

Chinua Achebe's Linguistic Strategies for Cultural Appropriation in *Things Fall Apart*

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Abstract

This research paper uses Bill Ashcroft's model of appropriation to investigate Chinua Achebe's linguistic strategies for postcolonial appropriation in *Things Fall Apart*. Ashcroft's linguistic model of appropriation comprises glossing, untranslated words, interlanguage, code-switching and vernacular transcription. Ashcroft considers appropriation a more effective tool for postcolonial resistance than resistance through 'pugnacious oratory' and war. This paper explores how Achebe applies these strategies in *Things Fall Apart* from his own postcolonial Nigerian perspective to glorify Igbo culture and Igbo language. He appropriates the language of the powerful to redefine his native culture tagged as primitive and uncivilized by the west. He deliberately selects English to enhance the reach of his message that every culture has its own norms and standards that people celebrate. He employs a great deal of Igbo vocabulary, oral tradition, native mythology and Igbo syntax in the novel for representation. By frequent and repetitive use of his Igbo vocabulary, he strengthens the impression of his language and culture in the readers' minds. Achebe has successfully appropriated English language for representation of Igbo culture to the modern western audience and the world at large. The research is important as it provides an insight into the vocabulary, syntax and linguistic patterns of *Things Fall Apart* and explores Achebe's strong nativist implications and purpose behind such implications.

Key Words: Postcolonial Appropriation, Glossing, Untranslated Words, Interlanguage, Code-switching and vernacular speech

Introduction

Chinua Achebe presents Postcoloniality through language and cultural presentation in *Things Fall Apart* and counters white canonization in the mainstream. The focus of the research paper is to probe postcolonial resistance in *Things Fall Apart* through Ashcroft's linguistic model of appropriation. Postcolonial works show their Postcoloniality by presenting cultural and regional "places, nomenclature, and development of themes" (Ashcroft, Griffiths, & Tiffin, 1989, p. 59). The choice of colonial language is a deliberate use by the author to show colonial powers his own civilization and tradition who considered native as uncivilized and primitive communities. Achebe appropriates English as Ashcroft says that the major function of the

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language of postcolonial writing is that it “seizes the language of the centre and replaces it in a discourse fully adapted by the colonized place” (Ashcroft, Griffiths, & Tiffin, 1989, p. 38). As “appropriation” is more valuable defence mechanism on the part of weaker end (Ashcroft, 2001, p. 19). Themes of the novel are depiction of postcolonial resistance because every aspect presented in the novel urges the importance and re-establishment of the pre-colonial serene atmosphere of Igbo society. Okonkwo is a metaphor for the grace of black people and his death is the death of the culture of native blacks. He is a symbol of resistance who laid his life while resisting colonial powers. His thoughts and actions are synonymous to the resistance theory of French theorist Frantz Fanon who is a great preacher of aggression and violence against the same and his “predicaments have been discussed environmentally but not according to his thoughts” (Caute, 1970, p. 2). The meetings of clansmen for the social issues and hierarchal designations are taunting slaps on the western colonizers who claim them as primitive and uncivilized. Before the colonial’s arrival, Achebe picturizes the serenity of the atmosphere of African nights as “on a moonlight night...the happy voices of children playing in the open fields would then be heard...as the Ibo say: ‘When the moon is shining the cripple becomes hungry for a walk.’” (1994, p. 6). He, later, claims openly that the colonizer scattered their society and social norms, and brought anarchy in his geography by presenting the following words in the text of the novel; “He has put a knife on the things that held us together and we have fallen apart” (Achebe, 1994, p. 123). This straightforward statement alleges the colonizers for the anarchy in Africa.

