الخلاصة

تهدف الدراسة الى بحث الجدل الذي أثاره استخدام اللغه الاجنبيه من قبل كتاب المستعمرات في ادب ما بعد الاستيطان. و يحاول البحث الاجابه على السؤال ما اذا كان من المناسب ان يستخدم الكتاب المحليون لغة المستوطن ام لا.انقسم الكتاب و المفكرون على انفسهم ، فالبعض، مثل (نيكوكي) و (والي)، يرفضون الفكره مدعين ان استخدام الانكليزيه سيكون سببا في خلق انواع جديده من الهيمنة الاستيطانية و يؤدي الى محو الثقافة الاصيله و تاريخ و هوية المجتمع الافريقي ،ويعتقدون ان الكتاب الافريقيين يجب ان يحافظوا على لغاتهم الام كوسيلة تعبير عن تجاربهم. هذه اللغات تحمل قيمهم وتقاليدهم وتاريخهم الذي من خلاله يدركون وجودهم في العالم. من الناحية الاخرى هناك كتاب ، مثل (اجبي) و(سوينكا)، يعتقدون ان استخدام اللغة الاجنبيه ، الانكليزية او الفرنسية، سيمهد الطريق للادب الافريقي للوصول الى القراء في مختلف انحاء العالم. ويعتقد (اجبي) ان الكتاب الافريقيين يجب ان يسخدموا نوعاً جديداً من الانكليزية قادرة على نقل تجاريهم ، في ذات الوقت الذي يوصى الكتاب الافريقيين بالكتابة في اللغات المحلية الى جانب اللغة العالمية وان هذه اللغات يجب ان تغذى اللغة العالمية. في رواية (عالم يتهاوي) استخدم (اجبي) لغة انكليزية كيفها بطريقة تعكس اهدافه، فباستخدامه انكليزية (الأكبو) المحلية كان يهدف الي تقديم تقاليد شعب (الاكبو) وان يوضح غزارة ثقافة بلاده. وقد استفاد من كفاءته في اللغة الانكليزية في عرض ثقافة و شخوص (الاكبو) و ساعدته في صياغة التراكيب النحوية للغة (الاكبو) ومفرداتها و وصورها الخيالية وحكاياتها الشعبية بشكل من اشكال الانكليزية قادر على نقل افكار و معتقدات وقيم شعبه الى قراء العالم.



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13.https//abagond.wordpress,com/2011/12/05/chinua-acebe-the-politics-and-politicians-of-language-in-african-literature/ p.2.

14.Ibid, p.1.

- 15. Gaurav Desei, «English as an African Language», English Today: The International Review of the English Language 9.2(1993): 4-11.
 - !6. As quoted in Desei, op.cit.,p.6.
- 17.Moradewun Adejunmobi. Vernacular Palaver of the Local and Non-native Languages of west Africa. Clevedon: Multilingual Matters Ltd.,2004,p.36.
- 18-Susan Gallagher, «Linguistics Power: Encounter with Chiua Achebe», The Christian Century ,March 12, v. 114,p260.
- 19. Chinua Achebe, Things Fall Apart. London: Heinemann Educational books, 1958, P.124.
- 20.Alimi,S.A. «A Study of the Use of Proverbs as a Literary Device in Achebess Things Fall Apart and Arrow of God», in International Journal of Academic Research in Business and Social Sciences, March 2012, Vol.2, No. 3, p.125.
- 21.Emmanuei Maurice Ekah, Language Use in Literary communication: A Study of Chinua Achebes language Artistry in Things Fall Apart and Arrow of God
 - 22.Harcourt,op.cit.



norms of usage and he employs it to bear a quite different cultural experience. The novel is described as «a groundbreaking work for many reasons, but particularly because Achebes controlled use of the Igbo language in an English novel extends the boundaries of what is considered English fiction.»22

