The Time of Teaching in the Global South: Networking Pedagogy and the Teaching of Caribbean poetry (with an example from Derek Walcott).

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Abstract

This article asks about the time(-space) of teaching as a creative process. In order to address this issue, it turns to the teaching of a particular poetic form, that of the sonnet, which it reads as an exemplification of creative constraint as an apprenticeship in enabling networks. In order to exemplify that process of spatial constraint revealing itself as enabling creative networking, it turns to a sonnet by the Caribbean poet Derek Walcott in which the natural environment as a network of sites of distributed agency is foregrounded as the instantiation of creative networking. In all three instances (teaching the sonnet as genre via a specific example from Walcott's oeuvre), what counts is the network, in which agency is distributed/dispersed, and creativity consists of connectivity with other nodes on the network so as to interact with them.

In a remarkable example of ground-breaking Global South pedagogical cooperation, the newly founded University of Nairobi literature department, which had just emerges from the ashes of 'English' (Ngũgĩ 1972: 145-50; see also Amoko 2010), invited scholars from elsewhere in the South to enrich its syllabus. The first such visiting fellow was the Caribbean poet and scholar Edward (later Kamau) Brathwaite. Ngũgĩ wa Thiong'o (1994: 677), one of the authors of the Nairobi manifesto and initiator of the invitation, recalls that '[a]s a lecturer, [Brathwaite] proved a great teacher. He saw no barriers between geography, history, and literature. What formed the African and Caribbean sensibility could not be divorced from the landscape and the historical experience'. Ngũgĩ (ibid: 678) continues by remarking that Brathwaite

> is a connecting spirit. Europe, Africa, the Caribbean, and now America, all important landmarks in his life and thought, find expression in his work in their impact on one another. … In his work, taken as a whole, the physical cannot be divorced from the metaphysi-cal or the material from the religious. In his capacity to move freely from geography to history to litera-ture to cultural criticism, Brathwaite exemplifies a great tradition of the Caribbean intellectual, the tra-dition of C. L. R. James, Frantz Fanon, Walter Rodney, Aime Cesaire, George Lamming, to mention just a few who readily come to mind.

Ngũgĩ's comments segue seamlessly from connectivity in the realm of the physical and/or metaphysical, to various genres of intellectual enquiry, to a network of Global South thinkers of the mid-to-late twentieth century. This insistence on the networked quality of Brathwaite's thought and creative output segues into an emphasis upon the *networking* agency of that thought. The ongoing character of that networking becomes a connective force in its own right:

> He explores the African presence in Africa, the Caribbean, and the world, not in its staticness but in its movement, in its changingness, in its interactions. In these interactions the African presence is not a passive element. Whether across the Sahara deserts, through the savannas and tropical forests, across the Atlantic, say, in all its continental and diasporic dimensions, it is a resisting spirit, refusing to succumb, ready to rebuild anew from the ashes of natural disasters and human degradation. (ibid: 678).

In Ngũgĩ's analysis, the dynamic inherent in Brathwaite's work ('its movement, in its changingness, in its interactions ') spills back over (at the level of the critical narrating) into the geographies of the Global South; in turn, that geography, in the narrated fabric of the South, becomes the locus of a genius loci that itself is generative of renewal, whether material, spiritual, or political. This remarkably interdisciplinary approach to teaching is interesting not merely because

it oversteps the habitual boundaries of academic 'subjects', but because it breaks open the boundaries of the classroom itself. To that extent, it makes the classroom a space of participation in history and geography; it makes the classroom part of the landscape and its material (geographic, demographic, economic) transformations.

Ngũgĩ's text exemplifies the ceaseless dynamic of connective circulation of intellectual, social and political energies across the Global South that, he claims, are embodied in the pedagogic persona of Brathwaite himself: 'Brathwaite exemplifies a great tradition of the Caribbean intellectual… These islands have given so much to twentieth-century Africa and the world, and our students in Nairobi could now see that for themselves in the presence of the lecturer before them' (ibid: 678). Brathwaite's teaching is a performance event not merely in the sense of its closeness to a poetry reading (Hitchcock 2003: 71), but to the extent that performativity instantiates the constant fluctuation of being, whether in the illocutionary speech act or the creative 'swarming' of the material 'chaosmos' (Gleick 1988; Guattari 1992; Rovelli 2016: 149-50). In the context of the nation, Bhabha (1994: 149) famously opposes the state-sponsored 'pedagogical' mode to the unruly 'performative' mode; in the context of Global South 'ways of being-becoming', these two modes may work together, with performativity proving a significant common modality across genres, species and spaces. The autopetic self-generativity of being inhabits, across borders, transnational cultural spaces, interlinked natural elements and environments, and the worlds of work and its propadeutikum, the classroom. Autopoeisis as a temporal process of increasing complexity (Smolin 2013) goes hand in hand with border-crossing, because autopoeisis by definition occurs via an interaction with the environment. The classroom is no different: what happens there, if pedagogy is allowed to fulfil its inherent potential, is a creative process that engages both the classroom's participants and its material environment, including the world outside the classroom. Every actant (the teacher, the students, the text, the classroom itself) in that environment is a node on the network of creative unfolding.

