

ON NATIONAL CULTURE

To take part in the African revolution it is not enough to write a revolutionary song; you must fashion the revolution with the people. And if you fashion it with the people, the songs will come by themselves, and of themselves.

*In order to achieve real action, you must yourself be a living part of Africa and of her thought; you must be an element of that popular energy which is entirely called forth for the freeing, the progress, and the happiness of Africa. There is no place outside that fight for the artist or for the intellectual who is not himself concerned with and completely at one with the people in the great battle of Africa and of suffering humanity—Sékou Touré.**

Each generation must out of relative obscurity discover its mission, fulfill it, or betray it. In underdeveloped countries the preceding generations have both resisted the work or erosion carried by colonialism and also helped on the maturing of the struggles of today. We must rid ourselves of the habit, now that we are in the thick of

* "The political leader as the representative of a culture." Address to the second Congress of Black Writers and Artists, Rome, 1959.

the fight, of minimizing the action of our fathers or of feigning incomprehension when considering their silence and passivity. They fought as well as they could, with the arms that they possessed then; and if the echoes of their struggle have not resounded in the international arena, we must realize that the reason for this silence lies less in their lack of heroism than in the fundamentally different international situation of our time. It needed more than one native to say "We've had enough"; more than one peasant rising crushed, more than one demonstration put down before we could today hold our own, certain in our victory. As for we who have decided to break the back of colonialism, our historic mission is to sanction all revolts, all desperate actions, all those abortive attempts drowned in rivers of blood.

In this chapter we shall analyze the problem, which is felt to be fundamental, of the legitimacy of the claims of a nation. It must be recognized that the political party which mobilizes the people hardly touches on this problem of legitimacy. The political parties start from living reality and it is in the name of this reality, in the name of the stark facts which weigh down the present and the future of men and women, that they fix their line of action. The political party may well speak in moving terms of the nation, but what it is concerned with is that the people who are listening understand the need to take part in the fight if, quite simply, they wish to continue to exist.

Today we know that in the first phase of the national struggle colonialism tries to disarm national demands by putting forward economic doctrines. As soon as the first demands are set out, colonialism pretends to consider them, recognizing with ostentatious humility that the territory is suffering from serious underdevelopment which necessitates a great economic and social effort. And, in

fact, it so happens that certain spectacular measures (centers of work for the unemployed which are opened here and there, for example) delay the crystallization of national consciousness for a few years. But, sooner or later, colonialism sees that it is not within its powers to put into practice a project of economic and social reforms which will satisfy the aspirations of the colonized people. Even where food supplies are concerned, colonialism gives proof of its inherent incapability. The colonialist state quickly discovers that if it wishes to disarm the nationalist parties on strictly economic questions then it will have to do in the colonies exactly what it has refused to do in its own country. It is not mere chance that almost everywhere today there flourishes the doctrine of Cartierism.

The disillusioned bitterness we find in Cartier when up against the obstinate determination of France to link to herself peoples which she must feed while so many French people live in want shows up the impossible situation in which colonialism finds itself when the colonial system is called upon to transform itself into an unselfish program of aid and assistance. It is why, once again, there is no use in wasting time repeating that hunger with dignity is preferable to bread eaten in slavery. On the contrary, we must become convinced that colonialism is incapable of procuring for the colonized peoples the material conditions which might make them forget their concern for dignity. Once colonialism has realized where its tactics of social reform are leading, we see it falling back on its old reflexes, reinforcing police effectives, bringing up troops, and setting a reign of terror which is better adapted to its interests and its psychology.

Inside the political parties, and most often in offshoots from these parties, cultured individuals of the colonized

race make their appearance. For these individuals, the demand for a national culture and the affirmation of the existence of such a culture represent a special battlefield. While the politicians situate their action in actual present-day events, men of culture take their stand in the field of history. Confronted with the native intellectual who decides to make an aggressive response to the colonialist theory of pre-colonial barbarism, colonialism will react only slightly, and still less because the ideas developed by the young colonized intelligentsia are widely professed by specialists in the mother country. It is in fact a commonplace to state that for several decades large numbers of research workers have, in the main, rehabilitated the African, Mexican, and Peruvian civilizations. The passion with which native intellectuals defend the existence of their national culture may be a source of amazement; but those who condemn this exaggerated passion are strangely apt to forget that their own psyche and their own selves are conveniently sheltered behind a French or German culture which has given full proof of its existence and which is uncontested.

I am ready to concede that on the plane of factual being the past existence of an Aztec civilization does not change anything very much in the diet of the Mexican peasant of today. I admit that all the proofs of a wonderful Songhai civilization will not change the fact that today the Songhais are underfed and illiterate, thrown between sky and water with empty heads and empty eyes. But it has been remarked several times that this passionate search for a national culture which existed before the colonial era finds its legitimate reason in the anxiety shared by native intellectuals to shrink away from that Western culture in which they all risk being swamped. Because they realize they are in danger of losing their lives and thus becoming lost to their people, these men,

hotheaded and with anger in their hearts, relentlessly determine to renew contact once more with the oldest and most pre-colonial springs of life of their people.

Let us go further. Perhaps this passionate research and this anger are kept up or at least directed by the secret hope of discovering beyond the misery of today, beyond self-contempt, resignation, and abjuration, some very beautiful and splendid era whose existence rehabilitates us both in regard to ourselves and in regard to others. I have said that I have decided to go further. Perhaps unconsciously, the native intellectuals, since they could not stand wonderstruck before the history of today's barbarity, decided to back further and to delve deeper down; and, let us make no mistake, it was with the greatest delight that they discovered that there was nothing to be ashamed of in the past, but rather dignity, glory, and solemnity. The claim to a national culture in the past does not only rehabilitate that nation and serve as a justification for the hope of a future national culture. In the sphere of psycho-affective equilibrium it is responsible for an important change in the native. Perhaps we have not sufficiently demonstrated that colonialism is not simply content to impose its rule upon the present and the future of a dominated country. Colonialism is not satisfied merely with holding a people in its grip and emptying the native's brain of all form and content. By a kind of perverted logic, it turns to the past of the oppressed people, and distorts, disfigures, and destroys it. This work of devaluing pre-colonial history takes on a dialectical significance today.

When we consider the efforts made to carry out the cultural estrangement so characteristic of the colonial epoch, we realize that nothing has been left to chance and that the total result looked for by colonial domination was indeed to convince the natives that colonialism

came to lighten their darkness. The effect consciously sought by colonialism was to drive into the natives' heads the idea that if the settlers were to leave, they would at once fall back into barbarism, degradation, and bestiality.

On the unconscious plane, colonialism therefore did not seek to be considered by the native as a gentle, loving mother who protects her child from a hostile environment, but rather as a mother who unceasingly restrains her fundamentally perverse offspring from managing to commit suicide and from giving free rein to its evil instincts. The colonial mother protects her child from itself, from its ego, and from its physiology, its biology, and its own unhappiness which is its very essence.

In such a situation the claims of the native intellectual are not a luxury but a necessity in any coherent program. The native intellectual who takes up arms to defend his nation's legitimacy and who wants to bring proofs to bear out that legitimacy, who is willing to strip himself naked to study the history of his body, is obliged to dissect the heart of his people.