Notes

- 1. Tom McArthur, ed. The Oxford Companion to the English Language. Oxford : Oxford University Press. Pp. 700-701.
- 2. Allen Richardson, and Debbie Lee. Olaudah Equiano, Mary Prince and Others: Early Black British Writing. Boston: Houghton Mifflin 2004, Pp.1-18.
- 3.Eyamba G Bokamba. «West Africa». English Around The World: Sociolinguistic Perspectives. Ed. Jenny Cheshire. Cambridge: Cambridge U P, 1991, p499.
- 4. Caroline Lee Schwenz. https://scholarblogs.emory.edu/postcolonial studies/2014/06/21/language
- 5. Obiajunwa Wali,» The Dead End of African Languages» in Transition, 10, 1963, pp. 332.
- 6.Carol Sicherman, Ngugi Wa Thiong>o: The Making of a Rebel. London: Hans Zell Publishers, 1990, p.23.
- 7.Ngugi Wa Thiong, Decolonizing the Mind: the Politics of Language in African Literature, Heinemann Educatinal, 1986, p. 16.
 - 8.Ibid, p. 4.
 - 9.Ibid, p.108.
- 10.»NguguwaThiong>oBiography»in(http;//postclolnialstudies.emory.edu/ngugi-wa-thiong>o/).retrieved 10may 2014.
 - 11.Quoted in H.M.Harcourt, http//cliffs notes.com/literature/t/things.
 - 12.http//prezi.com-ktd-09ib7s5/presentation-on-achebes-the-african-writer-





tance of Achebes use of terms and proverbs in his novels Alimi says:

Achebes choice of diction is relatively simple and lucid, hence it makes his message clearer to the reader. Generally, proverbs add poetic quality to the literary works and also reflect the culture of people to which literary experiences refer. It is therefore, pertinent to say that his peculiar use of proverbs lends credibility to his works which invariably leads to general acceptability of his literary works.20

Another literary device Achebe utilizes to present the situations of the actual life of the Lgbo people is the use of images, for instance, he draws a simile to describe the state of Okonkwo after the death of Ikemefuna. Okonkwo remains two day without having food, he just drinks palm wine, his eyes turn red and he looks fierce like the eyes of a rat caught from its tail and dashed on the floor.(p. 57) The proverbs and images used to describe the events in the novel create an aesthetic appeal to its readers. Commenting on the significance of the artistic dexterity and its impact on the reader Emmanuel Maurice Ekah says:

The truth of the matter is that literary texts embody verbal stimuli towards a special kind of intense and ordered experience which may be sensuous, intellectual, emotional, and entertaining as it communicates experiences to the readers thereby making them new individuals in terms of intelligence and knowledge. Therefore, the role of the language as a major tool for literary writing cannot be over-emphasized since it helps to communicate ideas, beliefs, philosophies and diverse cultures from all over the world to the readers. That is why we read Shakespeare, Marlow, Orwell, Shaw, and many others from Europe and countless African writers too.21

To sum up, Achebe encounters the dominant colonial language replacing it with a local English without having the blemish of being subaltern one, but one that is capable of expressing his cultural attitudes. The English he uses in Things Fall Apart reveals his rejection of the imperial aesthetic



er not only understands the original cultural concepts behind these proverbs, but also he identifies with the Igbo characters despite their cultural differences. Achebe cleverly renders these proverbs to be alive in every time and place. When Okonkwo, the protagonist of the novel, asks Nwakibie to plan his farm with yam, he says:

I know what it is to ask a man to trust another with his yams, especially these days when young men are afraid of hard work. I am not afraid of hard work. « The lizard that jumped from the high iroko tree to the ground said he would praise himself if no one else did. I began to fend for myself at an age when most people still stuck at their mothers> breast. If you give me some yam seeds I shall not fail you».(P.16)

The proverb in the above quotation is to emphasize the seriousness and activity of the protagonist. The proverbs sometimes intensify certain occasions that are essential in the life of the Igbo people. In his speech in the meeting of Umuofia community, Okika says: « Whenever you see a toad jumping in broad daylight, then know that something after its life»(P.15). Proverbs are sometimes used in the novel to denote the significance of the heroic deeds in the traditional life of the Igbo people as it is clear from this proverb: » The sun will shine on those who stand before it shines on those who kneel under them»(p.6). Though Achebe uses the proverbs to describe certain individualistic events they almost offer a commentary on communal life of the group. They are also used to refer to the decline of the sets of conventions of their society as a result of the advent of the colonial dominance. The proverb» If a child washed his hands he could eat with the kings»(p.6) could be a commentary on the situation of Nigeria that the Nigerians could be the British if they become honest with themselves.

Achebes success of using the igbo vocabulary and proverbs is achieved through his cuteness of handling them in particular situations in the factual life of the community. Commenting on the impor-



The words obi, chi and ogbanje, for instance, are untranslatable but their repetition in different textual scenes in the novel gives the reader a clear understanding of their cultural connotations. The word Chi is used by Achebe to refer to the personal deity, destiny, the soul, and individuality. The word is also used to reveal the African strong religious beliefs when he says: :When a person says yes, Chi says yes to him.»(p.27), This is to suggest that the natives have the belief that if you are humble your god will love you. Other examples of folktales and sayings drawn from Nigerian culture are used by Achebe to manifest the African are cultured people and they have a high morality, as Achebe says: «Those whose palm kernels were cracked for them by a benevolent spirit should not forget to be humble»(p.19) which implies that one has to be grateful to his god for everything god offers him.