This article asks about the time(-space) of teaching as a creative process. In order to address this issue, it turns to the teaching of a particular poetic form, that of the sonnet, which it reads as an exemplification of creative constraint as an apprenticeship in enabling networks. In order to exemplify that process of spatial constraint revealing itself as enabling creative networking, it turns to a sonnet by the Caribbean poet Derek Walcott in which the natural environment as a network of sites of distributed agency is foregrounded as the instantiation of creative networking.

In all three instances (*teaching* the *sonnet as genre* via a *specific example from Walcott's oeuvre*), what counts is the network, in which agency is distributed/dispersed, and creativity consists of connectivity with other nodes on the network so as to interact with them. But the relationship between the three is not one of mere isomorphism; they themselves must be understood as nodes on a flat network, where each constrains/enables the other, thereby instantiating time as embedded/embodied generativity. Such an idea is currently gaining traction in the literary humanities after its emergence in the natural sciences (Massumi 2002: 8). At the very smallest scale of quantum gravity physics, 'Physical space is the fabric resulting from the ceaseless swarming of this web of relations. … Space is created by the interaction of individual quanta of gravity. … Time emerges, like space, from the quantum gravitational field. … The passing of time is intrinsic to the world, is born in the world itself, out of the relations between quantum events which *are* the world and which themselves generate their own time' (Rovelli 2016: 150, 152, 154). Thus, 'all being is 'a continuous stream of occurrence' (Whitehead 1920: 172), an 'uncaused causality that ceaselessly generates new forms' (Bennett 2010: 117). As I have written elsewhere (West-Pavlov 2013: 176), such immanent and embodied/embedded temporalities 'are specific to the processes whose energy they are identical with, and to the particular site they inhabit. These temporalities are not abstracted from place, but provide the infinitely heterogeneous manifestations of what modern physics calls "spacetime".'

The sonnet and creative constraint

In what follows, I shall discuss briefly a notion of teaching which sees the pedagogic process as a locational one, in which the teaching/learning subject recognizes its place as a node on a network of interacting actants; and as a temporal one, in which this recognition segues into a creative process of working-with those other actants which in turn becomes a creative process—for instance, the discovery/recognition/unleashing of the plethora of meanings latent within a literary text. This temporality is not one that sees time as a container or a measurement (the bounded space of class-time, the time of learning and examination), but rather, that understands time as the texture of processes of creative translation embedded in materiality itself. The literary work is one of the manifold out-foldings of the creativity of being; to read and interpret is to unfold the creative potential inherent in that particular pleat of generative space-time (Deleuze 1992).

This notion of literary creation and re-creation is distinctly different from the one that, despite half a century of structuralist and post-structuralist theory, still reigns undisputed in most school and many university classrooms. There, the triad of author-character plot continue to determine most literary analysis. According to this conception of literary analysis, literature is an entity that reflects the writing self, its projections into fictional characters, their actions and the ensuing causalities. This reflection can then be re-reflected in various forms of commentary (Foucault 1988: xii-xiii).

By contrast, in the conception of literary (inter)action I propose here, literature consists of language moulded (indeed, folded and re-folded) by form. There are a number of answers to the central question of the place of form, which is at the core of interrogations about the literary humanities in today's university. A first answer might see form as an ornamentation or embellishment of an authorial message. A second would place such intentions within a wider social context: Eagleton (2007: 8-16) points out that poetic form is systematized by rhetoric, whose purpose was originally socio-discursive, serving the goal of political persuasion. In a third approach, the formalists severed form from both authorial intent and social issues, make form the site of literariness itself: form is where language advertises its autotelic difference as literature (Shklovsky 1999). The latter approach gave a huge boost to the analytical power of literary studies, but was also symptomatic of literature's alienation from the mainstream of political discourse (Sartre 1967.)