Such an examination is not specifically national. The native intellectual who decides to give battle to colonialism fights on the field of the whole continent. The past is given back its value. Culture, extracted from the past to be displayed in all its splendor, is not necessarily that of his own country. Colonialism, which has not bothered to put too fine a point on its efforts, has never ceased to maintain that the Negro is a savage; and for the colonist, the Negro was neither an Angolan nor a Nigerian, for he simply spoke of "the Negro." For colonialism, this vast continent was the haunt of savages, a country riddled with superstitions and fanaticism, destined for contempt, weighed down by the curse of God, a country of cannibals—in short, the Negro's country. Colonialism's condemnation is continental in its scope. The contention by

colonialism that the darkest night of humanity lay over pre-colonial history concerns the whole of the African continent. The efforts of the native to rehabilitate himself and to escape from the claws of colonialism are logically inscribed from the same point of view as that of colonialism. The native intellectual who has gone far beyond the domains of Western culture and who has got it into his head to proclaim the existence of another culture never does so in the name of Angola or of Dahomey. The culture which is affirmed is African culture. The Negro, never so much a Negro as since he has been dominated by the whites, when he decides to prove that he has a culture and to behave like a cultured person, comes to realize that history points out a well-defined path to him: he must demonstrate that a Negro culture exists.

And it is only too true that those who are most responsible for this racialization of thought, or at least for the first movement toward that thought, are and remain those Europeans who have never ceased to set up white culture to fill the gap left by the absence of other cultures. Colonialism did not dream of wasting its time in denying the existence of one national culture after another. Therefore the reply of the colonized peoples will be straight away continental in its breadth. In Africa, the native literature of the last twenty years is not a national literature but a Negro literature. The concept of negritude, for example, was the emotional if not the logical antithesis of that insult which the white man flung at humanity. This rush of negritude against the white man's contempt showed itself in certain spheres to be the one idea capable of lifting interdictions and anathemas. Because the New Guinean or Kenyan intellectuals found themselves above all up against a general ostracism and delivered to the combined contempt of their overlords, their reaction was to sing praises in admiration of each other. The uncondi-

tional affirmation of African culture has succeeded the unconditional affirmation of European culture. On the whole, the poets of negritude oppose the idea of an old Europe to a young Africa, tiresome reasoning to lyricism, oppressive logic to high-stepping nature, and on one side stiffness, ceremony, etiquette, and scepticism, while on the other frankness, liveliness, liberty, and—why not?—luxuriance: but also irresponsibility.

The poets of negritude will not stop at the limits of the continent. From America, black voices will take up the hymn with fuller unison. The "black world" will see the light and Busia from Ghana, Birago Diop from Senegal, Hampaté Ba from the Soudan, and Saint-Clair Drake from Chicago will not hesitate to assert the existence of common ties and a motive power that is identical.

The example of the Arab world might equally well be quoted here. We know that the majority of Arab territories have been under colonial domination. Colonialism has made the same effort in these regions to plant deep in the minds of the native population the idea that before the advent of colonialism their history was one which was dominated by barbarism. The struggle for national liberty has been accompanied by a cultural phenomenon known by the name of the awakening of Islam. The passion with which contemporary Arab writers remind their people of the great pages of their history is a reply to the lies told by the occupying power. The great names of Arabic literature and the great past of Arab civilization have been brandished about with the same ardor as those of the African civilizations. The Arab leaders have tried to return to the famous Dar El Islam which shone so brightly from the twelfth to the fourteenth century.

Today, in the political sphere, the Arab League is giving palpable form to this will to take up again the heritage of the past and to bring it to culmination. Today, Arab

doctors and Arab poets speak to each other across the frontiers, and strive to create a new Arab culture and a new Arab civilization. It is in the name of Arabism that these men join together, and that they try to think together. Everywhere, however, in the Arab world, national feeling has preserved even under colonial domination a liveliness that we fail to find in Africa. At the same time that spontaneous communion of each with all, present in the African movement, is not to be found in the Arab League. On the contrary, paradoxically, everyone tries to sing the praises of the achievements of his nation. The cultural process is freed from the indifferenciation which characterized it in the African world, but the Arabs do not always manage to stand aside in order to achieve their aims. The living culture is not national but Arab. The problem is not as yet to secure a national culture, not as yet to lay hold of a movement differentiated by nations, but to assume an African or Arabic culture when confronted by the all-embracing condemnation pronounced by the dominating power. In the African world, as in the Arab, we see that the claims of the man of culture in a colonized country are all-embracing, continental, and in the case of the Arabs, worldwide.

This historical necessity in which the men of African culture find themselves to racialize their claims and to speak more of African culture than of national culture will tend to lead them up a blind alley. Let us take for example the case of the African Cultural Society. This society had been created by African intellectuals who wished to get to know each other and to compare their experiences and the results of their respective research work. The aim of this society was therefore to affirm the existence of an African culture, to evaluate this culture on the plane of distinct nations, and to reveal the internal motive forces of each of their national cultures. But

at the same time this society fulfilled another need: the need to exist side by side with the European Cultural Society, which threatened to transform itself into a Universal Cultural Society. There was therefore at the bottom of this decision the anxiety to be present at the universal trysting place fully armed, with a culture springing from the very heart of the African continent. Now, this Society will very quickly show its inability to shoulder these different tasks, and will limit itself to exhibitionist demonstrations, while the habitual behavior of the members of this Society will be confined to showing Europeans that such a thing as African culture exists, and opposing their ideas to those of ostentatious and narcissistic Europeans. We have shown that such an attitude is normal and draws its legitimacy from the lies propagated by men of Western culture, but the degradation of the aims of this Society will become more marked with the elaboration of the concept of negritude. The African Society will become the cultural society of the black world and will come to include the Negro dispersion, that is to say the tens of thousands of black people spread over the American continents.

The Negroes who live in the United States and in Central or Latin America in fact experience the need to attach themselves to a cultural matrix. Their problem is not fundamentally different from that of the Africans. The whites of America did not mete out to them any different treatment from that of the whites who ruled over the Africans. We have seen that the whites were used to putting all Negroes in the same bag. During the first congress of the African Cultural Society which was held in Paris in 1956, the American Negroes of their own accord considered their problems from the same standpoint as those of their African brothers. Cultured Africans, speaking of African civilizations, decreed that there should be a reasonable status within the state for those who had formerly been

slaves. But little by little the American Negroes realized that the essential problems confronting them were not the same as those that confronted the African Negroes. The Negroes of Chicago only resemble the Nigerians or the Tanganyikans in so far as they were all defined in relation to the whites. But once the first comparisons had been made and subjective feelings were assuaged, the American Negroes realized that the objective problems were fundamentally heterogeneous. The test cases of civil liberty whereby both whites and blacks in America try to drive back racial discrimination have very little in common in their principles and objectives with the heroic fight of the Angolan people against the detestable Portuguese colonialism. Thus, during the second congress of the African Cultural Society the American Negroes decided to create an American society for people of black cultures.