Review of Literature

It is a thought that “the use of colonial languages in African literature is a willing perpetuation of imperialism” (Yeibo, 2011, p. 202). Ebi Yeibo (2011) discusses three categories of African literature and modes of nativization i.e. “accommodationist, gradualists, radicalist”: the first group is in the favour of “outright use of imperialist languages”; second group applies the appropriation methodology to the imperial languages to indigenize them e.g. Chinua Achebe, Gabriel Okara, Amos Tutuola etc. The third group is the most radical one that attempts to abrogate the colonial language on immediate basis. They are proponents of “indigenous African languages as the media of literary expression. Obi Wali and Ngugi Wa Thiongo are the proponents of this attitude” (Yeibo, 2011, p. 202). The African authors appropriate languages and use in literary works as Yeibo found different linguistic strategies applied by Okara in his work *The Voice*. He extracts “coinage, collocation, linguistic borrowing, semantic extension and contextual meaning of Lexical transliteration” (Yeibo, 2011, p. 205).

Chinua Achebe declares Joseph Conrad a “bloody racist”, “offensive and totally deplorable” (Watts, 1983, p. 196). He also rejects Hegel’s view that African people have no history, culture and traditions. Hegel promoted Greek and German history and paid a little attention to Chinese, Indian and Eastern world; and totally ignored the African history (Hegel, 2001, p.12). Hegel’s lecture notes are serving as the introduction of German history in German educational institutions. Chinua Achebe countered upon Hegel’s historical parameters by presenting African historical aspects in *Things Fall Apart*.

While working on African literary culture, Emmanuel Obiechina (1992) argues that oral tradition never comes to a complete end when it is transformed into written form. He claims, “Oral culture does not immediately disappear by the mere fact of its being in contact with writing” (Obiechina, 1992, p.197). Oral literature remains unaffected by the written literature and

sustains its value in traditions and living societies. Achebe's use of oral tradition in his works did not end the trend of art of story-telling in society but promoted it.

While commenting on the use of language and oral tradition in their literature by African writers, Iyasere (1975) claims, "The modern African writer is to his indigenous oral tradition as a snail is to its shell. Even in the foreign habitat, a snail never leaves its shell behind" (p. 107). The promotion of native tradition is part and parcel as when at schools we find indigenous society and discourse to elaborate our ideas which are to deliver to the students. The reversal to the nativism is inevitable as Obiechina quotes Ivan Illich in his article as Illich (1972) argues that "writers return to their oral sources for ideas, subject matter, values, forms of thought, and style in a move that counteracts the narrow conditioning from formal, school education." Further, "it assured a return to the idiom of African Languages and the roots of African oral tradition" (Obiechina, 1992, p. 199).

Theoretical Framework

In *Things Fall Apart*, Chinua Achebe applies following strategies to appropriate English:

- i) Glossing
- ii) Untranslated Words
- iii) Interlanguage
- iv) Code-switching and Vernacular Transcription

Ashcroft (1989) has generated a model of postcolonial abrogation and appropriation in which he discusses above mentioned tools and techniques. He proclaims that these strategies are commonly applied by postcolonial writers. Ashcroft defines postcolonialism as a "discursive practice by the colonized" which studies and presents colonial backgrounds and exercises (Ashcroft, 2001, p. 19). He argues that post-colonialism is a defence mechanism which defends the colonized culture and identity and presents different and effective forms of resistance. He explains that "resistance has become a much-used word in post-colonial discourse, and indeed in all discussions of 'Third World' politics" (Ashcroft, 2001, p. 19). He has studied a lot of works which are well acclaimed postcolonial works and has constructed the model of abrogation and appropriation that carries above mentioned five strategies. The introduction of these strategies for appropriation is discussed in following paragraphs.

Ashcroft (1989) coins the term glossing and defines it as the presentation of "parenthetical translations of individual words" (p. 61). The author uses a regional word in his writing and then explains it in brackets. It is a technique to introduce one's own language's vocabulary in the work for the promotion of indigenous language. It a mode of cultural attack on the colonizers to show that the natives have their language as the colonizers have their own so there is no need of any language inclusion. Many a time writers leave some words unglossed, mean do not present the translation of the regional word to get more attention of the reader. Then the author presents the action in context of these specific words to make the reader understand the meaning of these words.

