' elsewhere, it could never as spoken or written properly reflect or imitate the real life of that community. This may in part explain why technology always appears to us as slightly external, *their* product and

not *ours*. The word 'missile' used to hold an alien far-away sound until I recently learnt its equivalent in Gikuyu, *ngurukubi*, and it made me apprehend it differently. Learning, for a colonial child, became a cerebral activity and not an emotionally felt experience.

But since the new, imposed languages could never completely break the native languages as spoken, their most effective area of domination was the third aspect of language as communication, the written. The language of an African child's formal education was foreign. The language of the books he read was foreign. The language of his conceptualisation was foreign. Thought, in him, took the visible form of a foreign language. So the written language of a child's upbringing in the school (even his spoken language within the school compound) became divorced from his spoken language at home. There was often not the slightest relationship between the child's written world, which was also the language of his schooling, and the world of his immediate environment in the family and the community. For a colonial child, the harmony existing between the three aspects of language as communication was irrevocably broken. This resulted in the disassociation of the sensibility of that child from his natural and social environment, what we might call colonial alienation. The alienation became reinforced in the teaching of history, geography, music, where bourgeois Europe was always the centre of the universe.

This disassociation, divorce, or alienation from the immediate environment becomes clearer when you look at colonial language as a carrier of culture.

Since culture is a product of the history of a people which it in turn reflects, the child was now being exposed exclusively to a culture that was a product of a world external to himself. He was being made to stand outside himself to look at himself. *Catching Them Young* is the title of a book on racism, class, sex, and politics in children's literature by Bob Dixon. 'Catching them young' as an aim was even more true of a colonial child. The images of this world and his place in it implanted in a child take years to eradicate, if they ever can be.

Since culture does not just reflect the world in images but actually, through those very images, conditions a child to see that world in a certain way, the colonial child was made to see the world and where he stands in it as seen and defined by or reflected in the culture of the language of imposition.

And since those images are mostly passed on through orature and literature it meant the child would now only see the world as seen in the literature of his language of adoption. From the point of view of



alienation, that is of seeing oneself from outside oneself as if one was another self, it does not matter that the imported literature carried the great humanist tradition of the best in Shakespeare, Goethe, Balzac, Tolstoy, Gorky, Brecht, Sholokhov, Dickens. The location of this great mirror of imagination was necessarily Europe and its history and culture and the rest of the universe was seen from that centre.

But obviously it was worse when the colonial child was exposed to images of his world as mirrored in the written languages of his coloniser. Where his own native languages were associated in his impressionable mind with low status, humiliation, corporal punishment, slow-footed intelligence and ability or downright stupidity, non-intelligibility and barbarism, this was reinforced by the world he met in the works of such geniuses of racism as a Rider Haggard or a Nicholas Monsarrat; not to mention the pronouncement of some of the giants of western intellectual and political establishment, such as Hume ('... the negro is naturally inferior to the whites ...'),<sup>13</sup> Thomas Jefferson ('... the blacks... are inferior to the whites on the endowments of both body and mind ...'),<sup>14</sup> or Hegel with his Africa comparable to a land of childhood still enveloped in the dark mantle of the night as far as the development of self-conscious history was concerned. Hegel's statement that there was nothing harmonious with humanity to be found in the African character is representative of the racist images of Africans and Africa such a colonial child was bound to encounter in the literature of the colonial languages.<sup>15</sup> The results could be disastrous.

In her paper read to the conference on the teaching of African literature in schools held in Nairobi in 1973, entitled 'Written Literature and Black Images',<sup>16</sup> the Kenyan writer and scholar Professor Micere Mũgo related how a reading of the description of Gagoor as an old African woman in Rider Haggard's *King Solomon's Mines* had for a long time made her feel mortal terror whenever she encountered old African women. In his autobiography *This Life* Sydney Poitier describes how, as a result of the literature he had read, he had come to associate Africa with snakes. So on arrival in Africa and being put up in a modern hotel in a modern city, he could not sleep because he kept on looking for snakes everywhere, even under the bed. These two have been able to pinpoint the origins of their fears. But for most others the negative image becomes internalised and it affects their cultural and even political choices in ordinary living.

Thus Léopold Sédar Senghor has said very clearly that although the colonial language had been forced upon him, if he had been given the

choice he would still have opted for French. He becomes lyrical in his subservience to French:

We express ourselves in French since French has a universal vocation and since our message is also addressed to French people and others. In our languages [i.e. African languages] the halo that surrounds the words is by nature merely that of sap and blood; French words send out thousands of rays like diamonds.<sup>17</sup>

Senghor has now been rewarded by being anointed to an honoured place in the French Academy – that institution for safe-guarding the purity of the French language.