Negritude therefore finds its first limitation in the phenomena which take account of the formation of the historical character of men. Negro and African-Negro culture broke up into different entities because the men who wished to incarnate these cultures realized that every culture is first and foremost national, and that the problems which kept Richard Wright or Langston Hughes on the alert were fundamentally different from those which might confront Leopold Senghor or Jomo Kenyatta. In the same way certain Arab states, though they had chanted the marvelous hymn of Arab renaissance, had nevertheless to realize that their geographical position and the economic ties of their region were stronger even than the past that they wished to revive. Thus we find today the Arab states organically linked once more with societies which are Mediterranean in their culture. The fact is that these states are submitted to modern pressure and to new channels of trade while the network of trade relations

which was dominant during the great period of Arab history has disappeared. But above all there is the fact that the political regimes of certain Arab states are so different, and so far away from each other in their conceptions, that even a cultural meeting between these states is meaningless.

Thus we see that the cultural problem as it sometimes exists in colonized countries runs the risk of giving rise to serious ambiguities. The lack of culture of the Negroes, as proclaimed by colonialism, and the inherent barbarity of the Arabs ought logically to lead to the exaltation of cultural manifestations which are not simply national but continental, and extremely racial. In Africa, the movement of men of culture is a movement toward the Negro-African culture or the Arab-Moslem culture. It is not specifically toward a national culture. Culture is becoming more and more cut off from the events of today. It finds its refuge beside a hearth that glows with passionate emotion, and from there makes its way by realistic paths which are the only means by which it may be made fruitful, homogeneous, and consistent.

If the action of the native intellectual is limited historically, there remains nevertheless the fact that it contributes greatly to upholding and justifying the action of politicians. It is true that the attitude of the native intellectual sometimes takes on the aspect of a cult or of a religion. But if we really wish to analyze this attitude correctly we will come to see that it is symptomatic of the intellectual's realization of the danger that he is running in cutting his last moorings and of breaking adrift from his people. This stated belief in a national culture is in fact an ardent, despairing turning toward anything that will afford him secure anchorage. In order to ensure his salvation and to escape from the supremacy of the white man's culture the native feels the need to turn backward

toward his unknown roots and to lose himself at whatever cost in his own barbarous people. Because he feels he is becoming estranged, that is to say because he feels that he is the living haunt of contradictions which run the risk of becoming insurmountable, the native tears himself away from the swamp that may suck him down and accepts everything, decides to take all for granted and confirms everything even though he may lose body and soul. The native finds that he is expected to answer for everything, and to all comers. He not only turns himself into the defender of his people's past; he is willing to be counted as one of them, and henceforward he is even capable of laughing at his past cowardice.

This tearing away, painful and difficult though it may be, is however necessary. If it is not accomplished there will be serious psycho-affective injuries and the result will be individuals without an anchor, without a horizon, colorless, stateless, rootless—a race of angels. It will be also quite normal to hear certain natives declare, “I speak as a Senegalese and as a Frenchman . . .” “I speak as an Algerian and as a Frenchman . . .” The intellectual who is Arab and French, or Nigerian and English, when he comes up against the need to take on two nationalities, chooses, if he wants to remain true to himself, the negation of one of these determinations. But most often, since they cannot or will not make a choice, such intellectuals gather together all the historical determining factors which have conditioned them and take up a fundamentally “universal standpoint.”

This is because the native intellectual has thrown himself greedily upon Western culture. Like adopted children who only stop investigating the new family framework at the moment when a minimum nucleus of security crystallizes in their psyche, the native intellectual will try to make European culture his own. He will not be content

to get to know Rabelais and Diderot, Shakespeare and Edgar Allen Poe; he will bind them to his intelligence as closely as possible:

La dame n'était pas seule
Elle avait un mari
Un mari très comme il faut
Qui citait Racine et Corneille
Et Voltaire et Rousseau
Et le Père Hugo et le jeune Musset
Et Gide et Valéry
Et tant d'autres encore.*

But at the moment when the nationalist parties are mobilizing the people in the name of national independence, the native intellectual sometimes spurns these acquisitions which he suddenly feels make him a stranger in his own land. It is always easier to proclaim rejection than actually to reject. The intellectual who through the medium of culture has filtered into Western civilization, who has managed to become part of the body of European culture—in other words who has exchanged his own culture for another—will come to realize that the cultural matrix, which now he wishes to assume since he is anxious to appear original, can hardly supply any figureheads which will bear comparison with those, so many in number and so great in prestige, of the occupying power's civilization. History, of course, though nevertheless written by the Westerners and to serve their purposes, will be able to evaluate from time to time certain periods of the African past. But, standing face to face with his country at the present time, and observing clearly and objectively the events of today throughout the continent which he

* The lady was not alone; she had a most respectable husband, who knew how to quote Racine and Corneille, Voltaire and Rousseau, Victor Hugo and Musset, Gide, Valéry and as many more again. (René Depestre: "Face à la Nuit.")

wants to make his own, the intellectual is terrified by the void, the degradation, and the savagery he sees there. Now he feels that he must get away from the white culture. He must seek his culture elsewhere, anywhere at all; and if he fails to find the substance of culture of the same grandeur and scope as displayed by the ruling power, the native intellectual will very often fall back upon emotional attitudes and will develop a psychology which is dominated by exceptional sensitivity and susceptibility. This withdrawal, which is due in the first instance to a begging of the question in his internal behavior mechanism and his own character, brings out, above all, a reflex and contradiction which is muscular.

This is sufficient explanation of the style of those native intellectuals who decide to give expression to this phase of consciousness which is in the process of being liberated. It is a harsh style, full of images, for the image is the drawbridge which allows unconscious energies to be scattered on the surrounding meadows. It is a vigorous style, alive with rhythms, struck through and through with bursting life; it is full of color, too, bronzed, sunbaked, and violent. This style, which in its time astonished the peoples of the West, has nothing racial about it, in spite of frequent statements to the contrary; it expresses above all a hand-to-hand struggle and it reveals the need that man has to liberate himself from a part of his being which already contained the seeds of decay. Whether the fight is painful, quick, or inevitable, muscular action must substitute itself for concepts.

If in the world of poetry this movement reaches unaccustomed heights, the fact remains that in the real world the intellectual often follows up a blind alley. When at the height of his intercourse with his people, whatever they were or whatever they are, the intellectual decides

to come down into the common paths of real life, he only brings back from his adventuring formulas which are sterile in the extreme. He sets a high value on the customs, traditions, and the appearances of his people; but his inevitable, painful experience only seems to be a banal search for exoticism. The sari becomes sacred, and shoes that come from Paris or Italy are left off in favor of pampooties, while suddenly the language of the ruling power is felt to burn your lips. Finding your fellow countrymen sometimes means in this phase to will to be a nigger, not a nigger like all other niggers but a real nigger, a Negro cur, just the sort of nigger that the white man wants you to be. Going back to your own people means to become a dirty wog, to go native as much as you can, to become unrecognizable, and to cut off those wings that before you had allowed to grow.

The native intellectual decides to make an inventory of the bad habits drawn from the colonial world, and hastens to remind everyone of the good old customs of the people, that people which he has decided contains all truth and goodness. The scandalized attitude with which the settlers who live in the colonial territory greet this new departure only serves to strengthen the native's decision. When the colonialists, who had tasted the sweets of their victory over these assimilated people, realize that these men whom they considered as saved souls are beginning to fall back into the ways of niggers, the whole system totters. Every native won over, every native who had taken the pledge not only marks a failure for the colonial structure when he decides to lose himself and to go back to his own side, but also stands as a symbol for the uselessness and the shallowness of all the work that has been accomplished. Each native who goes back over the line is a radical condemnation of the methods and of the regime;

and the native intellectual finds in the scandal he gives rise to a justification and an encouragement to persevere in the path he has chosen.