Ashcroft argues that postcolonial writers use regional words in their literary works intentionally and leave them untranslated because they want to show their Postcoloniality by presenting their own regional culture. By doing this they clarify their cultural individuality and distinctiveness. It is an abrogative attitude which testifies that the author has his own rich culture

and English has damaged it so it is a reactionary attack on colonial rule. When the author leaves the words untranslated, the reader guesses the meaning of those words from contextual happenings and subsequent discussion.

Ashcroft has introduced a technique to “foreground cultural distinctions” by using two languages in a single work. He names it interlanguage. Ashcroft (1989) argues that “it would appear even more profitable to attempt to generate an inter-culture by fusion of the linguistic structures of two languages” (p. 66). This technique was applied by Amos Tutuola (1952) in his debut novel which remained a controversial work but it approved as a postcolonial document which accepted the burden of native culture in form of regional language and events.

To make one’s language and culture more popular and “easily accessible” many postcolonial writers mix two linguistic codes and leave some words and terms untranslated in their works. It is called code-switching and vernacular transcriptions. It is the most common technique in which the writers “interweave” at least dialectical structures to present their culture, traditions, and to make their language familiar to the reader. The main aim of this is the promotion of one’s culture and identity.

The present research paper investigates the appropriating linguistics strategies that Achebe applies in order to present Postcoloniality. Ashcroft’s model for the appropriation and abrogation of English language is applied on *Things Fall Apart* to analyze the novel for its postcolonial approach in verbal expressions and language.

Glossing in *Things Fall Apart*

Chinua Achebe is renowned for the cultural intrusion in his literary works. He uses many words from Nigerian cultural languages to represent his cultural value and values. Ashcroft (1989) argues that when a writer uses a word from native language and then present its translation in brackets or the upcoming lines indicate the meanings of those specific words (p. 61). This technique is named as glossing by Ashcroft. Glossing clarifies the difference between the cultures and it has been applied by the authors from the peripheries which raised their voices and cultures against the colonizers. Chinua Achebe published his novel *Things Fall Apart* in 1959 in which he glossed a lot of indigenous vocabulary to promote his Nigerian culture. Following are the paragraphs showing applications of Ashcroft’s glossing technique.

Achebe (1994) writes, “Nneka or Mother is Supreme” in *Things Fall Apart* (p. 94). Technically he is presenting glossing and emotionally a cultural aspect of Igbo culture to resist European attitude towards African values. This phrase shows mother central attitude in Igbo culture. They believe that when things are good and everything is fine and quite pleasant, every credit goes to fathers but when there is a problem mother’s lap is the best shelter and she bears the burden of every misfortune. So Achebe shows culture through the use of language and gives a taunting slap on the white’s face who believe Africa is uncivilized.

“*Obi*” is an indigenous word which Achebe uses almost thirty seven times in the novel and sometimes its translation is given by saying that the *obi* means hut, a house, an apartment or a separate room for a family and sometimes it is left as it is because the author wants to glorify the importance of his regional vocabulary and desires that reader should memorize it. In second chapter, the author picturizes Okonkwo’s home as “his own *hut, or obi*, stood immediately behind the only gate in the red walls” (Achebe, 1994, p. 9, my italics). Here, the meanings of *obi* are placed immediately beside the word *obi* but many times it is left alone to understand its

meaning on reader's own as "he walked back to his obi to await Ojiugo's return." (Achebe, 1994, p. 20). The meanings of *obi* are not given as properly as it was given on page number ten, but the surrounding and later happenings give hints to understand the meanings. Many times it is left un-glossed and even the contextual events and scene do not help the reader to understand the meaning of that particular native word as Achebe (1994) does it at page number one hundred and thirty eight as "she took it to him in his obi. He ate absent-mindedly. He had no appetite, he only ate to please her." And at page number one hundred and nineteen and twenty, Achebe writes, "[h]e sent for the five sons and they came and sat in his obi. The youngest was of four years old." (1994, pp. 119-120). Here, one cannot understand the exact meaning of *obi*. The reader can guess anything where a person can sit or may be understand as *obi* means company etc. But there are particular tactics of author through which he makes his reader to memorize some words from his regional language and for this he uses it again and again and sometimes he places the meaning and sometimes does not because he aims to make the reader concentrate on such specific words. This is a technique to claim themselves distinctive culturally and linguistically. Moreover it is a way to show a difference between the native and colonizers or any other.