The approach to form I wish to propose here in the context of a Global South pedagogy draws on several of these approaches. It sees form as the way in which, within a broader environmental (and not merely social) context, material advertises and performs its own positive power of differentiation (Braidotti 2013: 158, 166), its inherent creative dynamic, its intrinsic tendency towards trans-form-ation. Language is material, as Saussure and poststucturalist critics recognized (Fonagy 1983; Goux 1968; Saussure 1974: 66), failing, however, to explore the full conceptual potential of that materiality. Form is neither an ornamentation, nor an instrument, nor an end in itself: form is that which integrates literature and all other structures into the fabric of all cosmic dynamism, because the essence of form is to be both materially structured and materially fungible. This is what constitutes, in common with all material, its difference-with-itself-as-temporality. Literature's materiality is interactive and agential (Stengers 2001), each type of material (including conceptual material) within and without the work (rhyme, metre, sonorities and phonetics, stanza structure, rhetorical devices, semantics, intertextuality, readerly frames of reference, extant interpretations, performative

strategies) interacting with others in ways that are reciprocally transformative. Morphogenesis (Thom 1975) describes the infinite self-production of all material as it changes its formal structures in response to outside influences ('strange attractors').

In the case of literature, form is the site of conceptual and linguistic novelty resulting from its interactive and transformative capacity. Mimetic reflection as an aesthetic agenda is impoverishing and reifying, not merely in its erasure of linguistic pasts, but also in its 'impeding' of aesthetic futures (Bloch 1977: 33). By extension, even notions of (secondary) modelling (Lotman 1977: 35), or of discourse analysis or analysis of 'representations' (which takes realist 'first-order' observation to a meta-level of 'second-order observation'; Luhmann 1996) are overhauled, if not entirely superseded, by a notion of generative aesthetic interaction (Thrift 2008). In poetry, this interactive cooperation between literary creator, literary reader and formed literary language and their respective materially-embodied temporalities are evinced in their most intensely productive manner. The poem is one particularly pregnant site of a material creativity in the world in which humans and other actants all share. To write a poem is to participate in that creativity; to read a poem with an eye to formal interaction and transformation is to participate in it again, and to engage thereby in a temporality of transformation.

In this context, the sonnet appears to be the ideal vehicle for exploring such ideas. The sonnet is remarkable for the manner in which an extremely rigid set of rules (14 lines; two basic stanza models—the Italian and the English—with the *volta* in one of a limited number of positions; a few fairly invariant rhyme schemes; and for much of its history in English, a single metrical pattern, that of iambic pentameter) have generated a hugely inventive range of creative possibilities. Over the more than 500 years since the sonnet emerged in Italy, these extremely rigid constraints appear to have unleashed creativity rather than hampered it. The generativity of the genre seems to be in almost exact inverse proportion to the restrictive parameters of its form.

The core of the sonnet's astounding longevity, its sheer temporal durability, is formal constraint. Constraint, far from hampering creativity, is that which drives creativity by furnishing the de-limited spaces and thus the concrete materials for generating novelty. The paucity of rhymes in English produces shorter stanzas propels the *volta* towards its penultimate position before the closing rhyming couplet in the Shakespearean sonnet, thereby generating a different poetic temporality: the accelerated, even staccato or syncopated rhythm of the English

sonnet, and its frequently acidic or mordant conclusion—and the generic temporality of the 'afterlife' of the erstwhile Petrarchan form.

The sonnet would appear to be a European form par excellence, intimately connected to the core European traditions from Petrarch via du Bellay and Shakespeare through to Wordsworth, Rilke, Hopkins, and so on. Yet it has been appropriated by poets all over the world—not merely in a gesture of postcolonial rewriting or 'cannibalism' (de Campos 1986; Curtius 2016) but, as I will suggest below, perhaps because its underlying principles are very close to some philosophies or cosmologies of the Global South itself. After all, the sonnet emerges in Europe in a pre-modern courtly context before the full-blooded onset of modernity and individual humanity as the epitome of untrammelled emancipation from nature. The postcolonial appropriation of the sonnet might appear, at first glance, to instantiate a rejection of the prior formal constraints. Brathwaite (1984: 10, 12) declares, 'The hurricane does not roar in pentameters. And that's the problem: how do you get a rhythm that approximates the *natural* experience, the *environmental* experience? … we have been trying to break out of the entire pentametric model in the Caribbean and to move into a system that more closely and intimately approaches our own experience.' But contrary to appearances, the discrepancy between the received sonnet form and the rhythms and resonances of the postcolonial environment, does not lead to the disappearences of formal constraints. Rather, as I will show in my analysis of a sonnet by Derek Walcott below, an interactive form emerges in which constraint continues to underpin creativity. To anticipate on my argument below: the postcolonial sonnet indexes a broader system of constraints, those of the global environment, that complement and continue those of the poetic form itself.

Constraint, then, is not merely negative, nor is it simply a site that marks out possibilities for action (Bonhoeffer 1988: 247-9)—'the power that each and every one of us exercises in the everyday network of social relations, at both the micro- and macro-levels' (Braidotti 2013: 12). From the point of view of Actor Network Theory (Latour 2005), constraints describe objectively our co-actants, our material companions, the ground under feet, the co-actantial conditions of our life. Constraint, however much it appears to hamper our agency, is actually its collaborative basis. From this perspective, a poetic form such as the sonnet may offer a paradigmatic model of creative constraint. The sonnet's constraining rules are the conditions of possibility of distributed co-agency, and the guarantors of collaborative creative generativity.