If we wanted to trace in the works of native writers the different phases which characterize this evolution we would find spread out before us a panorama on three levels. In the first phase, the native intellectual gives proof that he has assimilated the culture of the occupying power. His writings correspond point by point with those of his opposite numbers in the mother country. His inspiration is European and we can easily link up these works with definite trends in the literature of the mother country. This is the period of unqualified assimilation. We find in this literature coming from the colonies the Parnassians, the Symbolists, and the Surrealists.

In the second phase we find the native is disturbed; he decides to remember what he is. This period of creative work approximately corresponds to that immersion which we have just described. But since the native is not a part of his people, since he only has exterior relations with his people, he is content to recall their life only. Past happenings of the bygone days of his childhood will be brought up out of the depths of his memory; old legends will be reinterpreted in the light of a borrowed estheticism and of a conception of the world which was discovered under other skies.

Sometimes this literature of just-before-the-battle is dominated by humor and by allegory; but often too it is symptomatic of a period of distress and difficulty, where death is experienced, and disgust too. We spew ourselves up; but already underneath laughter can be heard.

Finally in the third phase, which is called the fighting phase, the native, after having tried to lose himself in the people and with the people, will on the contrary shake the people. Instead of according the people's

lethargy an honored place in his esteem, he turns himself into an awakener of the people; hence comes a fighting literature, a revolutionary literature, and a national literature. During this phase a great many men and women who up till then would never have thought of producing a literary work, now that they find themselves in exceptional circumstances—in prison, with the Maquis, or on the eve of their execution—feel the need to speak to their nation, to compose the sentence which expresses the heart of the people, and to become the mouthpiece of a new reality in action.

The native intellectual nevertheless sooner or later will realize that you do not show proof of your nation from its culture but that you substantiate its existence in the fight which the people wage against the forces of occupation. No colonial system draws its justification from the fact that the territories it dominates are culturally non-existent. You will never make colonialism blush for shame by spreading out little-known cultural treasures under its eyes. At the very moment when the native intellectual is anxiously trying to create a cultural work he fails to realize that he is utilizing techniques and language which are borrowed from the stranger in his country. He contents himself with stamping these instruments with a hallmark which he wishes to be national, but which is strangely reminiscent of exoticism. The native intellectual who comes back to his people by way of cultural achievements behaves in fact like a foreigner. Sometimes he has no hesitation in using a dialect in order to show his will to be as near as possible to the people; but the ideas that he expresses and the preoccupations he is taken up with have no common yardstick to measure the real situation which the men and the women of his country know. The culture that the intellectual leans toward is often no more than a stock of particularisms. He wishes to attach him-

self to the people; but instead he only catches hold of their outer garments. And these outer garments are merely the reflection of a hidden life, teeming and perpetually in motion. That extremely obvious objectivity which seems to characterize a people is in fact only the inert, already forsaken result of frequent, and not always very coherent, adaptations of a much more fundamental substance which itself is continually being renewed. The man of culture, instead of setting out to find this substance, will let himself be hypnotized by these mummified fragments which because they are static are in fact symbols of negation and outworn contrivances. Culture has never the translucidity of custom; it abhors all simplification. In its essence it is opposed to custom, for custom is always the deterioration of culture. The desire to attach oneself to tradition or bring abandoned traditions to life again does not only mean going against the current of history but also opposing one's own people. When a people undertakes an armed struggle or even a political struggle against a relentless colonialism, the significance of tradition changes. All that has made up the technique of passive resistance in the past may, during this phase, be radically condemned. In an underdeveloped country during the period of struggle traditions are fundamentally unstable and are shot through by centrifugal tendencies. This is why the intellectual often runs the risk of being out of date. The peoples who have carried on the struggle are more and more impervious to demagoguery; and those who wish to follow them reveal themselves as nothing more than common opportunists, in other words, late-comers.

In the sphere of plastic arts, for example, the native artist who wishes at whatever cost to create a national work of art shuts himself up in a stereotyped reproduction of details. These artists who have nevertheless

thoroughly studied modern techniques and who have taken part in the main trends of contemporary painting and architecture, turn their backs on foreign culture, deny it, and set out to look for a true national culture, setting great store on what they consider to be the constant principles of national art. But these people forget that the forms of thought and what it feeds on, together with modern techniques of information, language, and dress have dialectically reorganized the people's intelligences and that the constant principles which acted as safeguards during the colonial period are now undergoing extremely radical changes.

The artist who has decided to illustrate the truths of the nation turns paradoxically toward the past and away from actual events. What he ultimately intends to embrace are in fact the castoffs of thought, its shells and corpses, a knowledge which has been stabilized once and for all. But the native intellectual who wishes to create an authentic work of art must realize that the truths of a nation are in the first place its realities. He must go on until he has found the seething pot out of which the learning of the future will emerge.

Before independence, the native painter was insensible to the national scene. He set a high value on non-figurative art, or more often specialized in still lifes. After independence his anxiety to rejoin his people will confine him to the most detailed representation of reality. This is representative art which has no internal rhythms, an art which is serene and immobile, evocative not of life but of death. Enlightened circles are in ecstasies when confronted with this "inner truth" which is so well expressed; but we have the right to ask if this truth is in fact a reality, and if it is not already outworn and denied, called in question by the epoch through which the people are treading out their path toward history.

In the realm of poetry we may establish the same facts. After the period of assimilation characterized by rhyming poetry, the poetic tom-tom's rhythms break through. This is a poetry of revolt; but it is also descriptive and analytical poetry. The poet ought however to understand that nothing can replace the reasoned, irrevocable taking up of arms on the people's side. Let us quote Depestre once more:

The lady was not alone;
 She had a husband,
 A husband who knew everything,
 But to tell the truth knew nothing,
 For you can't have culture without making concessions.
 You concede your flesh and blood to it,
 You concede your own self to others;
 By conceding you gain
 Classicism and Romanticism,
 And all that our souls are steeped in.*

The native poet who is preoccupied with creating a national work of art and who is determined to describe his people fails in his aim, for he is not yet ready to make that fundamental concession that Depestre speaks of. The French poet René Char shows his understanding of the difficulty when he reminds us that "the poem emerges out of a subjective imposition and an objective choice. A poem is the assembling and moving together of determining original values, in contemporary relation with someone that these circumstances bring to the front."†

Yes, the first duty of the native poet is to see clearly the people he has chosen as the subject of his work of art. He cannot go forward resolutely unless he first realizes the extent of his estrangement from them. We have

* René Depestre: "Face à la Nuit."

† René Char, *Partage Formel*.

taken everything from the other side; and the other side gives us nothing unless by a thousand detours we swing finally round in their direction, unless by ten thousand wiles and a hundred thousand tricks they manage to draw us toward them, to seduce us, and to imprison us. Taking means in nearly every case being taken: thus it is not enough to try to free oneself by repeating proclamations and denials. It is not enough to try to get back to the people in that past out of which they have already emerged; rather we must join them in that fluctuating movement which they are just giving a shape to, and which, as soon as it has started, will be the signal for everything to be called in question. Let there be no mistake about it; it is to this zone of occult instability where the people dwell that we must come; and it is there that our souls are crystallized and that our perceptions and our lives are transfused with light.