When someone says to Okonkwo that his father is agbala, the writer comments, was a little boy he had resented his father's failure and weakness, and even now he still remembered how he had suffered when a playmate had told him that his father was agbalaw, and to clarify the meaning of the word the writer adds « a man who had taken no title». (p. 13) The African everyday conversation presented in the novel is intended to make the Africans know themselves and to reflect their potential to their colonizers: » I don't know why such trifle should come before the egwugwuw. (p.94) By using terms like «Bush Children», (which means «uneducated») Achebe maintains that the Nigerians should be civilized and educated by the European standards.

Another literary device used by Achebe in Things Fall Apart is the proverbs and folktales. He accentuates for the importance of the proverbs in the Igbo oral tradition and alludes to his handling of the proverbs as an artistic device to convey the traditional experience to his readers quite early in the novel. He maintains that the proverbs are essential to the Igbo daily speech:»Proverbs are the palm-oil with which words are eaten.»(p.5) With the progress of the events in the novel, the read-



variety and beauty. And in order to make the European reader experience this local culture, Achebe tries to abridge the gab. That is the European should not pass his own judgment on the Igbo speech and behavior without being familiar with Igbo language. To overcome the problem of translating the Igbo values Achebe resorts to the aesthetic approach of using speech acts as a means of communication. His competence in English helps him to modulate the Igbo syntactic structures into English. The simplicity of his language, the choice of vocabulary, and his power of description are effective elements of expression and unique ways of delineating convincing characters. Here Obierika in Things fall Apart protesting to one of the European colonialists who describes the natives as wicked and barbaric, says:

Does the white man understand our custom. How can he do when he does not even speak our tongue. He says that our customs are bad and our brothers who have up his religion also say that our customs are bad. The white man is clever. He came quietly and peaceable with his religion. We were amused at his foolishness and allowed him to stay. How has he own our brothers and our clan can no longer act like one. He has put a knife on the things that held us together and we have fallen apart. '19

This quotation reveals the high sense of his literary competence of rendering devices such as choice of diction, transliteration, proverbs and imagery which are evident all through the novel. The language depicts the character's tense feelings brought by the dramatic changes that took place during the colonial period. He uses the Igbo proverbs to delineate the cultural conflict, to evoke social effects and to render acute portraying of the characters as well as of the society he is presenting.

Achebe uses Igbo terms which are untranslatable and unfamiliar to the non-Igbo readers but he cleverly uses them throughout the novel. These words carry peculiar concepts that Achebe clarifies these concepts by using them several times and in various contexts so that the reader becomes familiar with their meanings.



Adejunmobi justifies the use of English by the African writers since they consider themselves defenders of their people against the imperialists attempts to deny the Africans of their right to take anti-colonial actions or to use European languages to express their anti-colonial opinions.17He used English that implies African language within it to show the Europeans the Nigerian potential. Gallagher states that Achebe uses his experience of Europe and its language for «infiltrating the ranks of the enemy and destroying him from within.» At the same time, the use of the African language makes the native readers to identify more with their own culture.18

This research attempts to show to what extent Achebe is convincing in using English in his Things Fall Apart to attain his aim of appropriating a world-wide language to present a specific cultural experience. The novel falls in three parts the first of which opens with an account of Okonkwoss fame, a great man with solid personal achievements. The weakness of this man is his fear his reputation and wealth would be inherited by a worthless son. In an anger fit he shots at his second wife but he misses her and he draws his matchet and cuts down ikemefuna for he is afraid that he will be thought weak. The second part deals with Okonkwo in Mbanta among his mother's kinsmen. It introduces the coming of the missionaries and the spread of Christianity and the people's reaction towards the new religion and the new social changes it brings. In the last part Okonkwo returns to Umuofia hoping to start his wealth and power again but he is frustrated by the changes brought by the church and the government brought by the white men. In the novel Achebe introduces the Igbo cultural details, linguistic codes, inherited proverbs, metaphors and cadences of articulation through shaping an Igbo English. By so doing, he tries to preserve the Igbo national status within the world culture, which he thinks that it has been stripped out from them through the colonial dominance. He wants to say to the international readers that his country has a deep-rooted tradition with



is capable of conveying the African experience provided that it is a (new) English and it should be cleverly altered to carry out the writer's message, that of establishing the African cultural standing in relative to the world cultures. What encouraged him to write about the local experience in English was the richness, the depth, and the variety of that experience. Besides, his competence in English since his early life supported him to handle the African culture and treat its details. By so doing, he aims at reaching a much larger audience than the African one.