In broader terms, in fact, the sonnet may give us a model for a radically different way of thinking about our place in the world—as one part of a network of

distributed embodied agencies, but emphatically not as its centre. The sonnet thus models and performatively instantiates an important posthuman pedagogical lesson: human centrality (anthropocentrism) has bought about the destruction of the world (anthropocene) (Chakrabarty 2009), and if alternatives to the grim future scenarios with which we are currently confronted are to be found, they must include a radical decentring of the human and a re-acceptance of a curtailed autonomy imposed by our environment. This also entails the acceptance of temporalities in which life goes on regardless of our own death and even that of 'man' itself (Braidotti 2013: 121; Foucault 2002: 422).

A first step on the way to drawing the consequences of this lesson is to recognize our place in the classroom with regard to the sonnet. The sonnet does not model something from which we have freed or distanced ourselves ('reality' or 'nature'); it is not separate from the world, a reduced schematic figure of the world that models our own separation. This is a central recognition of quantum theory for which the observer and its conceptual scheme are part of the experiment (Barad 2007). The environment constrains the knowing subject, abolishing a spuriously 'objectifying' objectivity but thereby co-producing knowledge. The same goes for time: time is an embedded process of creativity in which we are implicated, not a hypostatized measuring rod for linear processes of production. The separation of time and space as one of the central epistemological drivers of modernity (Giddens 1990: 18-19) and the concomitant purification of multiple and complex 'knots' of time (Rose 2010) were central tenets of the streamlining and optimization of processes of capitalist production (Thompson 1967). Conversely, the mending or at least palliation of anthropocen(tric) damage, to the extent that it is possible, must go hand in hand with the re-embedding of the human subject in complex networks of generativity and the emergence of embedded temporalities of material creativity.

What does this mean in the context of poetry? Henceforth, the sonnet, and we as readers, might be more truly understood as respective nodes on a network of interlinked and cooperating co-actants, co-producing and co-produced by temporalities of creative transformation. An anthropo-ex-centric approach to the entanglement of various co-actors and co-agencies can begin anywhere on the cosmic network, no site is an origin or a centre. The poem is not an especially privileged place to begin (contrary to claims made by self-legitimizing theories of culture), but as we are students of literature it is no worse than anywhere else.

Such a paradigm shift in the reading of a literary text demands, however, a radical dismantling of the most common classroom approaches to literary analysis. This approach to literary pedagogy seeks to strategically displace the hegemony of textual analysis in schools and universities anchored in the tired triad of author-

character-plot. It is half a century since Barthes (1977) put the author to death. A couple of decades before, Sarraute (1956: 69-94) had put a nail in the coffin of the character by announcing the 'era of suspicion' in post-war France. Even earlier, Russian formalism had demolished both plot and character as the surface manifestations of narrative structures, whose function was autotelic rather than mimetic (Shklovksy 1990: 170). Poststructuralism recognized that to summarize or paraphrase a plot was to replicate the superficialities of the 'phenotext' while ignoring the productive character of the 'genotext' (Kristeva 1972). Each of these approaches is isolating and reifying, cutting the text out of its place in multiple generative networks and multiple generative genealogies. The author- and character-functions snare the reader in the perilous 'lure of identification' (Lacan 2006: 75-81) while obfuscating their historico-epistemic functioning within modernity (Foucault 1988; Baucom 2005). Author- and character-functions merely amplify hegemonic consumer culture's hypostatization of the individual as the lynchpin of surplus-value generation (Harvey 2006, 2010; Streeck 2014, 2017). It is not enough to reinstate the reader as a site of productivity (Barthes 1977), important though this act may be as a step towards creative reading; the reader (as teacher or student) must be inserted within a constraining/enabling network of other productive and creative actants beyond the purview of consumption. Finally, plot summary as a method hails back to simple comprehension and reformulation exercises, and merely teaches students reproductive textual skills rather than creative adaptation. It signals that narrative is little more than sequential causality, which suppresses the entirety panoply of narratological inventivity investigated by numerous theorists (e.g. Bal 1997; Genette 1980).

