

Aesthetic Geography of South in Edward Kamau Brathwaite's Poetical Discourse:  
Reading in the Poem of *South*

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الجغرافيا الجمالية للجنوب في الخطاب الشعري للشاعر إدوارد كاماو براثويت: قراءة في قصيدة "الجنوب"

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**المخلص**

تتناول ورقة البحث العلاقة ما بين الشعر والجغرافيا ضمن مفردات الجماليات المكانية. حيث تعالج الدراسة المفهوم الجمالي لجغرافيا الجنوب في منطقة البحر الكاريبي بتطبيق نظرية (مسرح القصيدة) على قصيدة "الجنوب" للشاعر إدوارد براثويت، إذ تسلط الضوء على الجذور الأفريقية لثقافة الشعوب الكاريبية.

**الكلمات المفتاحية:** براثويت، الجنوب، مسرح القصيدة، الجغرافية الجمالية، الجماليات المكانية

**Abstract**

One of the broader questions the present paper attempts to raise and debate over, as a crucial issue, is the relation between poetry and geography in terms of spatial aesthetics. It focuses on the southern hemisphere of the Caribbean territory in the historical, cultural and poetic lens of the Barbadian poet Edward Kamau Brathwaite. The aesthetic analytic reading of Brathwaite's poem of 'South' tackles a very sensitive, crucial and controversial issue of cultural and political challenge between North and South hemispheres.. The paper sheds the light on researcher's recent theory that he comes to coin as 'Poem Theatre' which could be applied to the poem of *South*. As a poet and cultural thinker, Brathwaite is keen to make his poetry concerned with a constant aesthetic process of reconstructing the African culture of his Caribbean people.

**Keywords:** Brathwaite, South, Poem Theatre, aesthetic geography, spatial aesthetics.

**1-Introduction**

**1.1-Caribbean Poetry Between Two Geographies: Physical Geography & Aesthetic Geography (Geographic Realism & Aesthetic Realism)**

"All that geography was within me. It only needed time to reveal it"

(Zora Neale,1996: 85 *Dust Tracks on a Road*.)

Aesthetically speaking, man dwells in geography, and geography dwells in man. Such reciprocity could be discovered by poets. Human and non-human beings live on earth as a geographical habitat. Thus, terms like aesthetic spaciality or spatial aesthetics could be related to physical geography and aesthetic geography. By his aesthetic energy, man could poetically translate the sense of geographical realism into aesthetic one, so we read the book of such "aesthetic realism as poetry", to use the words of Ellen Reiss who reprinted in TRO Elie Siegel's statement and comments entitled "*Poetry Is the Making One of Opposites*" (Reiss,1983). Drawing on aesthetic

realism Siegel acknowledges that “what makes a good poem is like what can make a good life..., for poetry is a mingling of intensity and calm, emotion and logic” (qtd. in Reiss,1983).

One could say that poetry is the art of the ‘opposites’. The poet, who works as an aesthetic geographer, investigates the deep layers of life’s psyche drawing an aesthetic map that may lead him and his fellows to explore unexplored continents. Such function requires a poetic patience in addition to the use of aesthetic tools of deep digging in order to see “the fullness and the meaning of the opposites in poetry” (Reiss, 1983). The discovered geography of beauty in life creates its aesthetic thinker and critic who sees “that poetry justifies the world itself, because poetry shows that [aesthetic] reality’s opposites, seen truly, are musical” (ibid). Ellen Reiss bestows Elie Siegel an aesthetic mantle of “the critic...[who] has enabled people [Audience of ‘Poem Theatre’] to be moved by poetry. He has enabled people to write poetry that is true” (ibid). Such type of aesthetic critic and poetic thinker- by means of “Aesthetic Realism...has enabled poetry to teach people how to live (Reiss, 1983). To my mind, both the geography of aesthetic realism and the physical geography can be connected by the aesthetic bridge of poetry. Teaching people how to understand the geographies of their living demands a theatrical and aesthetic consciousness of space. Man, regardless of his color or race, has lived and moved by means of two geographies: inward geography and outward geography. By the aesthetic platform of his poetics, the poet can create great power of harmony between spatial aesthetics as a geography and the geography of dialogic poetics. In Afro-Caribbean culture, for instance, one can taste the fruit of spatial aesthetics which tightly tied two geographies altogether: Africa and Caribbean Islands. The natural treasures of both geographies are the main reason that urged a third geography to invade them and cause them bitterness, angst, pains of slavery and all sorrows of the Middle Passage. The Caribbean territory had witnessed “contemporary expansions in the notions of time, place, and citizenship within regional [literary] discourse”, as it is asserted by Sheri-Marie Harrison (2009). Harrison reads the geography of the Caribbean literary landscape saying that “the Caribbean literary output continually expands and reconfigures the modes of representations used to convey the consciousness of a region in constant definitional and conceptual flux” (ibid). The constant diasporic movement of people in different regions creates “a literature that consistently tests the limitations of genre, discipline, and geography” (ibid).