Keita Fodeba, today Minister of Internal Affairs in the Republic of Guinea, when he was the director of the "African Ballet" did not play any tricks with the reality which the people of Guinea offered him. He reinterpreted all the rhythmic images of his country from a revolutionary standpoint. But he did more. In his poetic works, which are not well known, we find a constant desire to define accurately the historic moments of the struggle and to mark off the field in which were to be unfolded the actions and ideas around which the popular will would crystallize. Here is a poem by Keita Fodeba which is a true invitation to thought, to de-mystification, and to battle:

AFRICAN DAWN

(Guitar music)

Dawn was breaking. The little village, which had danced half the night to the sound of its tom-toms, was waking

slowly. Ragged shepherds playing their flutes were leading their flocks down into the valley. The girls of the village with their canaries followed one by one along the winding path that leads to the fountain. In the marabout's courtyard a group of children were softly chanting in chorus some verses from the Koran.

(Guitar music)

Dawn was breaking—dawn, the fight between night and day. But the night was exhausted and could fight no more, and slowly died. A few rays of the sun, the forerunners of this victory of the day, still hovered on the horizon, pale and timid, while the last stars gently glided under the mass of clouds, crimson like the blooming flamboyant flowers.

(Guitar music)

Dawn was breaking. And down at the end of the vast plain with its purple contours, the silhouette of a bent man tilling the ground could be seen, the silhouette of Naman the laborer. Each time he lifted his hoe the frightened birds rose, and flew swiftly away to find the quiet banks of the Djoliba, the great Niger river. The man's gray cotton trousers, soaked by the dew, flapped against the grass on either side. Sweating, unresting, always bent over he worked with his hoe; for the seed had to be sown before the next rains came.

(Cora music)

Dawn was breaking, still breaking. The sparrows circled amongst the leaves announcing the day. On the damp track leading to the plain a child, carrying his little quiver of arrows round him like a bandolier, was running breathless toward Naman. He called out: "Brother Naman, the headman of the village wants you to come to the council tree."

(Cora music)

The laborer, surprised by such a message so early in the morning, laid down his hoe and walked toward the village which now was shining in the beams of the rising sun. Already the old men of the village were sitting under the tree, looking more solemn than ever. Beside them a man in uni-

form, a district guard, sat impassively, quietly smoking his pipe.

(Cora music)

Naman took his place on the sheepskin. The headman's spokesman stood up to announce to the assembly the will of the old men: "The white men have sent a district guard to ask for a man from the village who will go to the war in their country. The chief men, after taking counsel together, have decided to send the young man who is the best representative of our race, so that he may go and give proof to the white men of that courage which has always been a feature of our *Manding*."

(Guitar music)

Naman was thus officially marked out, for every evening the village girls praised his great stature and muscular appearance in musical couplets. Gentle Kadia, his young wife, overwhelmed by the news, suddenly ceased grinding corn, put the mortar away under the barn, and without saying a word shut herself into her hut to weep over her misfortune with stifled sobs. For death had taken her first husband; and she could not believe that now the white people had taken Naman from her, Naman who was the center of all her new-sprung hopes.

(Guitar music)

The next day, in spite of her tears and lamentations, the full-toned drumming of the war tom-toms accompanied Naman to the village's little harbor where he boarded a trawler which was going to the district capital. That night, instead of dancing in the marketplace as they usually did, the village girls came to keep watch in Naman's outer room, and there told their tales until morning around a wood fire.

(Guitar music)

Several months went by without any news of Naman reaching the village. Kadia was so worried that she went to the cunning fetish-worker from the neighboring village. The village elders themselves held a short secret council on the matter, but nothing came of it.

(Cora music)

At last one day a letter from Naman came to the village, to Kadia's address. She was worried as to what was happening to her husband, and so that same night she came, after hours of tiring walking, to the capital of the district, where a translator read the letter to her.

Naman was in North Africa; he was well, and he asked for news of the harvest, of the feasting, the river, the dances, the council tree . . . in fact, for news of all the village.

(Balafo music)

That night the old women of the village honored Kadia by allowing her to come to the courtyard of the oldest woman and listen to the talk that went on nightly among them. The headman of the village, happy to have heard news of Naman, gave a great banquet to all the beggars of the neighborhood.

(Balafo music)

Again several months went by and everyone was once more anxious, for nothing more was heard of Naman. Kadia was thinking of going again to consult the fetish-worker when she received a second letter. Naman, after passing through Corsica and Italy, was now in Germany and was proud of having been decorated.

(Balafo music)

But the next time there was only a postcard to say that Naman had been made prisoner by the Germans. This news weighed heavily on the village. The old men held council and decided that henceforward Naman would be allowed to dance the Douga, that sacred dance of the vultures that no one who has not performed some outstanding feat is allowed to dance, that dance of the Mali emperors of which every step is a stage in the history of the Mali race. Kadia found consolation in the fact that her husband had been raised to the dignity of a hero of his country.

(Guitar music)

Time went by. A year followed another, and Naman was still in Germany. He did not write any more.

(*Guitar music*)

One fine day, the village headman received word from Dakar that Naman would soon be home. The mutter of the tom-toms was at once heard. There was dancing and singing till dawn. The village girls composed new songs for his homecoming, for the old men who were the devotees of the Douga spoke no more about that famous dance of the *Manding*.

(*Tom-toms*)

But a month later, Corporal Moussa, a great friend of Naman's, wrote a tragic letter to Kadia: "Dawn was breaking. We were at Tiaroye-sur-Mer. In the course of a widespread dispute between us and our white officers from Dakar, a bullet struck Naman. He lies in the land of Senegal."

(*Guitar music*)

Yes; dawn was breaking. The first rays of the sun hardly touched the surface of the sea as they gilded its little foam-flecked waves. Stirred by the breeze, the palm trees gently bent their trunks down toward the ocean, as if saddened by the morning's battle. The crows came in noisy flocks to warn the neighborhood by their cawing of the tragedy that was staining the dawn at Tiaroye with blood. And in the flaming blue sky, just above Naman's body, a huge vulture was hovering heavily. It seemed to say to him "Naman! You have not danced that dance that is named after me. Others will dance it."

(*Cora music*)

If I have chosen to quote this long poem, it is on account of its unquestioned pedagogical value. Here, things are clear; it is a precise, forward-looking exposition. The understanding of the poem is not merely an intellectual advance, but a political advance. To understand this poem is to understand the part one has played, to recognize one's advance, and to furbish up one's weapons. There is not a single colonized person who will not receive the message that this poem holds. Naman, the hero

of the battlefields of Europe, Naman who eternally ensures the power and perennality of the mother country, Naman is machine-gunned by the police force at the very moment that he comes back to the country of his birth: and this is Sétif in 1945, this is Fort-le-France, this is Saigon, Dakar, and Lagos. All those niggers, all those wogs who fought to defend the liberty of France or for British civilization recognize themselves in this poem by Keita Fodeba.