In Malawi, Banda has erected his own monument by way of an institution, The Kamuzu Academy, designed to aid the brightest pupils of Malawi in their mastery of English.

It is a grammar school designed to produce boys and girls who will be sent to universities like Harvard, Chicago, Oxford, Cambridge and Edinburgh and be able to compete on equal terms with others elsewhere.

The President has instructed that Latin should occupy a central place in the curriculum. All teachers must have had at least some Latin in their academic background. Dr Banda has often said that no one can fully master English without knowledge of languages such as Latin and French...<sup>18</sup>

For good measure no Malawian is allowed to teach at the academy – none is good enough – and all the teaching staff has been recruited from Britain. A Malawian might lower the standards, or rather, the purity of the English language. Can you get a more telling example of hatred of what is national, and a servile worship of what is foreign even though dead?

In history books and popular commentaries on Africa, too much has been made of the supposed differences in the policies of the various colonial powers, the British indirect rule (or the pragmatism of the British in their lack of a cultural programme) and the French and Portuguese conscious programme of cultural assimilation. These are a matter of detail and emphasis. The final effect was the same: Senghor's embrace of French as this language with a universal vocation is not so different from Chinua Achebe's gratitude in 1964 to English – 'those of us who have inherited the English language may not be in a position to appreciate the value of the inheritance'.<sup>19</sup> The assumptions behind the practice of those of us who have abandoned our mother-tongues and

adopted European ones as the creative vehicles of our imagination, are not different either.

Thus the 1962 conference of 'African Writers of English Expression' was only recognising, with approval and pride of course, what through all the years of selective education and rigorous tutelage, we had already been led to accept: the 'fatalistic logic of the unassailable position of English in our literature'. The logic was embodied deep in imperialism; and it was imperialism and its effects that we did not examine at Makerere. It is the final triumph of a system of domination when the dominated start singing its virtues.

## VI

The twenty years that followed the Makerere conference gave the world a unique literature – novels, stories, poems, plays written by Africans in European languages – which soon consolidated itself into a tradition with companion studies and a scholarly industry.

Right from its conception it was the literature of the petty-bourgeoisie born of the colonial schools and universities. It could not be otherwise, given the linguistic medium of its message. Its rise and development reflected the gradual accession of this class to political and even economic dominance. But the petty-bourgeoisie in Africa was a large class with different strands in it. It ranged from that section which looked forward to a permanent alliance with imperialism in which it played the role of an intermediary between the bourgeoisie of the western metropolis and the people of the colonies – the section which in my book *Detained: A Writer's Prison Diary* I have described as the comprador bourgeoisie – to that section which saw the future in terms of a vigorous independent national economy in African capitalism or in some kind of socialism, what I shall here call the nationalistic or patriotic bourgeoisie. This literature by Africans in European languages was specifically that of the nationalistic bourgeoisie in its creators, its thematic concerns and its consumption.<sup>20</sup>

Internationally the literature helped this class, which in politics, business, and education, was assuming leadership of the countries newly emergent from colonialism, or of those struggling to so emerge, to explain Africa to the world: Africa had a past and a culture of dignity and human complexity.

Internally the literature gave this class a cohesive tradition and a common literary frame of references, which it otherwise lacked with its uneasy roots in the culture of the peasantry and in the culture of the metropolitan bourgeoisie. The literature added confidence to the class: the petty-bourgeoisie now had a past, a culture and a literature with which to confront the racist bigotry of Europe. This confidence – manifested in the tone of the writing, its sharp critique of European bourgeois civilisation, its implications, particularly in its negritude mould, that Africa had something new to give to the world – reflects the political ascendancy of the patriotic nationalistic section of the petty-bourgeoisie before and immediately after independence.

So initially this literature – in the post-war world of national democratic revolutionary and anti-colonial liberation in China and India, armed uprisings in Kenya and Algeria, the independence of Ghana and Nigeria with others impending – was part of that great anti-colonial and anti-imperialist upheaval in Asia, Africa, Latin America and Caribbean islands. It was inspired by the general political awakening; it drew its stamina and even form from the peasantry: their proverbs, fables, stories, riddles, and wise sayings. It was shot through and through with optimism. But later, when the comprador section assumed political ascendancy and strengthened rather than weakened the economic links with imperialism in what was clearly a neo-colonial arrangement, this literature became more and more critical, cynical, disillusioned, bitter and denunciatory in tone. It was almost unanimous in its portrayal, with varying degrees of detail, emphasis, and clarity of vision, of the post-independence betrayal of hope. But to whom was it directing its list of mistakes made, crimes and wrongs committed, complaints unheeded, or its call for a change of moral direction? The imperialist bourgeoisie? The petty-bourgeoisie in power? The military, itself part and parcel of that class? It sought another audience, principally the peasantry and the working class or what was generally conceived as the people. The search for new audience and new directions was reflected in the quest for simpler forms, in the adoption of a more direct tone, and often in a direct call for action. It was also reflected in the content. Instead of seeing Africa as one undifferentiated mass of historically wronged blackness, it now attempted some sort of class analysis and evaluation of neo-colonial societies. But this search was still within the confines of the languages of Europe whose use it now defended with less vigour and confidence. So its quest was hampered by the very language choice, and in its movement toward the people, it could only go up to that section of the