Drawing on the cultural and literary geography of that territory, it is the tale of what I can coin as clashes of geographies which prevails the feelings and thinking of poets, novelists, writers, playwrights, critics, cultural thinkers and artists. The Jamaican artist and famous writer Rex Nettleford came to call such clashes as “The Battle for space” in which he highlights the space in the Caribbean by saying: “creative artists, intellectuals, cultural agents in the Caribbean are today concerned

with what I have come to call [as] the battle for space” (2016). In a wide-ranging interview with the magazine of *Caribbean Beat*, Nettleford says: “I would like to think that it is my Caribbean [space] that I inhabit, rather than the backyard of some superpower...” (2016). According to Lara B. Cahill-Booth,

The geography of the Caribbean is uniquely characterized as a sea of islands...The islands are... distinct places, but places that are connected to other places. As a matter and metaphor, islands connote isolation, fragmentation and self-sufficiency as well as indicate relations between the land and sea among islands and the main lands. [I read] islands as a metaphoric framework to explore how island simultaneously inspires a strong sense of nationalism and cross-cultural discourse. Because the trope of the island is an embodied metaphor. I illustrate the creative tension between insularity and relation through embodied discourse of dance (2010:153).

The Caribbean space could work as a ‘Poem Theatre’ for showing the clashes of geographies whether they are individual, collective, aesthetic, colonial or postcolonial ones. However, Caribbean spatial aesthetics is the fertile soil by means of which “...the exercise of the [geography of] creative intellect and the [geography of] creative imagination” (Nettleford, 1993: 40) could produce the ‘Poem Theatre’ of the aesthetic Caribbean survival.

## **2- Aesthetic Geography of Edward Kamau Brathwaite’s ‘Poem Theatre’**

“...I again realized how words- both written and spoken can transcend geography and time.” Edwidge Danticat (2019)

Edward Kamau Brathwaite is really a phenomenal poet. He experiments all the poetic genres, but what makes his poetic discourse great, dependent and different is its aesthetic rituality, high-toned musicality and sonic theatricality. To my opinion, the thematic and structural setting of his poetic experience depends, to a great extent, on rituality, musicality and theatricality which are the most prominent pillars in his ‘Poem Theatre’. These pillars need a type of a crafted aesthetic archiver and Brathwaite is that skillful historian and documenter of that tremendous Afro-Caribbean oral tradition. On being interested in such popular archive, Brathwaite comments saying:

I am speaking of archives of song and memory, archives of the oral, archives of spirit, the library as the mirror...Archives of ownership, of reclamation, of a record, of discovery, of yourself in a strange land where the silt ran through my waters, where you lay down and weep...I mean a slave knows that slave is free when he or she has reclaimed these archives.