All of these strategies of literary analysis suppress the creative interactions out of which literary productivity in fact springs. They reduce the participation of the student in the text's own agential work to that of a 'spectator' (at the very most an narcissistically self-mirroring one) that does little more than 'consume' a docile and bland cultural commodity (Friere 1972: 49). The artistic text becomes entirely subsumed to the subject-objet polarization that sets in, according to Descola (2005: 92-5) from the emergence of geometrical linear perspective; they elide the multi-species perspectivalism, in which all co-agents possess personhood and interact with other co-agents and co-persons (Vivieros de Castro 2014, 2016). By the same token, they entrap the literary work within a temporal linearity of tradition and respectful reception (Bourdieu 1990: 114-6), rather than allowing a cascading process of creative interactions to emerge as part of a field of co-actantial becoming. Within the pedagogical context where these strategies are implemented massively at a global level, they are part and parcel of a reifying and

stupidifying educational system that demands reproduction of pre-packaged skills rather than a critical and creative engagement with society and its terrifying contemporary trajectories (Illich 1971). All these strategies close down the interconnectivity intrinsic to the literary text as an 'open work' (Eco 1989) and curtail its effectiveness as a generator of creativity within the educational institution.

How may one best combat these stultifying interpretative strategies? One possible—and apparently paradoxical—route of action is to suggest to students that they submit themselves to a set of creative constraints that, by way of a sort of pedagogical thought-experiment, forbid absolutely any recourse to the above-mentioned triad of author-character-plot interpretative keys. In return, however, the students are asked to create their own catalogue of formal devices to aid them to detect and discern the text's own resources for actively generating meanings. The experiences of formal constraint (which will register initially as a perplexing restriction and limitation) will transpire, after a very short while, to release a rich field of linguistically creative strategies that the text, in collaboration with the appropriately-equipped reader can unfold in a surge of almost unlimited creativity. What this 'lesson' in reading should reveal is the creativity that arises out of the co-agency of texts, readers and their world. In order to exemplify how this might look in a concrete context, I turn now to a reading of Derek Walcott's sonnet 'The Morning Moon' (1986: 338; hereafter line numbers only).

Walcott's sonnet 'The Morning Moon'

In this sonnet, the enunciating instance focalizes upon the moon, still visible in the early morning, and then upon a number of other natural features of the Caribbean: 'the crouched whale's back of Morne Coco Mountain' (l.3), 'the skin of this earth, | the goose skin of water' (l. 6-7), the 'blue plunge | of shadows down Morne Coco Mountain' (l.8-9), 'this bright foreday morning' (l.13). The sonnet propagates a sense 'that the earth is still changing' (l.11); this ongoing transformation includes the enunciating instance itself, that acknowledges that 'fine springs of white are springing from my beard' (l.14). How to make sense of this sonnet in a postcolonial landscape tradition?

One can make a strong case for a postcolonial revisionism, in which the erstwhile colony writes back to the empire and its literary traditions, to pirate Ashcroft, Griffiths and Tiffin's famous topos. Thus, the poet is '[s]till haunted' by the 'cycle of the moon' (l. 1)—a reference to any number of sonnet cycles reposing on seasonal cycles of rise and fall, birth and death, in which the moon, like the

seasons, or the hours of the day, is press-ganged into a linear narrative of origin and telos. Stephen Burt (2010) makes a convincing case for the way in which Walcott mobilizes the different seasons of the Caribbean in order to disable and recalibrate such a set of Northern European tropes of linearity and teleological demise in more productive forms. Valid as it may be, this reading locks Global South poetic production into a North-South axis of colonial action and postcolonial reaction. The South is subsidiary, and its time, however strongly asserted against the imported and exogamic temporalities of the North, remains a belated and derivative, 'second-hand time' (Alexievich 2016), confirming what Walcott, in his Nobel lecture (1992), describes as 'our shattered histories, our shards of vocabulary'. Burt's argument is compelling, but its very self-evidence is proof of the gravitational pull of the North in all North-South aesthetic tussles, and thus provides an equally compelling counter-argument for the necessity of a fundamental conceptual recalibration—one that would, in the words of Elleke Boehmer (2002: 1), shift the analytical focus from 'the relationship of European self and other; of colonizer and colonized' so as to 'swivel this conventional axis of interaction laterally'. What would emerge out of such a re-reading, I would suggest, would be a radical re-envisioning of the natural world and its temporalities in the Global South. If the 'cyclical' mode of natural temporality is always a binary marker of the primitive world as opposed to the linearity of Modernity (Fabian 1983: 30; see for instance Ricoeur, ed. 1975), then the shadowy 'haunting' by Northern time, in which the moon would stand for a melancholic, nocturnal benightedness, would be overhauled by something radically new: an elemental velocity, a vector of tempestuous 'racing full sail' (l. 2) that stresses the 'sane brightness' of the moon (l. 4): an elemental presence and agency of intellection that exceeds all stale binaries of primitive and modern, night and day, South and North.