petty-bourgeoisie – the students, teachers, secretaries for instance – still in closest touch with the people. It settled there, marking time, caged within the linguistic fence of its colonial inheritance.

Its greatest weakness still lay where it has always been, in the audience – the petty-bourgeoisie readership automatically assumed by the very choice of language. Because of its indeterminate economic position between the many contending classes, the petty-bourgeoisie develops a vacillating psychological make-up. Like a chameleon it takes on the colour of the main class with which it is in the closest touch and sympathy. It can be swept to activity by the masses at a time of revolutionary tide; or be driven to silence, fear, cynicism, withdrawal into self-contemplation, existential anguish, or to collaboration with the powers-that-be at times of reactionary tides. In African action with the powers oscillated between the imperialist bourgeoisie and this class has always oscillated between the imperialist bourgeoisie and its comprador neo-colonial ruling elements on the one hand, and the peasantry and the working class (the masses) on the other. This very lack of identity in its social and psychological make-up as a class, was reflected in the very literature it produced: the crisis of identity was assumed in that very preoccupation with definition at the Makerere conference. In literature as in politics it spoke as if its identity or the crisis of its own identity was that of society as a whole. The literature it produced in European languages was given the identity of African literature as if there had never been literature in African languages. Yet by avoiding a real confrontation with the language issue, it was clearly wearing false robes of identity: it was a pretender to the throne of the mainstream of African literature. The practitioner of what Janheinz Jahn called neo-African literature tried to get out of the dilemma by over-insisting that European languages were really African languages or by trying to Africanise English or French usage while making sure it was still recognisable as English or French or Portuguese.

In the process this literature created, falsely and even absurdly, an English-speaking (or French or Portuguese) African peasantry and working class, a clear negation or falsification of the historical process and reality. This European-language-speaking peasantry and working class, existing only in novels and dramas, was at times invested with the vacillating mentality, the evasive self-contemplation, the existential anguished human condition, or the man-torn-between-two-worlds-facedness of the petty-bourgeoisie.

In fact, if it had been left entirely to this class, African languages would have ceased to exist – with independence!

## VIII

But African languages refused to die. They would not simply go the way of Latin to become the fossils for linguistic archaeology to dig up, classify, and argue about the international conferences.

These languages, these national heritages of Africa, were kept alive by the peasantry. The peasantry saw no contradiction between speaking their own mother-tongues and belonging to a larger national or continental geography. They saw no necessary antagonistic contradiction between belonging to their immediate nationality, to their multinational state along the Berlin-drawn boundaries, and to Africa as a whole. These people happily spoke Wolof, Hausa, Yoruba, Ibo, Arabic, Amharic, Kiswahili, Gikūyū, Luo, Luhya, Shona, Ndebele, Kimbundu, Zulu or Lingala without this fact tearing the multinational states apart. During the anti-colonial struggle they showed an unlimited capacity to unite around whatever leader or party best and most consistently articulated an anti-imperialist position. If anything it was the petty-bourgeoisie, particularly the compradors, with their French and English and Portuguese, with their petty rivalries, their ethnic chauvinism, which encouraged these vertical divisions to the point of war at times. No, the peasantry had no complexes about their languages and the cultures they carried!

In fact when the peasantry and the working class were compelled by necessity or history to adopt the language of the master, they Africanised it without any of the respect for its ancestry shown by Senghor and Achebe, so totally as to have created new African languages, like Krio in Sierra Leone or Pidgin in Nigeria, that owed their identities to the syntax and rhythms of African languages. All these languages were kept alive in the daily speech, in the ceremonies, in political struggles, above all in the rich store of orature – proverbs, stories, poems, and riddles.

The peasantry and the urban working class threw up singers. These sang the old songs or composed new ones incorporating the new experiences in industries and urban life and in working-class struggle and organisations. These singers pushed the languages to new limits, renewing and reinvigorating them by coining new words and new expressions, and in generally expanding their capacity to incorporate new happenings in Africa and the world.