(Brathwaite qtd. in Rayeesa 2012: 28)

Brathwaite is that aesthetic archiver and sonic documenter of [“t]he polyphony of drums, voices, and bodies [that] reaches near frenzy, but it is really just the point at which audience members [Readers-Spectators of Poem Theatre] realize that they to have been swept”, to use Lara Cahill-Booth’s words (2010, p.184). The skillful writer, reader and director of ‘Poem Theatre’ is the poet himself. When you think of Brathwaite, the first thing comes to your mind is theatre. His experimental and performance poetry in addition to the different experiences of theatrical shows he attends, sharpen his theatrical awareness of the Afro-Caribbean sonic geography. As an aesthetic critic and observer of the dramatic work and its audience, Brathwaite finds himself committed to describe one of the theatrical experiences:

...it was as if as audience we were being drawn by a great force...  
nearer and nearer into the movement of the stage no longer stage  
but lighted ship or island. And as a harsh shiver of voices suddenly  
breathed agitation of water out of the tide of drums, ‘I want to know,  
I want to know’, it was as if we had spoken from some deep involuntary  
something and all this while the body is moving steadily in exorable  
progress through song through sound, through thunder...wave upon  
wave of dancer’s, diagonal entrances and exists clash...  
(Brathwaite,1979, qtd. in Nettleford 1985: 184)

Afro-Caribbean geography, history, politics, poetics and black aesthetics are the bulky sources of his poetic theatricality. There is theatre everywhere in his literary oeuvre in general and his poetry in particular. In his ‘Poem Theatre’, *Islands*, according to Mervin Morris, the reader feels that “the skillful changes of pace and careful imitation of strong recognizable rhythms” (1977: 91). By means of performing his “Islands”, Brathwaite deepens the reader’s consciousness and experience of the work.

In Brathwaite’s ‘Poem Theatre’, the reader-spectator could find that there is a constant conflict, struggle or quarrel between two geographies: physical geography and aesthetic geography and each one of them has minor visible or invisible geographies. The geographical, historical, social and political context in which the poet lives and be in aesthetic contact with the other, could work as a storehouse that provides him with salty words and warm flesh-and-bone pictures. Drawing on the Bakhtinian theory of ‘Dialogism’ the poet makes a dialogue even with his words and invents from such aesthetic dialogue, a new language required by his and the other’s life. In order to be dramatic, such action passes by a kind of aesthetic filtering. Pierpalo Martino argues that “the poet receives his words and learns how to give them an [aesthetic and dramatic] intonation in the whole course of his life” (2010: 28). Brathwaite has such a sort of amazing theatricality, not only in his experimental or performance poetry, but he may show his energetic theatricality even when you make a dialogue with him about some details of the daily life. To him, it’s not necessary to

walk up and down on the physical stage to perform your poetry; it's poetry that could create its theatre and perform the aesthetic drama of man. In an interview with Stewart Brown, Brathwaite tackles the significance of performance mechanism:

I don't perform at all, it's my poetry that does it... The words on the page have a metaphorical life of their own. I do not depend upon walking up and down on the stage and doing things. People have the impression that I'm performing when in fact they are actually dealing with poetry as they ought to, that is, the poetry is singing in their ears (1989: 89).

Brathwaite, here, bestows his poetic discourse a mantle of skillful performer. He makes his poetry aesthetically translate the dramatic action of his 'Poem-Theatre'. In other words, the poem itself plays the role of a singer in order to communicate the aesthetic message to the readers-spectators of the 'Poem-Theatre'.

### **3- Edward Kamau Brathwaite's Aesthetic South in the Lens of 'Poem Theatre': Aesthetic Analytic Reading in the Poem of *South***

"If theatre refers to something with dramatic quality [that is], intense, moving, and inspiring... then a lot of spoken word is theatre" (Inua Ellams qtd. in Tripney, 2009).

In the British *newspaper*, *The Guardian*, Natasha Tripney wonders: "Are theatre and poetry really so different?" (2009). Such a question needs a deep probing into the soil of the common threads of the two creative arts. Tripney argues that:

Poetry and theatre are part of the same stream, and yet there's often a perceived division between the two... but the area where the two forms swim closet together is that of performance poetry. One could even argue that all theatre is, in one sense at least, poetry performed... where the sheer thrill of language is the dominant force (2009).