The 'sane brightness' of the moon presides over a relentless intertwining of nature and culture: the earth and the water have a skin, the speaker's beard is vegetal. Nature and nature are equally intertwined: the mountain is a whale, the water is, after a fashion, a goose, and the mountain-island complex appear to merge with the sea, into which the blue shadows 'plunge'. Internal embracing rhymes (morne/moon, l.1, 3; December/water, l.5, 7; changing/morning, l.8, 10; forehead/beard, l.12, 14) straddle separated lines and overdetermine the more prominent trans-elemental connections. Run-over lines tend to blur the borders between the mainly three-line stanza units. What we are confronted with is a merging of various elements and components of the natural landscape in a way that confounds the separatist principle of Western reason. Everything segues into everything else, according to what Descola (2005: 19-57) calls 'figures of the

continuous'. Various African philosophies describe this phenomenon via the principle of 'compositionality', meaning com-position-ality or contiguity: 'the other is not outside myself (Membe 2013: 13); in Achebe's (1999: 68) eminently metonymic expression, 'Wherever Something stands, Something else will stand beside it. Nothing is absolute.' The Tongan anthropologist Epeli Hau'ofa (1994) sought to escape the isolating Western gaze that picked out lonely Pacific islands in an oceanic void by referring to a 'sea of islands', thereby binding islands and sea into a ecological network, an interfolded continuum of complementary elements. Walcott's sonnet undertakes much the same task in its work of intertwining the manifold elements of a Caribbean island, viewed from out at sea.

By the same token, the interrelationships are not separate from their own temporal dynamic. In the sonnet, time is not separated from that which it putatively measures: the mountain itself is 'December's sundial', indistinguishable physically from the 'shadows' that mark the passage of time (l. 9-10). The 'earth is still changing' so that temporalities here are immanent and embedded in natural processes. Walcott's immanent poetics is akin to Brathwaite's notion of 'tidalectics' (qtd in Hitchcock 2003: 68) in its sensitivity to the immanence of change and transformation in the physical world. The human observer, manifest here as the written trace of a voice, is caught up in this process, not separated from the natural phenomena it records: 'I gasp as [the moon's] sane brightness' (l. 4) registers an intake of breath that draws 'the breeze' (l. 6) into the self. The observer's gaze, that marker of post-Enlightenment perspectival separation (Panofsky 1991: 67) is lost: 'the full moon can blind me' (l. 12); what ensues is a process of natural growth, instantiated by alliterative repletion, of which the subject is now an intrinsic part: 'fine sprigs of white are springing from my beard' (l. 14). The sonnet's own specific historicity and internal dynamic is one of creativity under conditions of constraint—or of enabling interrelationship. The poet and the poem are rigorously constrained by the natural world, excrudescences generated by it and thus part of its creativity. The last line may look like a confirmation of the sonnet's enunciating instance (in the tradition of the Shakespearean final couplet); or it may announce the demise of that subject, now transformed by organic growth into a part of the world; or, finally, it may mark a return to that which, more radically even than language itself, has from the outset constrained/enabled that subject in its brief appearance in the world: an entangled and creative space that is the immanence of time as creativity.

Landscape and teaching

In this way, Walcott's poem, I suggest, also tells us how to teach it in the spirit of this temporality of immanent creativity. This is not merely a poem 'about' landscape that can, subsequently, be in turn taught in a classroom. Rather, it is a poem that emerges out of a landscape which is intrinsically a dynamic process of ongoing interconnection, both spatial, and inevitably, temporal. Walcott's poem does not merely report this: it instantiates the processes out of which it emerges. Thus the poem-landscape carries its temporality with it, so to speak, transforming the classroom into an out-folding of that Caribbean spacetime—just as an Australian Indigenous pedagogue transforms the classroom into Indigenous 'country', the embodied presence of the ancestors, to which one owes respect, and which one can only enter after uttering the appropriate protocols (Muecke 2004: 69). According to the landscape-based principles of interconnectivity that the poem performs at the moment of its encounter with a reader, the classroom itself becomes 'part of the landscape', and part of a dynamic process of ongoing creativity. A Caribbean theory of the landscape thus can be read, catachrestically, as a theory of teaching as interconnective performativity or performative interconnectivity.