The peasantry and the working class threw up their own writers, or attracted to their ranks and concern intellectuals from among the

petty-bourgeoisie, who all wrote in African languages. It is these writers like Henry Wädä Sellasse, Germaciw Takla Hawaryat, Shabaan Robert, Abdullatif Abdalla, Ebrahim Hussen, Euphrase Kezilahabi, B. H. Vilakazi, Okot p'Bitek, A. C. Jordan, P. Mboya, D. O. Fagunwa, Mazisi Kunene and many others rightly celebrated in Albert Gérard's pioneering survey of literature in African languages from the tenth century to the present, called *African Language Literatures* (1981), who have given our languages a written literature. Thus the immortality of our languages in print has been ensured despite the internal and external pressures for their extinction. In Kenya I would like to single out Gakaara wa Wanjau, who was jailed by the British for the ten years between 1952 and 1962 because of his writing in Gikūyū. His book, *Mwanthiki wa Mau Mau Ithamrinoini*, a diary he secretly kept while in political detention, was published by Heinemann Kenya and won the 1984 Noma Award. It is a powerful work, extending the range of the Gikūyū language prose, and it is a crowning achievement to the work he started in 1946. He has worked in poverty, in the hardships of prison, in post-independence isolation when the English language held sway in Kenya's schools from nursery to University and in every walk of the national printed world, but he never broke his faith in the possibilities of Kenya's national languages. His inspiration came from the mass anti-colonial movement of Kenyan people, particularly the militant wing grouped around Mau Mau or the Kenya Land and Freedom Army, which in 1952 ushered in the era of modern guerrilla warfare in Africa. He is the clearest example of those writers thrown up by the mass political movements of an awakened peasantry and working class.

And finally from among the European-language-speaking African petty-bourgeoisie, there emerged a few who refused to join the chorus of those who had accepted the 'fatalistic logic' of the position of European languages in our literary being. It was one of these, Obi Wali, who pulled the carpet from under the literary feet of those who gathered at Makerere in 1962 by declaring in an article published in *Transition* (10, September 1963), 'that the whole uncritical acceptance of English and French as the inevitable medium for educated African writing is misdirected, and has no chance of advancing African literature and culture', and that until African writers accepted that any true African literature must be written in African languages, they would merely be pursuing a dead end.

What we would like future conferences on African literature to devote time to, is the all-important problem of African writing in African languages, and all its implications for the development of a truly African sensibility.

Obi Wali had his predecessors. Indeed people like David Diop of Senegal had put the case against this use of colonial languages even more strongly.

The African creator, deprived of the use of his language and cut off from his people, might turn out to be only the representative of a literary trend (and that not necessarily the least gratuitous) of the conquering nation. His works, having become a perfect illustration of the assimilationist policy—through imagination and style, will doubtless rouse the warm applause of a certain group of critics. In fact, these praises will go mostly to colonialism which, when it can no longer keep its subjects in slavery, transforms them into docile intellectuals patterned after Western literary fashions which besides, is another more subtle form of bastardization.<sup>22</sup>

David Diop quite correctly saw that the use of English and French was a matter of temporary historical necessity.

Surely in an Africa freed from oppression it will not occur to any writer to express, otherwise than in his rediscovered language, his feelings and the feelings of his people.<sup>23</sup>

The importance of Obi Wali's intervention was in tone and timing: it was published soon after the 1962 Makerere conference of African writers of English expression; it was polemical and aggressive, poured ridicule and scorn on the choice of English and French, while being unapologetic in its call for the use of African languages. Not surprisingly it was met with hostility and then silence. But twenty years of uninterrupted dominance of literature in European languages, the reactionary turn that political and economic events in Africa have taken, and the search for a revolutionary break with the neo-colonial status quo, all compel soul-searching among writers, raising once again the entire question of the language of African literature.

## VIII

The question is this: we as African writers have always complained about the neo-colonial economic and political relationship to Euro-America. Right. But by our continuing to write in foreign languages, paying homage to them, are we not on the cultural level continuing that neo-colonial slavish and cringing spirit? What is the difference between a politician who says Africa cannot do without imperialism and the writer who says Africa cannot do without European languages?