But Keita Fodeba sees further. In colonized countries, colonialism, after having made use of the natives on the battlefields, uses them as trained soldiers to put down the movements of independence. The ex-service associations are in the colonies one of the most anti-nationalist elements which exist. The poet Keita Fodeba was training the Minister of Internal Affairs of the Republic of Guinea to frustrate the plots organized by French colonialism. The French secret service intend to use, among other means, the ex-servicemen to break up the young independent Guinean state.

The colonized man who writes for his people ought to use the past with the intention of opening the future, as an invitation to action and a basis for hope. But to ensure that hope and to give it form, he must take part in action and throw himself body and soul into the national struggle. You may speak about everything under the sun; but when you decide to speak of that unique thing in man's life that is represented by the fact of opening up new horizons, by bringing light to your own country, and by raising yourself and your people to their feet, then you must collaborate on the physical plane.

The responsibility of the native man of culture is not a responsibility vis-à-vis his national culture, but a global responsibility with regard to the totality of the nation,

whose culture merely, after all, represents one aspect of that nation. The cultured native should not concern himself with choosing the level on which he wishes to fight or the sector where he decides to give battle for his nation. To fight for national culture means in the first place to fight for the liberation of the nation, that material keystone which makes the building of a culture possible. There is no other fight for culture which can develop apart from the popular struggle. To take an example: all those men and women who are fighting with their bare hands against French colonialism in Algeria are not by any means strangers to the national culture of Algeria. The national Algerian culture is taking on form and content as the battles are being fought out, in prisons, under the guillotine, and in every French outpost which is captured or destroyed.

We must not therefore be content with delving into the past of a people in order to find coherent elements which will counteract colonialism's attempts to falsify and harm. We must work and fight with the same rhythm as the people to construct the future and to prepare the ground where vigorous shoots are already springing up. A national culture is not a folklore, nor an abstract populism that believes it can discover the people's true nature. It is not made up of the inert dregs of gratuitous actions, that is to say actions which are less and less attached to the ever-present reality of the people. A national culture is the whole body of efforts made by a people in the sphere of thought to describe, justify, and praise the action through which that people has created itself and keeps itself in existence. A national culture in underdeveloped countries should therefore take its place at the very heart of the struggle for freedom which these countries are carrying on. Men of African cultures who are still fighting in the name

of African-Negro culture and who have called many congresses in the name of the unity of that culture should today realize that all their efforts amount to is to make comparisons between coins and sarcophagi.

There is no common destiny to be shared between the national cultures of Senegal and Guinea; but there *is* a common destiny between the Senegalese and Guinean nations which are both dominated by the same French colonialism. If it is wished that the national culture of Senegal should come to resemble the national culture of Guinea, it is not enough for the rulers of the two peoples to decide to consider their problems—whether the problem of liberation is concerned, or the trade-union question, or economic difficulties—from similar viewpoints. And even here there does not seem to be complete identity, for the rhythm of the people and that of their rulers are not the same. There can be no two cultures which are completely identical. To believe that it is possible to create a black culture is to forget that niggers are disappearing, just as those people who brought them into being are seeing the breakup of their economic and cultural supremacy.* There will never be such a thing as black culture because there is not a single politician who feels he has a vocation to bring black republics into being. The problem is to get to know the place that these men mean to give their people, the kind of social relations that they decide to set up, and the conception that they have of the future

* At the last school prize giving in Dakar, the president of the Senegalese Republic, Leopold Senghor, decided to include the study of the idea of negritude in the curriculum. If this decision was due to a desire to study historical causes, no one can criticize it. But if on the other hand it was taken in order to create black self-consciousness, it is simply a turning of his back upon history which has already taken cognizance of the disappearance of the majority of Negroes.

of humanity. It is this that counts; everything else is mystification, signifying nothing.

In 1959, the cultured Africans who met at Rome never stopped talking about unity. But one of the people who was loudest in the praise of this cultural unity, Jacques Rabemananjara, is today a minister in the Madagascan government, and as such has decided, with his government, to oppose the Algerian people in the General Assembly of the United Nations. Rabemananjara, if he had been true to himself, ought to have resigned from the government and denounced those men who claim to incarnate the will of the Madagascan people. The ninety thousand dead of Madagascar have not given Rabemananjara authority to oppose the aspirations of the Algerian people in the General Assembly of the United Nations.

It is around the peoples' struggles that African-Negro culture takes on substance, and not around songs, poems, or folklore. Senghor, who is also a member of the Society of African Culture and who has worked with us on the question of African culture, is not afraid for his part either to give the order to his delegation to support French proposals on Algeria. Adherence to African-Negro culture and to the cultural unity of Africa is arrived at in the first place by upholding unconditionally the peoples' struggle for freedom. No one can truly wish for the spread of African culture if he does not give practical support to the creation of the conditions necessary to the existence of that culture; in other words, to the liberation of the whole continent.

I say again that no speech-making and no proclamation concerning culture will turn us from our fundamental tasks: the liberation of the national territory; a continual struggle against colonialism in its new forms; and an obstinate refusal to enter the charmed circle of mutual admiration at the summit.

RECIPROCAL BASES OF NATIONAL CULTURE
AND THE FIGHT FOR FREEDOM

Colonial domination, because it is total and tends to oversimplify, very soon manages to disrupt in spectacular fashion the cultural life of a conquered people. This cultural obliteration is made possible by the negation of national reality, by new legal relations introduced by the occupying power, by the banishment of the natives and their customs to outlying districts by colonial society, by expropriation, and by the systematic enslaving of men and women.

Three years ago at our first congress I showed that, in the colonial situation, dynamism is replaced fairly quickly by a substantification of the attitudes of the colonizing power. The area of culture is then marked off by fences and signposts. These are in fact so many defense mechanisms of the most elementary type, comparable for more than one good reason to the simple instinct for preservation. The interest of this period for us is that the oppressor does not manage to convince himself of the objective non-existence of the oppressed nation and its culture. Every effort is made to bring the colonized person to admit the inferiority of his culture which has been transformed into instinctive patterns of behavior, to recognize the unreality of his "nation," and, in the the last extreme, the confused and imperfect character of his own biological structure.

Vis-à-vis this state of affairs, the native's reactions are not unanimous. While the mass of the people maintain intact traditions which are completely different from those of the colonial situation, and the artisanal style solidifies into a formalism which is more and more stereotyped, the

intellectual throws himself in frenzied fashion into the frantic acquisition of the culture of the occupying power and takes every opportunity of unfavorably criticizing his own national culture, or else takes refuge in setting out and substantiating the claims of that culture in a way that is passionate but rapidly becomes unproductive.

The common nature of these two reactions lies in the fact that they both lead to impossible contradictions. Whether a turncoat or a substantialist, the native is ineffectual precisely because the analysis of the colonial situation is not carried out on strict lines. The colonial situation calls a halt to national culture in almost every field. Within the framework of colonial domination there is not and there will never be such phenomena as new cultural departures or changes in the national culture. Here and there valiant attempts are sometimes made to reanimate the cultural dynamic and to give fresh impulses to its themes, its forms, and its tonalities. The immediate, palpable, and obvious interest of such leaps ahead is nil. But if we follow up the consequences to the very end we see that preparations are being thus made to brush the cobwebs off national consciousness, to question oppression, and to open up the struggle for freedom.