In chapter number two another word *ndichie* has been placed by the author and its meanings have also been placed beside it. Achebe (1994) says, "*The elders, or ndichie*, met to hear a report of Okonkwo's mission" (p. 8, my italics). The word *ndichie* means an elder, respectable and honorable person of Umuofia clan. Here he has given the meaning because for the first time he has introduced this word but after the interval of one page, he again uses the same word as "when did you become one of the *ndichie* of Umuofia?" (Achebe, 1994, p. 9). Achebe does not present the meaning of the term and let the reader guess the meaning. By such an attitude one can easily guess that Achebe wants the reader to memorize his native terms and this is an attempt to universalize one's language and culture.

In the same way, Achebe has presented his cultural beliefs and norms when he uses the word "chi" in the novel. Achebe describes the personality of Unoka who is the father of Okonkwo as "he had a bad *chi, or personal god*, and evil fortune followed him to the grave, or rather to his death" (1994, p. 11, my italics). Here, the chi is one person's own specific god in Igbo belief who is responsible for that individual's performance and status in the society. They believe if the chi of a person is not good, when he will die his limbs will be swelled and he suffers from some abdominal disturbance and the people leave such person to the evil forest for dying and do not give him proper burial. At many times the "chi" word got its meaning too but several times it has been left alone and description has not been written. As at page number thirteen and nineteen, the word 'chi' is followed by the phrase 'personal god' but at page number eighteen, it has been placed without meaning as "the Ibo people have a proverb that when a man says yes his chi says yes also. Okonkwo said yes strongly, so his chi agreed." (Achebe, 1994, p. 18). No descriptions for chi have been given here. So the purpose is clear that author is challenging and disturbing the language of the colonizers as the colonizers disrupted the culture and peaceful environment of native Africa.

Agadi-nwayi is an Ibo word which has been used in second chapter and which has the meaning of an old woman. Achebe (1994) has glossed it as "*agadi-nwayi, or old woman*" (p. 7, my italics). At another place in the novel Ibo word "*eze-agadi-nwayi, or the teeth of an old woman*" is glossed by the author (Achebe 1994, p. 23, my italics). Ashcroft says that indigenous intrusion through linguistic expressions and it is a technique which emphasizes on the cultural distinctiveness and difference. In fact it is a sort of metonymic use of words which give only

referent but not a translated word from any other language. *Osu* is glossed by the author as “[t]hese *outcasts*, or *osu*, seeing that the new religion welcomed twins” (Achebe, 1994, p. 110, my italics).

Only once, in his novel, Achebe has used the word *Umueru* in the context of the villages of Umuofia. The wording is as “the villages of Umuofia had grown out of the nine sons of the first father of the clan. Evil Forest represented the village of *Umueru*, or *the children of Eru*, who was the eldest of the nine sons.” (Achebe, 1994, p. 63, my italics). As the Ashcroft says glossing is the name of the usage of colloquial vocabulary with translations, Achebe follows the same track. Evil Forest is one from *Egwugwu* who represents the village of Umueru. It is a derived word from Eru and such a deliberate usage of regional and traditional terminologies is a deliberate approach of Chinua Achebe to introduce his language among the readers from the whole world.