While we were busy haranguing the ruling circles in a language which automatically excluded the participation of the peasantry and the working class in the debate, imperialist culture and African reactionary forces had a field day: the Christian bible is available in unlimited quantities in even the tiniest African language. The comprador ruling cliques are also quite happy to have the peasantry and the working class all to themselves: distortions, dictatorial directives, decrees, museum-type fossils paraded as African culture, feudalistic ideologies, superstitions, lies, all these backward elements and more are communicated to the African masses in their own languages without any challenges from those with alternative visions of tomorrow who have deliberately cocooned themselves in English, French, and Portuguese. It is ironic that the most reactionary African politician, the one who believes in selling Africa to Europe, is often a master of African languages; that the most zealous of European missionaries who believed in rescuing Africa from itself, even from the paganism of its languages, were nevertheless masters of African languages, which they often reduced to writing. The European missionary believed too much in his mission of conquest not to communicate it in the languages most readily available to the people: the African writer believes too much in 'African literature' to write it in those ethnic, divisive and underdeveloped languages of the peasantry!

The added irony is that what they have produced, despite any claims to the contrary, is not African literature. The editors of the Pelican Guides to English literature in their latest volume were right to include a discussion of this literature as part of twentieth-century English literature, just as the French Academy was right to honour Senghor for his genuine and talented contribution to French literature and language. What we have created is another hybrid tradition, a tradition in transition, a minority tradition that can only be termed as Afro-

European literature; that is, the literature written by Africans in European languages.<sup>24</sup> It has produced many writers and works of genuine talent: Chinua Achebe, Wole Soyinka, Ayi Kwei Armah, Sembene Ousmane, Agostino Neto, Sédar Senghor and many others. Who can deny their talent? The light in the products of their fertile imaginations has certainly illuminated important aspects of the African being in its continuous struggle against the political and economic consequences of Berlin and after. However we cannot have our cake and eat it! Their work belongs to an Afro-European literary tradition which is likely to last for as long as Africa is under this rule of European capital in a neo-colonial set-up. So Afro-European literature can be defined as literature written by Africans in European languages in the era of imperialism.

But some are coming round to the inescapable conclusion articulated by Obi Wali with such polemical vigour twenty years ago: African literature can only be written in African languages, that is, the languages of the African peasantry and working class, the major alliance of classes in each of our nationalities and the agency for the coming inevitable revolutionary break with neo-colonialism.

## IX

I started writing in Gikūyū language in 1977 after seventeen years of involvement in Afro-European literature, in my case Afro-English literature. It was then that I collaborated with Ngūgĩ wa Mirĩ in the drafting of the play-script, *Ngahika Ndeenda* (the English translation was *I Will Marry When I Want*). I have since published a novel in Gikūyū, *Caiyani Mũharabainĩ* (English translation: *Devil on the Cross*) and completed a musical drama, *Maitĩ Njũgĩra*, (English translation: *Mother Sing for Me*); three books for children, *Njamba Nene na Mbaathi i Mathagu*, *Bathitoora ya Njamba Nene*, *Njamba Nene na Cibũ King'angi*, as well as another novel manuscript: *Mattigari Ma Njũũngi*. Wherever I have gone, particularly in Europe, I have been confronted with the question: why are you now writing in Gikūyū? Why do you now write in an African language? In some academic quarters I have been confronted with the rebuke, 'Why have you abandoned us?' It was almost as if, in choosing to write in Gikūyū, I was doing something abnormal. But Gikūyū is my mother tongue! The very fact that what common sense dictates in the literary practice

of other cultures is being questioned in an African writer is a measure of how far imperialism has distorted the view of African realities. It has turned reality upside down: the abnormal is viewed as normal and the normal is viewed as abnormal. Africa actually enriches Europe: but Africa is made to believe that it needs Europe to rescue it from poverty. Africa's natural and human resources continue to develop Europe and America: but Africa is made to feel grateful for aid from the same quarters that still sit on the back of the continent. Africa even produces intellectuals who now rationalise this upside-down way of looking at Africa.

I believe that my writing in Gikūyū language, a Kenyan language, an African language, is part and parcel of the anti-imperialist struggles of Kenyan and African peoples. In schools and universities our Kenyan languages – that is the languages of the many nationalities which make up Kenya – were associated with negative qualities of backwardness, underdevelopment, humiliation and punishment. We who went through that school system were meant to graduate with a hatred of the people and the culture and the values of the language of our daily humiliation and punishment. I do not want to see Kenyan children growing up in that imperialist-imposed tradition of contempt for the tools of communication developed by their communities and their history. I want them to transcend colonial alienation.

Colonial alienation takes two interlinked forms: an active (or passive) distancing of oneself from the reality around; and an active (or passive) identification with that which is most external to one's environment. It starts with a deliberate disassociation of the language of conceptualisation, of thinking, of formal education, of mental development, from the language of daily interaction in the home and in the community. It is like separating the mind from the body so that they are occupying two unrelated linguistic spheres in the same person. On a larger social scale it is like producing a society of bodiless heads and headless bodies.