A national culture under colonial domination is a contested culture whose destruction is sought in systematic fashion. It very quickly becomes a culture condemned to secrecy. This idea of a clandestine culture is immediately seen in the reactions of the occupying power which interprets attachment to traditions as faithfulness to the spirit of the nation and as a refusal to submit. This persistence in following forms of cultures which are already condemned to extinction is already a demonstration of nationality; but it is a demonstration which is a throwback to the laws of inertia. There is no taking of the offensive

and no redefining of relationships. There is simply a concentration on a hard core of culture which is becoming more and more shrivelled up, inert, and empty.

By the time a century or two of exploitation has passed there comes about a veritable emaciation of the stock of national culture. It becomes a set of automatic habits, some traditions of dress, and a few broken-down institutions. Little movement can be discerned in such remnants of culture; there is no real creativity and no overflowing life. The poverty of the people, national oppression, and the inhibition of culture are one and the same thing. After a century of colonial domination we find a culture which is rigid in the extreme, or rather what we find are the dregs of culture, its mineral strata. The withering away of the reality of the nation and the death pangs of the national culture are linked to each other in mutual dependence. This is why it is of capital importance to follow the evolution of these relations during the struggle for national freedom. The negation of the native's culture, the contempt for any manifestation of culture whether active or emotional, and the placing outside the pale of all specialized branches of organization contribute to breed aggressive patterns of conduct in the native. But these patterns of conduct are of the reflexive type; they are poorly differentiated, anarchic, and ineffective. Colonial exploitation, poverty, and endemic famine drive the native more and more to open, organized revolt. The necessity for an open and decisive breach is formed progressively and imperceptibly, and comes to be felt by the great majority of the people. Those tensions which hitherto were non-existent come into being. International events, the collapse of whole sections of colonial empires and the contradictions inherent in the colonial system strengthen and uphold the native's combativity while promoting and giving support to national consciousness.

These new-found tensions which are present at all stages in the real nature of colonialism have their repercussions on the cultural plane. In literature, for example, there is relative overproduction. From being a reply on a minor scale to the dominating power, the literature produced by natives becomes differentiated and makes itself into a will to particularism. The intelligentsia, which during the period of repression was essentially a consuming public, now themselves become producers. This literature at first chooses to confine itself to the tragic and poetic style; but later on novels, short stories, and essays are attempted. It is as if a kind of internal organization or law of expression existed which wills that poetic expression become less frequent in proportion as the objectives and the methods of the struggle for liberation become more precise. Themes are completely altered; in fact, we find less and less of bitter, hopeless recrimination and less also of that violent, resounding, florid writing which on the whole serves to reassure the occupying power. The colonialists have in former times encouraged these modes of expression and made their existence possible. Stinging denunciations, the exposing of distressing conditions and passions which find their outlet in expression are in fact assimilated by the occupying power in a cathartic process. To aid such processes is in a certain sense to avoid their dramatization and to clear the atmosphere.

But such a situation can only be transitory. In fact, the progress of national consciousness among the people modifies and gives precision to the literary utterances of the native intellectual. The continued cohesion of the people constitutes for the intellectual an invitation to go further than his cry of protest. The lament first makes the indictment; and then it makes an appeal. In the period that follows, the words of command are heard. The crystallization of the national consciousness will both disrupt literary

styles and themes, and also create a completely new public. While at the beginning the native intellectual used to produce his work to be read exclusively by the oppressor, whether with the intention of charming him or of denouncing him through ethnic or subjectivist means, now the native writer progressively takes on the habit of addressing his own people.

It is only from that moment that we can speak of a national literature. Here there is, at the level of literary creation, the taking up and clarification of themes which are typically nationalist. This may be properly called a literature of combat, in the sense that it calls on the whole people to fight for their existence as a nation. It is a literature of combat, because it molds the national consciousness, giving it form and contours and flinging open before it new and boundless horizons; it is a literature of combat because it assumes responsibility, and because it is the will to liberty expressed in terms of time and space.

On another level, the oral tradition—stories, epics, and songs of the people—which formerly were filed away as set pieces are now beginning to change. The storytellers who used to relate inert episodes now bring them alive and introduce into them modifications which are increasingly fundamental. There is a tendency to bring conflicts up to date and to modernize the kinds of struggle which the stories evoke, together with the names of heroes and the types of weapons. The method of allusion is more and more widely used. The formula “This all happened long ago” is substituted with that of “What we are going to speak of happened somewhere else, but it might well have happened here today, and it might happen tomorrow.” The example of Algeria is significant in this context. From 1952–53 on, the storytellers, who were before that time stereotyped and tedious to listen to, completely overturned their traditional methods of storytelling and the

contents of their tales. Their public, which was formerly scattered, became compact. The epic, with its typified categories, reappeared; it became an authentic form of entertainment which took on once more a cultural value. Colonialism made no mistake when from 1955 on it proceeded to arrest these storytellers systematically.

The contact of the people with the new movement gives rise to a new rhythm of life and to forgotten muscular tensions, and develops the imagination. Every time the storyteller relates a fresh episode to his public, he presides over a real invocation. The existence of a new type of man is revealed to the public. The present is no longer turned in upon itself but spread out for all to see. The storyteller once more gives free rein to his imagination; he makes innovations and he creates a work of art. It even happens that the characters, which are barely ready for such a transformation—highway robbers or more or less anti-social vagabonds—are taken up and remodeled. The emergence of the imagination and of the creative urge in the songs and epic stories of a colonized country is worth following. The storyteller replies to the expectant people by successive approximations, and makes his way, apparently alone but in fact helped on by his public, toward the seeking out of new patterns, that is to say national patterns. Comedy and farce disappear, or lose their attraction. As for dramatization, it is no longer placed on the plane of the troubled intellectual and his tormented conscience. By losing its characteristics of despair and revolt, the drama becomes part of the common lot of the people and forms part of an action in preparation or already in progress.

Where handicrafts are concerned, the forms of expression which formerly were the dregs of art, surviving as if in a daze, now begin to reach out. Woodwork, for example, which formerly turned out certain faces and attitudes by

the million, begins to be differentiated. The inexpressive or overwrought mask comes to life and the arms tend to be raised from the body as if to sketch an action. Compositions containing two, three, or five figures appear. The traditional schools are led on to creative efforts by the rising avalanche of amateurs or of critics. This new vigor in this sector of cultural life very often passes unseen; and yet its contribution to the national effort is of capital importance. By carving figures and faces which are full of life, and by taking as his theme a group fixed on the same pedestal, the artist invites participation in an organized movement.