Caribbean theories of space (here I reference, alongside Anglophone Brathwaite, already mentioned above, Hispanophone Antonio Benítez-Rojo, Francophone Édouard Glissant and Anglophone Wilson Harris) are always already theories of time. Speaking in terms of economic history, Benítez-Rojo (1992: 5) posits that 'without deliveries from the Caribbean womb Western capital accumulation would not have been sufficient to effect a move, within a little more than two centuries, from the so-called Mercantilist Revolution to the Industrial Revolution.' Glissant (1989: 106) posits that '[t]he individual, the community, the land are inextricable in the process of creating history. Landscape is a character in this process. Its meanings need to be understood'. This is a history of the imposition of a 'linear' time of slavery-driven productivity, initially plantationist but seguing gradually into industrialist time (Atkins 1988; Johnson 2000), which simultaneously erases the prior temporalities of the Caribbean region and its indigenous inhabitants, producing 'the void of an imposed nonhistory' (ibid: 65). Thus, for instance, the doubled 'morne … mountain' of Walcott's sonnet (l. 3, 9) is 'is a locus of entanglements where social cataclysms, ecological disturbances, land dispossession, political awareness, and cultural agency are constantly interrogated' (Curtius 2016: 523); the doubling of the terms gestures towards the 'multiple *durées* made up of discontinuities, reversals, inertias, and swings that overlay one another, interpenetrate one another, and envelope one another: an *entanglement*' that is inscribed in the landscape while being resolutely erased (Mbembe 2001: 14).

The Caribbean, like so many other once-colonized regions of the Global South, has been subjected to what Deborah Bird Rose (2012: 128), referring to the Australian Indigenous context, terms 'aeonicide', the annihilation of temporal diversity. For Glissant (1989: 65), the task of the writer is to 'contribute to reconstituting its tormented chronology: that is, to reveal the creative energy of a dialectic reestablished between nature and culture in the Caribbean'. Glissant (ibid: 145) continues, 'To confront time is, therefore, for us to deny its linear structure'; "[o]ur quest for the dimension of time [which] will therefore be neither harmonious or linear. Its advance will be marked by a polyphony of dramatic shocks, at the level of the conscious as well as the unconscious, between incongruous phenomena or episodes so disparate that no link can be discerned' (ibid: 106-7). At one level, this historical disparity is the result of the dislocation of historical trajectories and the erasure of memory. Yet there is another level: this is why, for instance, Walcott's 'morne … mountain' (l. 3, 9) is doubly doubled: the mountain is also symptomatic of an extraordinary project of cultural montage, collage or bricolage: the culturally-driven re-connection of the human and the natural, via a 'poetics of relation' (Glissant 1998) so as to restore 'duration' (Glissant 1989: 144), a spatio-temporal continuity of the human-natural world.

This Caribbean world, a producer of a Euro-American modernity subjected to the violently coercive streamlining of a single history (what Harris [1983: 12] calls 'ego-historical bias'), never ceases, despite the massive collective amnesia lamented by so many Caribbean critics, to be a matrix of autochtonous temporalities as well. Thus for Harris (ibid: 29) the Caribbean is a 'womb of evolutionary space'; for him, the restorative 'work of the imagination is not so much prophetic as an intuitive capacity to secrete parallels into infinity, backward and forward, outward and inward, as it were, in the womb of space' (1983: 116). Harris' Caribbean 'womb of space', which is also a cultural bridge or arc, a sort of geophysical pelvic cavity, encompassing and persisting within the Amerindian zone (ibid: 6, 24), exactly describes the nexus of synchronic interconnection and diachronic generativity performed in Walcott's sonnet. Similarly, Glisssant (1989: 145) notes that as a general rule that 'the inescapable shaping force in our production of literature is what I would call the language of landscape.' Speaking more personally, Glissant (ibid: 146) states that 'the language of my landscape is primarily that of the forest, which unceasingly bursts with life'. The forest is a synecdoche of a 'Chaos-monde', a 'Chaos-world' (Glissant 1997: 114-5) redolent of Guattari's 'chaosmos', a natural generator of orderly-disorderly plenitude. For Benítez-Rojo (1992: 5), by contrast, it is the sea that epitomizes the Caribbean space:

> the culture of the Caribbean, at least in its most distinctive aspects, is not terrestrial but aquatic, a sinuous culture where time unfolds irregularly and resists being captures by the cycles of clock and calendar. The Caribbean is the natural and indispensable realm of marine currents, of waves, of folds and double-folds, of fluidity and sinuosity. It is, in the final analysis, a culture of the meta-archipelago: a chaos that returns, a detour without purpose, a continual flow of paradoxes; it is a feedback-machine with asymmetrical workings, like the sea, the wind, the clouds, the uncanny novel, the food chain, the music of Malaya, Gödel's theorem and fractal mathematics. (11)

Sea and land and mountain, the *morne* of Suzanee and Aimé Césaire's poetics (Curtius 2016) and the duplicated 'Morne … Mountain' of Walcott's poem (l. 3, 9) are also interlinked facets of the 'folds and double-folds' of a single productive Caribbean world that recalls Brathwaite's (1999: 34) idea of a 'tidalectics' constituted by 'a ripple and a two tide movement'. The Caribbean world is not a totality, however, because it is not closed: 'as a meta-archipelago it has the virtue of having neither a boundary nor a centre. Thus the Caribbean flows outward past the limits of its own sea with a vengeance' (Benítez-Rojo 1992: 4).

