

Adlewyrchiad – Gweld – Reflection – Looking
Developing code-switching datblygu o Geredigion
“Chi’n datblygu rhywbeth fy’na.” (Mam)
with Dave & Caroline
Ac India Malayalam Hindi English.

Claude mirror to language.

Perfformio ieithyddol
cydnabod gofod yr iaith
ei deimlo, ei weld, ei gyfarch.

Engirth the volume of language and its shape.
Singing the rhythm of that drum. I hear it as language but it is mere pedagogy.
For most of this work I don’t know why or what but I follow the material, the medium, its
rhythm. I trust the taste of it.

An aspect of plurilingual forms is ‘code-switching’. Code-switching in this context may be
defined as ‘the juxtaposition within the same speech exchange of passages of speech belonging to
two different grammatical systems or subsystems.’ (Kurtosi)

It feels deeply choreographic to me. Without my forming it, or changing its form ond gadael i
bethau fod yn yr un ffurf. I suddo i waelod môr y peth. I’m experimenting with this code-
switching thing, reading Caroline Bergvall’s texts and listening to the music of Datblygu.
Studying these artists’ works, watching the way languages live amongst the forms like animals in
a barn.

‘As the American poet Lyn Hejinian once wrote, translation ‘catalyses one’s own otherness’. It is
through the catalyst of untranslated cultural detail that identity formations such as hybridity have
taken up language.’

It is obviously a lifetime thing. A daily thing. An overlapping, porous thing, slippery between
mediums.
Something untranslated.
Not untranslatable but deliberately untranslated.

Caroline: He examines his body. “Which body?” he writes. “We have several.”

Dave Datblygu: Sleeve notes about musical notes and non-suicide notes: i could leave this space
blank to state that if you don’t understand the lyrics you should get someone who does to
translate them, or learn the language yourself.

Siriol: One idea is that the choreography already exists in the movement between languages and
in the gesture of insisting on space for these forms. How to locate the sense of this in movement?

C: Then placed a lump of saliva on my tongue and gave me language. Opnd the port to the door,
the bush of the mouth bled me, made me bleed, blood is the first song, traveld across me, trawld
me w fever. Fired me up w language. A splendid exacting luminescence to be sudnly awake in
ones own language. I was awake in language.

DD: Cyfarth, cyfarthrach.

Mynach sychder yn mynychu cornel.

Ma' Dafydd Iwan yn glaw. Un naw tri naw. Just fel Dafydd Iwan yn y glaw. Un naw tri naw.

S: I'm curious about this notion of integrity of form.

C: Writing is a gesture across space.

DD: Dymuniadau da: Intentions of cattle.

Ar y gwair yn tyfu. Byw yng Nghymru. Paent yn sychu. Sugno ei laswellt. Tyfwch lan.

S: Tybed sut fydd hwn yn datblygu dros y blynyddoedd fel ffurf... it is something alive and acute in my diwrnod bob dydd ac felly y mae'n debyg o fod. This has to stay complicated. This isn't a theory. Sut mae modd creu neu dderbyn ffurf amlwg goreograffig sy'n rhoi purchase to sculpt and craft this material.

C: A lingual event is taking place, not in the voice but in the clearing of the throat.

**Many many thanks to the Gill Clarke Research Fund for supporting me in my research. It is so very valuable to have these materials. The work continues!

**This text includes quotes from the materials that I received through the GCRF, including Performance Research Journal Vol 7, No 2 June 2002, 'Translations', Caroline Bergvall's books 'Drift' and 'Meddle English' (Nightboat Books NY) and lyrics by the band Datblygu (ankst).

Siriol Joyner