Some words are without translations but still their specifications are denoted by the author which urge a spirit among the reader to conduct a research on these word as Achebe has used a word *eneke-nti-oba* and then did not present its meaning but in fact he introduced a creature to whom they named *eneke-nti-oba*. Achebe (1994) uses this word as “he still preferred the stories that his mother used to tell, and which she no doubt still told to her younger children...stories of *the bird eneke-nti-oba who challenged the whole world to a wrestling contest and was finally thrown by the cat.*” (p. 36, my italics). There are two reasons for the use of such words, first the author wishes to promote his traditional mythology. He has presented this mythic bird to make understand the reader that the Nigerian culture is interesting and has its own mythology and culture. Second purpose of such words is to promote Nigerian folk culture. This urges the reader to conduct research on the folk culture and mythology of Nigeria to explore more about Ibo society. The name of the bird urges the reader to think about the shape, physics, chemistry and nature of the bird and the people who created it. Above all the purpose is the same to be more discreet and individual among the “rest”. As Ashcroft studies the mental approach of the rest which urges to be more individual and independent, and the labor which the writers have done in literary works through the intrusion of indigenous vocabulary revolves around the pivot of the same wish for discreetness.

Chinua Achebe (1994) writes, “[j]ust then the distant beating of drums began to reach them. It came from the direction of the *ilo*, *the village playground.*” (p. 29, my italics). One cannot guess about the meanings of the word *ilo*, but just came the reader understand that the people from Igbo societies name *ibo* to a playground of the village. It is a direct attempt to internalize native words into the memories of the readers. Moreover, Chinua Achebe intensifies this process of internalization and memorization by the repeated use of such words several time and without meaning. As Achebe uses the word *ilo* seven times in the novel at different places and only once he places the meaning of the term beside it. He writes, “Every village had its own *ilo* which was as old as the village itself and where all the ceremonies and dances took place.” (Achebe, 1994, p. 29). Then again at the start of the chapter number six, Achebe (1994) introduces the same word as “[t]he whole village turned out on the *ilo*, men, women, children. They stood round in a huge circle leaving the centre of the playground free.” (p. 32). The chapter number ten opens with the lines, “large crowds began to gather on the village *ilo* as soon as the edge worn off sun’s heat and it was no longer painful on the body” (Achebe, 1994, p. 62). At page number sixty six the same term reappears as “they saluted one another and then reappeared on the *ilo.*” There is a particular sequence and technique of the usage of this term as when it

appears first time in the novel the author glosses it according to the model of Ashcroft but then at second place Achebe does not place the meaning of *ilo* and then third time again he places the word at a larger interval and does not gloss it to check the reader's memory but when Achebe) uses term *ilo* on page number seventy six again as "Ekwefi had a feeling of spacious openness and she guessed they must be on the village *ilo, or playground.*" (p. 76, my italics). Here, Chinua Achebe, again glosses the term to facilitate the reader. With such an intensity the revision of a term is nothing else but the author's wish to memorize it. When Achebe (1994) uses *ilo* at page number one hundred and thirty seven, again he glosses it as "the village *ilo* where they always gather for a moon-play was empty." (p. 137). Such a repetition of indigenous vocabulary and systematic use satisfactorily fulfils the desires and purposes of the author, means his wish to have a little knowledge about their regional language.

Chinua Achebe presents the vocabulary representative of Igbo culture and traditional life of Igbo civilization. Achebe (1994) uses a word *jigida* as "on her arms were red and yellow bangles, and on her waist four or five rows of *jigida, or waist beads.*" (p. 49, my italics). *Jigida* is a traditional jewellery of girls which Igbo girls wear on their waist. The use of this native word is not just a word but he introduces complete tradition of Igbo people which makes the reader to understand Igbo culture and the reader who reads this word verily seeks for the correct meaning of the word to understand the novel and through this he comes to know about Igbo civilization. So this a perfect tactics to make others familiar about something which you wish to propagate. Achebe uses this term four times in the novel. Only once the author glosses this and for rest he left on reader who himself gives more concentration to these terms and looks for the previous use or searches for the place where it is glossed he may understand the author's point of view.