So I would like to contribute towards the restoration of the harmony between all the aspects and divisions of language so as to restore the Kenyan child to his environment, understand it fully so as to be in a position to change it for his collective good. I would like to see Kenya peoples' mother-tongues (our national languages) carry a literature reflecting not only the rhythms of a child's spoken expression, but also his struggle with nature and his social nature. With that harmony between himself, his language and his environment as his starting point, he can learn other languages and even enjoy the positive

humanistic, democratic and revolutionary elements in other people's literatures and cultures without any complexes about his own language, his own self, his environment. The all-Kenya national language (i.e. Kiswahili); the other national languages (i.e. the languages of the nationalities like Luo, Gikūyū, Maasai, Luhya, Kalenjin, Kamba, Mijikenda, Somali, Galla, Turkana, Arabic-speaking people, etc.); other African languages like Hausa, Wolof, Yoruba, Ibo, Zulu, Nyanja, Lingala, Kimbundu; and foreign languages – that is foreign to Africa – like English, French, German, Russian, Chinese, Japanese, Portuguese, Spanish will fall into their proper perspective in the lives of Kenyan children.

Chinua Achebe once decried the tendency of African intellectuals to escape into abstract universalism in the words that apply even more to the issue of the language of African literature:

Africa has had such a fate in the world that the very adjective *African* can call up hideous fears of rejection. Better then to cut all the links with this homeland, this liability, and become in one giant leap the universal man. Indeed I understand this anxiety. *But running away from oneself seems to me a very inadequate way of dealing with an anxiety [italics mine].* And if writers should opt for such escapism, who is to meet the challenge?<sup>25</sup>

Who indeed?

We African writers are bound by our calling to do for our languages what Spencer, Milton and Shakespeare did for English; what Pushkin and Tolstoy did for Russian; indeed what all writers in world history have done for their languages by meeting the challenge of creating a literature in them, which process later opens the languages for philosophy, science, technology and all the other areas of human creative endeavours.

But writing in our languages per se – although a necessary first step in the correct direction – will not itself bring about the renaissance in African cultures if that literature does not carry the content of our people's anti-imperialist struggles to liberate their productive forces from foreign control; the content of the need for unity among the workers and peasants of all the nationalities in their struggle to control the wealth they produce and to free it from internal and external parasites.

In other words writers in African languages should reconnect themselves to the revolutionary traditions of an organised peasantry and working class in Africa in their struggle to defeat imperialism and

create a higher system of democracy and socialism in alliance with all the other peoples of the world. Unity in that struggle would ensure unity in our multi-lingual diversity. It would also reveal the real links that bind the people of Africa to the peoples of Asia, South America, Europe, Australia and New Zealand, Canada and the U.S.A.

But it is precisely when writers open out African languages to the real links in the struggles of peasants and workers that they will meet their biggest challenge. For to the comprador-ruling regimes, their real enemy is an awakened peasantry and working class. A writer who tries to communicate the message of revolutionary unity and hope in the languages of the people becomes a subversive character. It is then that writing in African languages becomes a subversive or treasonable offence with such a writer facing possibilities of prison, exile or even death. For him there are no 'national' accolades, no new year honours, only abuse and slander and innumerable lies from the mouths of the armed power of a ruling minority – ruling, that is, on behalf of U.S.-led imperialism – and who see in democracy a real threat. A democratic participation of the people in the shaping of their own lives or in discussing their own lives in languages that allow for mutual comprehension is seen as being dangerous to the good government of a country and its institutions. African languages addressing themselves to the lives of the people become the enemy of a neo-colonial state.

## Notes

- 1 European languages became so important to the Africans that they defined their own identities partly by reference to those languages. Africans began to describe each other in terms of being either Francophone or English-speaking Africans. The continent itself was thought of in terms of French-speaking states, English-speaking states and Arabic-speaking states.  
Ali A. Mazrui, *Africa's International Relations*, London: 1977, p. 92.  
Arabic does not quite fall into that category. Instead of Arabic-speaking states as an example, Mazrui should have put Portuguese-speaking states. Arabic is now an African language unless we want to write off all the indigenous populations of North Africa, Egypt, Sudan as not being Africans.  
And as usual with Mazrui his often apt and insightful descriptions, observations, and comparisons of the contemporary African realities as affected by Europe are, unfortunately, often tinged with approval or a sense of irreversible inevitability.
- 2 The conference was organized by the anti-Communist Paris-based but American-inspired and financed Society for Cultural Freedom which was later discovered actually to have been financed by CIA. It shows how certain directions in our cultural, political and economic choices can be masterminded from the metropolitan centres of imperialism.
- 3 This is an argument often espoused by colonial spokesmen. Compare Mphahlele's comment with that of Geoffrey Moorhouse in *Manchester Guardian Weekly*, 15

July 1964, as quoted by Ali A. Mazrui and Michael Tidy in their work *Nationalism and New States in Africa*, London: 1984.