Achebe admits that it is not easy to depict the African thought in English, but he overcomes this difficulty through his will to shape an African English that is capable of describing his native culture instead of being described by a white English.13 Achebes announcement has been questioned and subjected to many arguments and assessments by African writers and literary critics. Ngugi, for instance, maintained that for African writer to get rid of the white dominance he must write in his own indigenous language for Ngugi thinks that English has been used by the European to dominate Africa. He lamented African writers such as Achebe and Senghor who wrote in (white) languages and he even described them as (maidens to imperialism). 14 He and Wali refused the idea of including the African literature written in European languages within the African canon of literature.

On the other hand, critics, such as Gaurav Desei and Moradewun Adejunmobi, supported Achebess view of appropriating English so that it will be capable of conveying accurate presentation of the African experience. In his article «English as an African Language», published in English Today in 1993, Desei suggests that English is «not a purely Western language».15 In his argument on the (Africanisation) of English, Desei draws on Mikhail Bakhtin's view that speech acts become the speakers own when he «populates it with his own intention, his own accent, when he appropriates the word, adapting it to his own semantic and expressive intention»16.



also of acknowledging and communicating their present».10He considers the use of African languages part of their anti-imperialist struggle. He believes that the use of English is irreconcilable with the African's expression of anti-imperialist attitudes. His views are based on the hypothesis that writing of serious indigenous literature is a political act, literature as a medium of expression of resisting the imperialist tradition and that should be done through the use of indigenous languages.

However, African intellectuals such as Chinua Achebe and Wole Soyinka, among others, disapproved the denouncement raised by Ngugi and Wali to the use of English in African writing. In his book, Morning yet on Creation Day, Achebe, the most outstanding African novelist, defended his opinion of using English in writing indigenous literature stating his goal of offering « a new voice coming out of Africa, speaking of African experience in a world-wide language.»11 For Achebe, writing in English will introduce the literary works of the African writers to the readers all over the world. Kat Camden, in a presentation on Achebess article «The African Writer and the English Language «, suggests that Achebe predicts that there will be individual- nation states in Africa and that English will be the common language that unites those states, and the local languages have to feed the central one. He refers to the Brazilian use of Portuguese which prevents many great examples of Brazilian literature to reach a wider audience, at the same time he considers the use of English by writers such as Olaudo Equiano, Casely Hayford, Christopher Okigbo, J.P. Clark and Amos as creative and exciting. Besides, he thinks that the English to be used by the African writers is different one, and that these writers should develop an English of their own, that is one which is adequate of conveying their own experience. Meanwhile he encourages them to keep writing in the local languages so that their ethnic literature will flourish side by side with African national literature.12He feels that English



Decolonizing the Mind: the Politics of Language in African Literature, published in 1986, he announced his «farewell to English» and it manifested his critique of the question of the African authors) linguistic medium. In his effort to develop the African languages he established the Gikuyu-Language Journal Mutiri in 1992, in which he called for abandoning the use of English in African literature and advocated for the use of African ones instead6. Because of his activist literature and theatre which were critical of the neocolonial life in his country he was imprisoned by the Kenyan authorities in 1977 and exiled to the United Kingdom (1982-1989) and to the United States (1989-2002). The works he wrote in prison and during his exile imply his commitment to revolutionary socialist ideology and they have provided several debates concerning politics of the age, culture, and use of African language in African literature and African discourse. language is a major issue in Decolonizing the Mind, in which he maintains that « Language carries culture, and culture carries, particularly through orature and literature, the entire body of values by which we come to perceive ourselves and our place in the world... Language is thus inseparable from ourselves as a community of human beings with a specific form and character, a specific history, a specific relationship to the world».7 In the early pages of the book he emphasizes the vital role of language as a tool of expressing people's identity when he says « the choice of language and the use of language is central to people's definition of themselves in relation to the entire universe.»8As a reaction to what he called «colonial alienation» practiced by imperialists on African people and their attempts to hide their languages and their traditions, Ngugi>s call for abandoning English is one «for a regenerative reconnection with the millions of revolutionary tongues in Africa and the world over demanding liberation.»9As one critic says: «writing in Gikuyu[a Kenyan language], then, is Ngugi's way not only of harkening back to Gikuyu traditions, but





ture of the people since language carries the traditions and the values of these people, in oral or written forms, in other words, it carries their own history.