Mythology of a society is a very important factor which defines the beliefs of a society and Achebe has introduced Ibo mythic terminologies in the novel as when he presents the character of Ezinma. The author glosses the *ogbanje* which a trait of Ezinma in the novel. Achebe (1994) informs us that "an *ogbanje, one of those wicked children who, when they die, entered their mother's wombs to be born again.*" (p. 54, my italics). This presents a religious or cultural belief that is totally based on mythology. So this term informs us about Ibo mythology.

Welcome is a very common and important word which speaks a lot about one's traditional values and ethics. Achebe (1994) has presented the Igbo translation of the welcome in these words as "but the men wore such heavy and fearsome looks that the women and children did not say "*nno*" or "*welcome*" to them, but edged out of the way to let them pass." (p. 138, my italics). Achebe glosses *nno* to let the readers from the whole world know that in Igbo welcome is synonymous to *nno*.

Marriage and death ceremonies are very important traditional events which represent one community. Achebe has introduced *uri* and *umunna* to which he glosses in the novel as "*uri. It was the day on which her (a girl's) suitor... would bring palm-wine* not only to her parents and immediate relatives but to the *wide and extensive group of kinsmen called umunna*" (Achebe 1994, p. 79, my italics). He uses *umuada* which means a gathering of girls or female members. The author introduces it as "it was a full gathering of *umuada*, in the same way as they meet if a death occurred." (Achebe, 1994, p. 93).

As every nation has its specific motto or slogan, Achebe cares for it too, and has presented specific term which they use for brave soldiers or brave people. Chinua Achebe (1994) writes, "it began by naming clan: Umuofia *obodo dike!* '*the land of the brave*' Umuofia *obodo*

dike! Umuofia *obodo dike!* It said over and over again” (p. 86, my italics). The author glossed the terms to make Ibo vocabulary more accessible to the world and to show his cultural distinction as it was an age of suppression for the Nigerians and the Whites were placing the whole world into one category and were pushing the world on margins. Achebe tried to differentiate his race from the whites and tried to show his culture and civilization to them who were considering them uncivilized.

Untranslated Words

The use of regional untranslated words in the novels or any literary work which is written mainly in English, is a way to raise one’s voice who is deprived of freedom of expression and to teach the language of the author’s origin to promote it. It is a postcolonial resistive way because on one side the colonizer wants to snatch one’s voice and language but the native is willing to speak and promote his own language and culture. Ashcroft (1989) says that the use of regional vocabulary in the literary works through untranslated words is a way to resist against colonizers, so Achebe does the same in his *Things Fall Apart*. He uses many words from native language as he uses the word *agbala* from Igbo language. He uses it as “he had suffered when a playmate had told him that his father was *agbala*.” (Achebe, 1994, p. 8, my italics). Here, the author does not clarify the meanings of this term and leaves the reader blind about the meaning of *agbala*. But in the very next line reader guesses about the meaning when writer writes as “[t]hat was how Okonkwo first came to know that *agbala* was not only name for a woman, it could also mean a man who had taken no title” (Achebe, 1994, p. 8). We infer two different meanings of *agbala*, first, a word for woman and second the male who earns no distinction in the society. But this term is used thirty four times by the author in the novel but he presents its meanings only once and that is also not direct presentation of meanings but contextual presentation when he introduces this term for the first time and then throughout the whole novel Achebe does not present the meaning of it. This is a way of internalization of regional terms because when a reader reads a term thirty four times and learns the meanings to understand the story so up to the end of the novel reader memorizes the meanings of it. So Achebe makes his readers to learn his regional language and culture. It is a multi-cultural promotional attitude whom Ngugi Wa Thiong’o advocates because he argues that “literature should be for literariness not for Englishness” (Thiong’o, 1993, p. 27).