On both sides of Africa, moreover, in Ghana and Nigeria, in Uganda and in Kenya, the spread of education has led to an increased demand for English at primary level. The remarkable thing is that English has not been rejected as a symbol of Colonialism; it has rather been adopted as a politically neutral language beyond the reproaches of tribalism. It is also a more attractive proposition in Africa than in either India or Malaysia because comparatively few Africans are completely literate in the vernacular tongues and even in the languages of regional communication, Hausa and Swahili, which are spoken by millions, and only read and written by thousands. (My italics)

- 4 Is Moorhouse telling us that the English language is politically neutral vis-à-vis Africa's confrontation with neo-colonialism? Is he telling us that by 1964 there were more Africans literate in European languages than in African languages? That Africans could not, even if that was the case, be literate in their own national languages or in the regional languages? Really is Mr Moorhouse tongue-tying the Africans?
- 4 The English title is *Tales of Amadou Koumba*, published by Oxford University Press. The translation of this particular passage from the *Présence Africaine*, Paris edition of the book was done for me by Dr Bachir Diagne in Bayreuth.
- 5 The paper is now in Achebe's collection of essays *Morning Yet on Creation Day*, London: 1975.
- 6 In the introduction to *Morning Yet on Creation Day* Achebe obviously takes a slightly more critical stance from his 1964 position. The phrase is apt for a whole generation of us African writers.
- 7 *Transition* No. 10, September 1963, reprinted from *Dialogue*, Paris.
- 8 Chinua Achebe 'The African Writer and the English Language', in *Morning Yet on Creation Day*.
- 9 Gabriel Okara, *Transition* No. 10, September 1963.
- 10 Cheikh Hamidou Kane *L'aventure ambiguë*. (English translation: *Ambiguous Adventure*). This passage was translated for me by Bachir Diagne.
- 11 Example from a tongue twister: 'Kaana ka Nikoora koona koora koora: na ko koora koona kaana ka Nikoora koora.' 'I'm indebted to Wangui wa Goro for this example. 'Nichola's child saw a baby frog and ran away'; and when the baby frog saw Nichola's child it also ran away'. A Gikuyu speaking child has to get the correct tone and length of vowel and pauses to get it right. Otherwise it becomes a jumble of *k's* and *r's* and *na's*.
- 12 'The production of ideas, of conceptions, of consciousness, is at first directly interwoven with the material activity and the material intercourse of men, appear at this stage as the direct efflux of their material behaviour. The same applies to mental production as expressed in the language of politics, laws, morality, religion, metaphysics, etc., of a people. Men are the producers of their conceptions, ideas etc. – real, active men, as they are conditioned by a definite development of their productive forces and of the intercourse corresponding to these, up to its furthest form.' Marx and Engels, *German Ideology*, the first part published under the title, *Feuerbach. Opposition of the Materialist and Idealist Outlooks*, London: 1973, p. 8.
- 13 Quoted in Eric Williams *A History of the People of Trinidad and Tobago*, London 1964, p. 32.
- 14 Eric Williams, *ibid.*, p. 31.
- 15 In references to Africa in the introduction to his lectures in *The Philosophy of History*, Hegel gives historical, philosophical, rational expression and legitimacy to every conceivable European racist myth about Africa. Africa is even denied her own geography where it does not correspond to the myth. Thus Egypt is not part of

Africa and North Africa is part of Europe. Africa proper is the especial home ofavenous beasts, snakes of all kinds. The African is not part of humanity. Only slavery to Europe can raise him, possibly, to the lower ranks of humanity. Slavery is good for the African. Slavery is in and for itself *justified*, for the essence of humanity is *freedom*; but for this man must be matured. The gradual abolition of slavery is therefore wiser and more equitable than its sudden removal.' (Hegel *The Philosophy of History*, Dover edition, New York: 1956, pp. 91-9.) Hegel clearly reveals himself as the nineteenth-century Hitler of the intellect.

16 The paper is now in Akiyaga and Gachukia's *The Teaching of African Literature in Schools*, published by Kenya Literature Bureau.

