

# Decolonising the Mind\*

Ngũgĩ wa Thiong'o

*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. 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.*

*I started writing in Gĩkũyũ 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 Ngũgĩ wa Mĩrĩĩ in the drafting of the playscript, Ngaahika Ndeenda (the English translation was I Will Marry When I Want). I have since published a novel in Gĩkũyũ, Caitaani Mũtharabainĩ (English translation: Devil on the Cross) and completed a musical drama, Maitũ Njugĩra (English translation: Mother Sing for Me); three books for children, Njamba Nene na Mbaathi i Mathagu, Bathitoora ya Njamba Nene, Njamba Nene na Cibũ Kĩng'ang'i, as well as another novel manuscript: Matigari Ma Njirũũngi. Wherever I have gone, particularly in Europe, I have been confronted with the question: why are you now writing in Gĩkũyũ?*

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 Gĩkũyũ, I was doing something abnormal. But Gĩkũyũ 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 Gĩkũyũ 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, Gĩkũyũ, Maasai, Luhya, Kallenjin, Kamba, Mijikenda, Somali, Galla, Turkaha, 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 ...

... 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 ... 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.

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