The aesthetics of 'Poem Theatre' could be interpreted technically by means of "sound effects as well as narrative playfulness" (2009). In addition to the significant common elements of energy of performance, the aesthetic 'thrill' of poetic language, there is the geography of their inner purity which needs to be patiently investigated. Inua Ellams argues that when there is a "pure poetry" there is a "pure theatre" (2009). To me, as an aesthetic reader and spectator, Edward Kamau Brathwaite is not only a phenomenal poet, he's really a moving theatre. In his artistic and poetical mindset, Brathwaite is in a constant legendary quest for history. He has such an attentive lens of a theatrical historian that scans and records the private aesthetic moments of history. To Brathwaite the cultural historian, the poet and the gifted performer- history is not a home of facts only, but a theatre for all oppressed and marginalized people. By means of his 'Poem Theatre', Brathwaite is committed to bring the history of Africans and Caribbeans to life. In the 'Poem Theatre' of a book entitled *Strange Fruit* "Brathwaite

is anchored by firm Caribbean roots, but his outlook and concerns are both timeless and global. *Strange Fruit*, by all accounts, makes a worthy addition to his splendid oeuvre”, according to Tyrone S. Reid (2016).

Man gets tired of the everyday scenes of big losses he/she could see and witness on the stage of life’s theatre. Man is, consciously or unconsciously, seeking a comfortable moment of aesthetic solace. By means of ‘Poem Theatre’, the aesthetic reader and imaginative spectator can abridge the wide gaps among different geographies since “poetry can offer [aesthetic] comfort and solace...it can ignite the peculiar frenzy that enriches us [human beings]” (Dawes and Kinsella,2018, blurb). Aesthetic geography of the ‘Poem Theatre’, in terms of “poetic form and [theatrical] language [can] take the poetry in the direction of the dramatic” (Dawes and Kinsella,2019, blurb). Brathwaite constructs an aesthetic bridge between two mediums: poem and theatre, and he is always committed to aesthetically engage the reader in his poetic experimental experiences. In his poetic discourse, Brathwaite leaves “a generous space for the third party to the exchange-the [aesthetic] reader” (Dawes and Kinsella,2018, blurb). With his dramatic and aesthetic energy, Brathwaite is crafted enough to “find a way to make the material [poem] justify its theatrical format”, to use the words of Lyn Gardner (qtd. in Tripney, 2009). Tripney finds the matter so “exciting when poetry and theatre feed of one another, however that happens. We should let the words and the work speak for themselves” (2009). Brathwaite’s “South” could work as a sample poetic extract for contemplating, reading and witnessing what occurs there on the stage of the poet’s ‘Poem Theatre’. To critic and editor E. L. Black, “[t]his extract [which] is from [Brathwaite’s] *Rights of Passage* is describing the sunny beaches of his birthplace, the island of Barbados in the south-east of the West Indies. Here he paints an idealized picture of an unchanging world” (1984: 224). Brathwaite in *Rights of Passage* opens the windows of his ‘Poem Theatre’ for the aesthetic readers-spectators to contemplate “the utopian impulse that results in an emergent critical consciousness”, according to Amor Kohil (2012). In that significant essay, Kohil argues that “*Rights of Passage* offers through the characters who inhabit its pages [‘Poem Theatre’], instances of study probing attempts to grapple with, understand; and potentially change their worlds (ibid).

The stanza in the multi-voiced ‘Poem Theatre’ is no longer the so-called stanza. Its dramatic character has been bestowed a new garment. It becomes aesthetically dramatic scene. The dramatic web of the poet-creator of ‘Poem Theatre’ enmeshes the real tools and imaginary ones and makes them work in an energetic harmony on the aesthetic stage of performance. Abiola Irele argues that “...a resistant imagination moves under the apparent despondency of Brathwaite’s evocations coming to the surface [of reality] in the poem of *South*” (1994). The aesthetic narrator of “South” starts his geographical drama saying:

But today I recapture the islands’

bright beaches: blue mist from the ocean  
rolling into the fishermen's houses.  
By these shores I was born: sound of the sea  
came in at my window, life heaved and breathed in me then  
with the strength of that turbulent soil. (Black,1984,12)