This decentered and boundary-less space of productivity displays precisely that fluid topography because its origin, so to speak, is everywhere. At every site where a productive interaction between several entities takes place, transformation occurs: 'The balanced artifice of nature—stalemate sun, sail as pinned butterfly, butterfly as photogenic mask upon flesh-and-blood—may suddenly unfreeze into miraculous beauty within contrasting stillnesses that unsettle each other' (Harris 1983: 134). The Caribbean is an endless realm of productivity and recursive, chaos-oriented, non-linear generativity—generativity both synchronic (via limitless connectivity) and diachronic (via the proliferating connectivities of strange attractors). What Glissant (1989: 146) calls 'the mobile structures of one's own landscape' are topographically mobile because they are everywhere, and everywhere interconnected, and morphogenetically mobile because they are in themselves mutable, transformative by their very nature.

Because the space of the Caribbean is so hyperbolic—'its *ultima Thule* may be found on the outskirts of Bombay, near the low and murmuring shores of Gambia, in a Cantonese tavern of circa 1850, at a Balinese temple, in an old Bristol pub, in a commercial warehouse in Bordeaux at the time of Colbert, in a windmill beside the Zuider Zee, at a café in a barrio of Manhattan, in the existential *saudade* of an old Portuguese lyric' says Benítez-Rojo (1992: 5)—it also encompasses any classroom anywhere, where a sonnet arising out of its sea-forest-mountain topographies is being read. Because this space is extensive, its productivity recursive, Chaos-oriented and non-linear, generativity will also resurge in the space

of teaching. The space of the classroom no-longer functions according to the 'additive' temporal logic of linear historicism (Benjamin 1999: 254) that underpins the 'accumulative' 'banking' model of education (Friere 1972). Rather, it functions according to an embodied notion of participatory location in the world (ibid: 49). That participation, which locates the teaching/learning subject at a node of the 'womb'-like network of space-time, does not 'allow a human being to understand himself and to be himself', as Glissant (1989: 171) observes in a note 'On the teaching of literatures'. On the contrary, it assimilates the human to a process of transformation that takes place at the connective nodes between multispecies human-nonhuman actantial entities. If, as as Simondon (1964: 260) claims, 'The living lives at the limit of itself, on its limit' (qtd in Deleuze 1990: 103), then pedagogical generativity takes place in 'limit-situations' that decentre the human, placing it at a transformative 'edge', but by the same token throws up planetary 'generative themes' (Freire 1972: 71-7). This pedagogy of a creative network of spacetime generativity does not forget the 'network of issues' that continue to dog Global South societies and thus must be addressed by 'teacherly texts' (Garuba 2017); yet is does so by activating, in the classroom itself, the 'animist materialism' that also pervades such texts (Garuba 2003).

The space of pedagogy, when assimilated to a generalized Caribbean topography of ceaseless interconnective transformation, takes on a temporality of transformative 'duration' (Glissant 1989: 144). That 'duration' participates in the ceaseless productivity of the tropics' 'unvarying season … whose obsessive rhythm', in Glissant's (ibid: 106) vision of Caribbean culture, 'creates a new economy of the expressive forms'. Glissant contrasts this infinite network of transformation, manifest in productive 'duration', to the discontinuous temporalities of European 'narratives that are periodically crossed by explosive flashes that arouse the emotions and bring "revelation" ' (ibid: 10). It is significant for the pedagogical theory sketched in this essay, and exemplified by a sonnet by Walcott, that Glissant maliciously notes: 'A conclusive illustration of this technique is the European sonnet, with its final thrust that both summarizes and transcends the clear meaning of the poem' (ibid: 106). The pedagogic temporality corresponding to a European sonnet taught within the 'additive' temporality of linear progress would be that of a rhetoric of learning 'goals' and 'achievement levels' that 'sum up' the material learnt and 'transcend' the context of learning.

But Walcott's sonnet, when implemented as a teaching text, neither summarizes nor transcends. The poem doesn't transcend in any way whatsoever. Nor does its last line summarize, looking over the prior discursive action from a distance, despite the deceptive stanza break that appears to leave it as an isolated

coda. Granted, Walcott's final line does rehearse a belated subordinating turn (literally, a *volta*) to the speaking self. But the 'turn', which works in general as an ironic caesura or reversal, in, in Walcott, difficult to locate. The reason for this is simple: instead of a caesura, Caribbean spacetime is structured as a fold or wave, and undulating continuity of interwoven creativities. For the self is merely one node, the least important perhaps, on a network of transformative interaction and crossings, whose task it is, in the literary classroom, to instantiate as moments of learning as interconnected generativity. It is high time we got back into the forgotten rhythms of this sort of class-time.

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