If we study the repercussions of the awakening of national consciousness in the domains of ceramics and pottery-making, the same observations may be drawn. Formalism is abandoned in the craftsman's work. Jugs, jars, and trays are modified, at first imperceptibly, then almost savagely. The colors, of which formerly there were but few and which obeyed the traditional rules of harmony, increase in number and are influenced by the repercussion of the rising revolution. Certain ochres and blues, which seemed forbidden to all eternity in a given cultural area, now assert themselves without giving rise to scandal. In the same way the stylization of the human face, which according to sociologists is typical of very clearly defined regions, becomes suddenly completely relative. The specialist coming from the home country and the ethnologist are quick to note these changes. On the whole such changes are condemned in the name of a rigid code of artistic style and of a cultural life which grows up at the heart of the colonial system. The colonialist specialists do not recognize these new forms and rush to the help of the traditions of the indigenous society. It is the colonialists who become the defenders of the native style. We remember perfectly, and the example took on a certain measure of importance

since the real nature of colonialism was not involved, the reactions of the white jazz specialists when after the Second World War new styles such as the be-bop took definite shape. The fact is that in their eyes jazz should only be the despairing, broken-down nostalgia of an old Negro who is trapped between five glasses of whiskey, the curse of his race, and the racial hatred of the white men. As soon as the Negro comes to an understanding of himself, and understands the rest of the world differently, when he gives birth to hope and forces back the racist universe, it is clear that his trumpet sounds more clearly and his voice less hoarsely. The new fashions in jazz are not simply born of economic competition. We must without any doubt see in them one of the consequences of the defeat, slow but sure, of the southern world of the United States. And it is not utopian to suppose that in fifty years' time the type of jazz howl hiccuped by a poor unfortunate Negro will be upheld only by the whites who believe in it as an expression of negritude, and who are faithful to this arrested image of a type of relationship.

We might in the same way seek and find in dancing, singing, and traditional rites and ceremonies the same upward-springing trend, and make out the same changes and the same impatience in this field. Well before the political or fighting phase of the national movement, an attentive spectator can thus feel and see the manifestation of new vigor and feel the approaching conflict. He will note unusual forms of expression and themes which are fresh and imbued with a power which is no longer that of invocation but rather of the assembling of the people, a summoning together for a precise purpose. Everything works together to awaken the native's sensibility and to make unreal and unacceptable the contemplative attitude, or the acceptance of defeat. The native rebuilds his perceptions because he renews the purpose and dynamism

of the craftsmen, of dancing and music, and of literature and the oral tradition. His world comes to lose its accursed character. The conditions necessary for the inevitable conflict are brought together.

We have noted the appearance of the movement in cultural forms and we have seen that this movement and these new forms are linked to the state of maturity of the national consciousness. Now, this movement tends more and more to express itself objectively, in institutions. From thence comes the need for a national existence, whatever the cost.

A frequent mistake, and one which is moreover hardly justifiable, is to try to find cultural expressions for and to give new values to native culture within the framework of colonial domination. This is why we arrive at a proposition which at first sight seems paradoxical: the fact that in a colonized country the most elementary, most savage, and the most undifferentiated nationalism is the most fervent and efficient means of defending national culture. For culture is first the expression of a nation, the expression of its preferences, of its taboos and of its patterns. It is at every stage of the whole of society that other taboos, values, and patterns are formed. A national culture is the sum total of all these appraisals; it is the result of internal and external tensions exerted over society as a whole and also at every level of that society. In the colonial situation, culture, which is doubly deprived of the support of the nation and of the state, falls away and dies. The condition for its existence is therefore national liberation and the renaissance of the state.

The nation is not only the condition of culture, its fruitfulness, its continuous renewal, and its deepening. It is also a necessity. It is the fight for national existence which sets culture moving and opens to it the doors of creation. Later on it is the nation which will ensure the

conditions and framework necessary to culture. The nation gathers together the various indispensable elements necessary for the creation of a culture, those elements which alone can give it credibility, validity, life, and creative power. In the same way it is its national character that will make such a culture open to other cultures and which will enable it to influence and permeate other cultures. A non-existent culture can hardly be expected to have bearing on reality, or to influence reality. The first necessity is the re-establishment of the nation in order to give life to national culture in the strictly biological sense of the phrase.

Thus we have followed the breakup of the old strata of culture, a shattering which becomes increasingly fundamental; and we have noticed, on the eve of the decisive conflict for national freedom, the renewing of forms of expression and the rebirth of the imagination. There remains one essential question: what are the relations between the struggle—whether political or military—and culture? Is there a suspension of culture during the conflict? Is the national struggle an expression of a culture? Finally, ought one to say that the battle for freedom however fertile *a posteriori* with regard to culture is in itself a negation of culture? In short, is the struggle for liberation a cultural phenomenon or not?

We believe that the conscious and organized undertaking by a colonized people to re-establish the sovereignty of that nation constitutes the most complete and obvious cultural manifestation that exists. It is not alone the success of the struggle which afterward gives validity and vigor to culture; culture is not put into cold storage during the conflict. The struggle itself in its development and in its internal progression sends culture along different paths and traces out entirely new ones for it. The struggle for freedom does not give back to the national culture its

former value and shapes; this struggle which aims at a fundamentally different set of relations between men cannot leave intact either the form or the content of the people's culture. After the conflict there is not only the disappearance of colonialism but also the disappearance of the colonized man.

This new humanity cannot do otherwise than define a new humanism both for itself and for others. It is pre-figured in the objectives and methods of the conflict. A struggle which mobilizes all classes of the people and which expresses their aims and their impatience, which is not afraid to count almost exclusively on the people's support, will of necessity triumph. The value of this type of conflict is that it supplies the maximum of conditions necessary for the development and aims of culture. After national freedom has been obtained in these conditions, there is no such painful cultural indecision which is found in certain countries which are newly independent, because the nation by its manner of coming into being and in the terms of its existence exerts a fundamental influence over culture. A nation which is born of the people's concerted action and which embodies the real aspirations of the people while changing the state cannot exist save in the expression of exceptionally rich forms of culture.

The natives who are anxious for the culture of their country and who wish to give to it a universal dimension ought not therefore to place their confidence in the single principle of inevitable, undifferentiated independence written into the consciousness of the people in order to achieve their task. The liberation of the nation is one thing; the methods and popular content of the fight are another. It seems to us that the future of national culture and its riches are equally also part and parcel of the values which have ordained the struggle for freedom.

And now it is time to denounce certain pharisees. Na-

tional claims, it is here and there stated, are a phase that humanity has left behind. It is the day of great concerted actions, and retarded nationalists ought in consequence to set their mistakes aright. We however consider that the mistake, which may have very serious consequences, lies in wishing to skip the national period. If culture is the expression of national consciousness, I will not hesitate to affirm that in the case with which we are dealing it is the national consciousness which is the most elaborate form of culture.

The consciousness of self is not the closing of a door to communication. Philosophic thought teaches us, on the contrary, that it is its guarantee. National consciousness, which is not nationalism, is the only thing that will give us an international dimension. This problem of national consciousness and of national culture takes on in Africa a special dimension. The birth of national consciousness in Africa has a strictly contemporaneous connection with the African consciousness. The responsibility of the African as regards national culture is also a responsibility with regard to African Negro culture. This joint responsibility is not the fact of a metaphysical principle but the awareness of a simple rule which wills that every independent nation in an Africa where colonialism is still entrenched is an encircled nation, a nation which is fragile and in permanent danger.

If man is known by his acts, then we will say that the most urgent thing today for the intellectual is to build up his nation. If this building up is true, that is to say if it interprets the manifest will of the people and reveals the eager African peoples, then the building of a nation is of necessity accompanied by the discovery and encouragement of universalizing values. Far from keeping aloof from other nations, therefore, it is national liberation which leads the nation to play its part on the stage of history. It is at the

heart of national consciousness that international consciousness lives and grows. And this two-fold emerging is ultimately only the source of all culture.

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