The first scene, then, introduces to the audience its aesthetic cast of the following characters: (islands, bright beaches, blue mist, ocean, fishermen's houses, shores, sound of the sea, window, life and turbulent soil). The aesthetic reader who is invited to be emotionally involved in that theatrical game, must be aware of the story beyond it. As an aesthetic geographer and emotional spectator, he must attend such a dramatic show with both individual and collective consciousness. He must be, like the poet, a good reader of the book of everyday life. In *The Practice of Everyday Life*, Michel de Certeau argues that “[w]hat cuts up, the story cuts across” (1984: 124). Each word uttered in this scene has its geographical and aesthetic ‘story’ that could be in harmony with the other ones. ‘Sound of the sea’, for instance, is a key character in this subterranean drama. “sound of the sea came into my window”, the poet said. Brathwaite’s poems are sonic. Sound is not only playing the role of the dominating champion-character of the whole scene, sound lives and breathes life with him. With the aesthetic and theatrical energy of ‘sound, Brathwaite recollects memories of childhood; sound is the inner beauty that urges him to address the audience of his ‘Poem Theatre’ day and night. Sound is his aesthetic and dialogic bridge with others; it is “a dialogic utterance that is oriented toward a particular [aesthetic] listener or audience, demonstrating the relationship that exists between the speaker and listener”, according to the Bakhtinian perspective (Bressler,2011: 45). Sound means a lot to Brathwaite. Sound is the rhythm of aesthetic energy of his African and Caribbean theatricality. Sound is the rhythm of the black song of the South when the North sings a harsh and high-toned humiliating song. Sound is the rhythm of Brathwaite’s identity. He acknowledges that his “aesthetic formulation for...[others] begins with rhythm: survival rhythm, emancipation rhythm, transfiguration rhythm; and how the one, the ego, comes to this, relates to this and us and others” (qtd. in Griffith, 2010:26).

Since then I have travelled: moved far from the beaches:  
sojourned in stoniest cities, walking the lands of the north  
in sharp slanting sleet and the hail,  
crossed countless saltless savannas and come  
to this house in the forest where the shadows oppress me  
and the only water is rain and the tepid taste of the river. (Black,1984:12)

The aesthetic map of geography of the second scene tells about the journey of the narrator of ‘Poem Theatre’. He, in turn, is committed to narrate the tale of his travel far away from the Caribbean ‘beaches’. His dramatic characters, human and non-human, that are moving on the imaginary stage are: (sound of ‘I’ or the narrator, beaches, stoniest cities, lands of the North, slanting sleet, the hail, countless saltless savannas, house, forest, oppressive shadows, water, rain, the river with tepid taste).

This scene is that of dramatic opposites whether in geography or the way of feeling. Although that water is dominating, but life seems harsh, brutal and pitiless. The speaker is a lonely sojourner. He looks hopeless because of being sojourner in stoniest cities' as he was 'walking the lands of the north'. The geography of 'North', here, ignites his longing and nostalgic feelings towards the 'South'. The salty environment that he used to live in is that of 'saltless savannas. Brathwaite's 'Poem Theatre' open the windows for the aesthetic fans to recollect their salty and past memories. Edwidge Danticat explains the significance of salt and the legendary and real stories narrated by the old storytellers or the "kitchen poets" (2019) as the writer Paul Marshall called them:

According to Haitian folklore, one way *zombies* can be liberated from their living death- is by eating salt. People who suddenly receive terrible news are also given salt, in coffee for example, to help ward off the *sezisman*, the shock so that we are able to pick ourselves up and keep moving. The salt is for me the source of all forceful beginnings and the sources of all freedom. We are here because in some way we were given the salt. For some of us that salt is *words*. For others, it is *paint*. For others, it is *music*. For others, it is *God*. For some, it is simply the ability to survive (2019).

In the third scene the "I" of the poetic and theatrical narrator becomes "We". In other words, the aesthetic memory of the individual becomes a collective one. The conflict between the character of the 'river' and the character of the 'ocean' echoes the state of conflict between the 'South' and the 'North':

We who are born of the ocean can never seek solace  
in rivers: their flowing runs on like our longing,  
reproves us our lack of endeavor and purpose,  
proves that our striving will founder on that.  
We resent them this wisdom, this freedom: passing us  
toiling, waiting and watching their cunning declension down to  
the sea (Black,1984:12).