17 Senghor, Introduction to his poems, 'Éthiopiennes', le 24 Septembre 1954, in answering the question: 'Pourquoi, des lors, écrivez-vous en français?' Here is the whole passage in French. See how lyrical Senghor becomes as he talks of his encounter with French language and French literature.

Mais on me posera la question: 'Pourquoi, des lors, écrivez-vous en français?' parce que nous sommes des métrés culturels, parce que, si nous sentons en nègres, nous nous exprimons en français, parce que le français est une langue à vocation universelle, que notre message s'adresse *aussi* aux Français de France et aux autres hommes, parce que le français est une langue 'de gentillesse et d'humanité'. Qui a dit que c'était une langue grise et atone d'ingénieurs et de diplomates? Bien sûr, moi aussi, je l'ai dit un jour, pour les besoins de ma thèse. On me le pardonnera. Car je sais ses ressources pour l'avoir goûté, mâché, enseigné, et qu'il est la langue des dieux. Ecoutez donc Cornelle, L'autrémont, Rimbaud, Péguy et Claudel. Ecoutez le grand Hugo. Le français, ce sont les grandes orgues qui se prêtent à tous les timbres, à tous les effets, des douceurs les plus suaves aux fulgurances de l'orage. Il est, tour à tour ou en même temps, flûte, hautbois, trompette, tamtam et même canon. Et puis le français nous a fait don de ses mots abstraits – si rares dans nos langues maternelles –, où les lames se font pierres précieuses. Chez nous, les mots sont naturellement nimbés d'un halo de sève et de sang, les mots du français rayonnent de mille feux, comme des diamants. Des fusées qui éclairent notre nuit.

See also Senghor's reply to a question on language in an interview by Armand Guiber and published in *Présence Africaine* 1962 under the title, Léopold Sédar Senghor:

Il est vrai que le français n'est pas ma langue maternelle. J'ai commencé de l'apprendre à sept ans, par des mots comme 'confitures' et 'chocolat'. Aujourd'hui, je pense naturellement en Français, et je comprend le Français – faut-il en avoir honte? Mieux qu'aucune autre langue. C'est dire que le Français n'est plus pour moi un 'véhicule étranger' mais la forme d'expression naturelle de ma pensée.

Ce qui m'est étrange dans le français, c'est peut-être son style:

Son architecture classique. Je suis naturellement porté à gonfler d'image son cadre étroit, sans la poussée de la chaleur émotionnelle.

18 *Zimbabwe Herald* August 1981.

19 Chinua Achebe 'The African Writer and the English Language' in *Morning Yet on Creation Day*, p. 59.

20 Most of the writers were from Universities. The readership was mainly the product of schools and colleges. As for the underlying theme of much of that literature, Achebe's statement in his paper, 'The Novelist as a Teacher', is instructive:

'If I were God I would regard as the very worst our acceptance – for whatever reason – of racial inferiority. It is too late in the day to get worked up about it or to

blame others, much as they may deserve such blame and condemnation. What we need to do is to look back and try and find out where we went wrong, where the rain began to beat us.

Here then is an adequate revolution for me to espouse – to help my society regain belief in itself and put away the complexes of the years of denigration and self-absentment. *Morning Yet on Creation Day*, p. 44.

Since the peasant and the worker had never really had any doubts about their Africanness, the reference could only have been to the 'educated' or the petty-bourgeois African. In fact if one substitutes the words 'the petty-bourgeois' for the word 'our' and 'the petty-bourgeois class' for 'my society' the statement is apt, accurate, and describes well the assumed audience. Of course, an ideological revolution in this class would affect the whole society.

22 David Diop 'Contribution to the Debate on National Poetry', *Présence Africaine* 6, 1956.

23 David Diop, *ibid.*

24 The term 'Afro-European Literature' may seem to put too much weight on the Europeanness of the literature. Euro-African literature? Probably, the English, French, and Portuguese components would then be 'Anglo-African literature', 'Franco-African literature' or 'Luso-African literature'. What is important is that this minority literature forms a distinct tradition that needs a different term to distinguish it from *African Literature*, instead of usurping the title. *African Literature* as is the current practice in literary scholarship. There have even been arrogant claims by some literary scholars who talk as if the literature written in European languages is necessarily closer to the Africanness of its inspiration than similar works in African languages, the languages of the majority. So thoroughly has the minority 'Afro-European Literature' (Euro-African literature?) usurped the name 'African literature' in the current scholarship that literature by Africans in African languages is the one that needs qualification. Albert Gérard's otherwise timely book is titled *African Language Literatures*.

25 Chinua Achebe 'Africa and her Writers' in *Morning Yet on Creation Day*, p. 27.