One of the central debates in the postcolonial studies is the use of the colonizer's language, English or French etc., by writers from the formerly colonized communities. These writers differ among themselves whether to use the native language or the colonizer's one in their literary writings. Some of them believe that using the mother tongue is more truthful in presenting the native culture than the foreign language for meanings may be lost in translation. On the other hand, there are writers who think that using English or French is an effective means of communication among the people in one country or the people living in different African countries. They want to write to the world in a world-wide language.

In 1963, Obiajunwa Wali indicated in an article entitled « The Dead End of African Language», published in Transition magazine that the African languages would certainly reach extinction if the African writers do not use them to write serious literature. He also expressed the feeling that African creative writings in English might be considered as inconsequential in relation to the western literature. Besides, Wali disapproved the Nigerian educational system for lacking literary texts in African language, and even those texts written in English by gifted Nigerian authors like Wole Soyinka were hardly perceived by the majority of the local audience:»Less than one percent of the Nigerian population have the ability to understand Wole Soyinka's Dance of The Forest. Yet this play was staged to celebrate their national independence».5

The most outstanding among the postcolonial authors who advocate the use of indigenous language as a medium of literary writing is Ngugi Wa Thiongo, a Kenyan writer. Despite the success of his early writings in English, he completely supported turning to the use of native language in writing literature. In his book



cate the ideas, beliefs, and values of his people to the readers all over the world.

The introduction of English into the African countries occurred in the pre-colonial period in the form of Pidgin English during the fifteenth century when England started trading with Nigeria and other West African countries of Cameron, Ghana, Gambia, Sierra Leone, and Liberia. The British ties with these countries became stronger in the eighteenth century as it is shown in a diary written in a form of Nigerian pidgin English kept with an Efik chief in Calabar (a Nigerian city):»...I walk up to Esim and Egbo Young so I see Jimmy Henshaw and wee tell him to go to on bord».1The early writings of the Africans manifest their discontent with the way they are represented or misrepresented by others and their writings show a strong desire to take part in the political issues of their time.2It was in the second half of the nineteenth century when missionaries started to teach the western education using their own native language, and when Nigeria became a British colony in 1861 English became the language of formal education while the other forms of Nigerian Pidgin English became as link languages.

After independence English was adopted as an official language in Nigeria. The Nigerian people can interact with each other using local languages, national languages, like Hausa, Yoruba and Igbo, or the Nigerian Standard English (NSE)3 depending on the educational level of the speakers.

During colonization the language of the colonizers is used as an important powerful means to dominate the people of the colonized countries. The colonizers often used to impose their own language onto the natives of their colonies and even sometimes tried to prevent them in one way or another to speak their local languages. Some of those educated Africans who studied in the colonial schools speak of memories of how they were humiliated or even beaten for speaking their mother tongues. 4 They did this to hide the cul-



ABSTRACT

The study aims at investigating the debate raised about the use of the foreign language by writers from the colonized countries in the post-colonial African literature. The research tries to answer the question whether it is reasonable that the native writer uses the colonizer's language or not. Writers and intellectuals divide among themselves, some of them like Ngugi and Wali, reject the idea of using the colonizer's language assuming that using English by African writers will be a reason for creating new forms of colonial dominance and eradicating the aboriginal culture, history and ethnic identity of the African society. They think that the African writers should keep using their own indigenous languages as a means of expression of their experiences. These languages carry their values, traditions, and history through which they realize their presence in the world. On the other hand, there are those writers ,like Achebe and Soynika, who believe that the use of the colonizers language, such as English, French, etc., will open the way for the African literature to readers from all over the world. Achebe thinks that African writers should use a new form of English which is capable of conveying their own experience, meanwhile he recommends that the African writers should keep writing in their indigenous languages side by side with the cosmopolitan one, and these languages should feed it. They should abrogate imperial and aesthetic norms of usage and appropriate the new language to carry the domestic cultural experience. In his novel Things Fall Apart, he uses English that is appropriated in a way that reflects his own intentions. Using the Igbo English he intends to present the Igbo tradition and to make clear the richness of the culture of his nation. In delineating the Igbo culture and the Igbo characters he makes use of his competence in English which helps him to shape the Igbo syntactic synthesis, vocabulary, proverbs, images, and folktales in a form of English that can communi-