Brathwaite's 'Poem Theatre' presents the audience a very sensitive issue by means of a geographical language. The first line is dramatic in its words and the thematic setting beyond them. It's the wisdom of the Caribbeans which their local identity is oceanic because those 'who are born of the ocean can never seek solace/in rivers' Such geographical atmosphere is mingled the rooted identity of those black southern Caribbeans who are so proud of their belonging to tradition and culture of the wise ancestors. The destination of the dramatic character of 'river' is not clear. He likens the destination of the southern migrants to the North to the negative destination of the river which goes the wrong way. Those people who remain rooted in their land have a kind of oceanic patience and wisdom because they never seek comfort and 'solace' in colonial or postcolonial geographies. Rivers are not like the open seas whose destination is quite clear. The 'Poem Theatre', here, tackles a very sensitive and



crucial point because “[t]he dislike of this symbol of the ‘north’ stems from how it has replaced the former European colonizer in the ‘south’, the Caribbean, Central America and South America”, as it is argued by the editors Marck MacWat and Hazel Simmonds MacDonald (2005).

In the fourth scene, the aesthetic audience could be participating in the carnival celebration of nature due to the return of the Afro-Caribbean migrants. The hero-narrator shares the character of ‘travelling river’ its ‘patientest flowing’ because he had experienced wasting time there in the distant hemisphere of North. The narrator addresses the character of the river saying:

But today I would join you, travelling river,  
borne down the years of your patientest flowing,  
past pains that would wreck us, sorrows arrest us,  
hatred that washes us up on the flats;  
and moving on through the plains that receive us,  
processioned in tumult, come to the sea. (Black,1984:12)

The ‘I’ of the dramatic persona urges the colonial and postcolonial memory to be present throughout the thrilling scene of ‘past pains that would wreck us’ and the ‘sorrows [that] arrest us’, in addition to the cruel character of ‘hatred that washes us up on the flats’. In spite of the bitter memory of these tragic words (past pains, sorrows, and hatred), the narrator is eager to ‘move on through’ the happy ‘plains that receive’ him and the other Afro-African migrants. He is keen to be in harmony with the non-human characters in the Island; he feels the aesthetic moment as he restores back the tumultuous relationship with the Caribbean sea.

In the fifth scene, Brathwaite works on a watery memory. The conflict between ‘South’ and ‘North’, between the colonizer and the colonized is symbolized by the wide gap between river and sea. The ecological characters-most of them are watery: (bright waves, rocks, blue sea-shells, thatch of fishermen’s house, path made of pebbles, small urchins and beaches); they aesthetically perform their part on the stage of the ‘Poem Theatre’. The physical geography which appears as realism is transformed into aesthetic one as the creator of ‘Poem Theatre’ ignites the spark of aesthetic dialogism on the stage:

Bright waves splash up from the rocks to refresh us,  
blue sea-shells shift in their wake  
and there is the thatch of the fishermen’s houses, the path  
made of pebbles, and look!  
small urchins combing the beaches  
look up from their traps to salute us: (Black,1984:13)

The verbs used in the language of this dramatic scene: (splash up, refresh, shift, combing, look, look up, salute) had been given an aesthetic function in order to heighten the dramatic tension.

The final scene of Brathwaite's 'Poem Theatre' embodies the mechanism of aesthetic memory. In Brathwaite's theatrical poetics, the character of memory is so active in recollecting past events which the poet skillfully connects them to the aesthetic moment of the Caribbean present. The theatrical memory, here, give the fans-readers-spectators an impression of collective feeling of the characters who never forget their Caribbean fellows who 'left' their first southern Barbadian geography when they had migrated to the 'saltless' North. The character of 'the fisherman plays a key dramatic role when he greets the narrator-persona. The poet-narrator tells his audience that:

they remember us just as we left them.  
The fisherman, hawking the surf on this side  
of the reef, stands up in his boat  
and halloos us: a starfish lies in its pool.  
And gulls, white sails slanted seaward,  
fly into the limitless morning before us (Black, 1984: 13).

On the stage of Brathwaite's 'Poem Theatre', many geographical characters play their part in that southern Caribbean drama. In the first dramatic line of this scene and other previous scenes, the creator of the text works on a very type of special memory; it is the aesthetic memory of non-human creatures, it is the memory of the 'small urchins' that greet the narrator and all those who came back from their disappointing exiles. Further non-human characters such as the (surf, reef, boat, starfish, pool, gulls, white sails, and limitless morning) practise the act of aesthetic memory and share the 'small urchins' as they perform their natural dramatic show on the geographical stage of 'Poem Theatre' as 'they remember us just as we left them'. The whole scene tackles the point of the geographical identity since the persona starts a new beginning of life on the Caribbean Island as he has captured it; he restores back the tranquility and energetic activity that enable him dramatically to 'fly into limitless morning before us', before the dreamers, lovers, readers-spectators of the 'Poem Theatre' that could be aesthetically performed on the stage of our life. The aesthetic platform of the poetical discourse urges the conscious reader to think of "the density of Brathwaite's language in this...[poem which] breaks with the suggestive tentativeness of his [poetic] idiom in the rest of the volume [ *Rights of Passage*]", according to Abiole Irele (1994). The aesthetic reader shares Brathwaite's "lyric engagement with his native island [Barbados]" (ibid). The 'limitless' geography of the 'Poem Theatre' offers the reader a freedom to aesthetically contemplate with the poetic protagonist that 'South' is not only a geographical hemisphere, yet it is an active aesthetic character on the stage of Brathwaite's 'Poem Theatre'. Irele argues that "[a]lthough 'South' ends with the prospect of 'limitless morning before us', there remains the insistent question related to what might be conceived as the Afro-Caribbean's existential point of anchor, a question posed", now and then in Brathwaite's poetical discourse (ibid). In the main, Brathwaite experiments in his poetry to a great extent. In

that regard, Brathwaite's dramatic and poetic experimentation has a great deal of similarity with John Donne's 'Poem Theatre' because what characterized his poetry was "theatricality and role play" (Fetzer, 2010). Furthermore, Donne's "Poems often read like mini-plays with...the audience or even one of the actors; they are performative" (O'Neil, 2017).

### **Conclusion**

Among the clashes of geographies stands the geography of 'Poem Theatre' to answer the crucial questions now and then on the stage of life's theatre. On the firm aesthetic platform stands the creator of 'Poem Theatre' to welcome his aesthetic readers and spectators. Some geographies colonize other geographies; other geographies construct a type of aesthetic dialogism instead of fires and smoke of damaging wars. Within the context of aesthetic geography of peaceful and creative South: the human, non-human, environmental figures, figures of speech, sound devices and sounds of sea find their aesthetic way to be active characters on the stage of 'Poem Theatre'. All of them play their dialogic, dramatic, narrative and poetic role in the process of aesthetic filtering of life- where there is pure poetry, there is pure theatre. The poet plays a key part in re-mapping the geography in its aesthetic shapes. In the theatre of his poem, the poet who works as an aesthetic geographer, is happily re-shaping the map of sea, African drum, dance, fishermen's songs in Caribbean shores.

The poet performs the play of life in the Caribbean West Indies; he performs the geography of their emotions, sorrows and dreams, pains and hopes with a spellbound energy on the stage of his 'Poem Theatre. Edward Kamau Brathwaite's imaginative and aesthetic 'Poem Theatre' has no curtains; the poet puts them aside in order to be face to face with his audience. His spectators are aesthetic readers who wait impatiently the performance of rituals of African and Caribbean everyday life. The aesthetic map of Brathwaite's "South" takes the readers-spectators in a poetic and theatrical journey in order to investigate the hidden threads of the geographical, colonial, postcolonial, and cultural clashes.

In his poetry, Brathwaite the 'Black Atlantic' poet and cultural thinker, establishes a type of aesthetic geography which works as a counter poetics or 'correlative objective' to the lost Black Sound and colonized physical geography of African culture on the grassroots level. Aesthetic sound of South, within the confines of Bakhtin's perspective of dialogism and multivoicedness, is quite obvious in Brathwaite's poetical discourse.

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