Chinua Achebe uses a term *egwugwu* thirty times in the novel but does not present the meaning of it but he presents some hints sometimes to make us understand about *egwugwu* but it seems as he cannot give the exact meaning of it but only the thing is that *egwugwu* is *egwugwu* and there is no replacement for it in English language. This is a great claim from Achebe who is promoting his cultural language and after becoming of great student and master of English still he could not find a suitable English replacement for *egwugwu*. This is a testimony and rectification of richness of native language. This also shows the uniqueness and discreteness of Igbo language.

At page number three of the novel, Achebe (1994) introduces a line as “[h]e could hear in his mind’s ear the blood-stirring and intricate rhythms of the *ekwe* and the *udu* and the *ogene*, and he could hear his own flute weaving in and out of them, decorating them with...plaintive tune.” (p. 3, my italics). By reading the above line one can understand that italicized words are some sort of musical instruments but still of what type? This is the question that asks the answer from the acclaimed universal English language of colonizers who consider themselves complete. But Achebe says that they cannot answer it so he writes *ekwe*, *udu* and *ogene* because he finds

no alternating word from English which clarifies that Igbo culture and language is rich in variety and distinctiveness. This is the glorification of one's language, culture and resistance against the stereotypical way of thinking about the Black cultures.

There is another word *iba* used by the author four times in the novel. Firstly, he uses it twice in the same sentence as "It is *iba*' said Okonkwo as he took his machete and went into the bush to collect the leaves and grasses and barks of trees that went into making the medicine for *iba*" (Achebe, 1994, p. 53, my italics). Thirdly, as "...it was nothing more than *iba*, she did not hear them." (p. 60). Achebe (1994) uses this word fourthly as "She is ill in the bed' said Mgbogo's next-door neighbor. 'She has *iba*.'" (p. 82, my italics). We read the word four times and four times it makes us believe that it is a sort of illness, but what type of illness? In first presentation Okonkwo instantly goes for a medicine which gives the idea of seriousness but in third time we learn that it is not a serious or sensitive issue. So one cannot be more precise about the meanings of it. Achebe could get suitable alternatives for these indigenous presentations but he deliberately presents this native vocabulary to make the reader realize that Igbo language has its own uniqueness and eminence which is definitely a mode of postcolonial resistance.

Same like *iba*, Chinua Achebe uses a word *inyanga* in the novel. He writes, "The fact was that Obiageli had been making *inyanga* with her pot." (Achebe, 1994, p. 30, my italics). Here, Achebe deliberately introduces *inyanga* because if he wished, he could use *bragged* as a replacement of *inyanga*. So it confirms that Achebe introduces regional vocabulary for some special purpose and that is resistance against English monopoly.

"He would speak to him after the *isa-ifi* ceremony", Achebe (1994) writes (p. 92). This term has been used only once in the whole novel, its meanings are not given and contextual reading does not give the exact translation of the term. Here, the author urges for a researching approach from the readers. This urge is a gateway for the introduction of Igbo civilization because the term is synonymous to a ritual ceremony of reunion of two separated husband and wife. But one can understand the meaning only when he conducts a research on the term.

Achebe uses *iyi-uwa* to represent a special mythic stone of fate of a person who is cursed. By using this word the author introduces African mythology. The author says that "Ezinma's *iyi-uwa* had looked real enough. It was a smooth pebble wrapped in a dirty rag." (Achebe, 1994, p. 60). It looks that author has presented the meaning of *iyi-uwa* as a pebble but it does not present the complete meaning because that is a specific pebble which refers to a superstitious belief of a cursed person who never dies by managing his or her rebirth through specific tricks from which one is *iyi-uwa*.

Achebe uses some symbolic terms which symbolize the mythic beliefs and traditional happenings. He uses a term when an old man hears keenly the talks to the last and then says with comfort that "It is a female *ouchu*. And he arranged the requisite rites and sacrifices" (Achebe 1994, p, 91). One cannot understand the meaning of *ouchu* by reading some previous paragraphs but only when a reader reads the whole novel up to this happening. When a person knows the reason for the banishment of Okonkwo, he understands the meaning of the term *ouchu* which means murder. But to get these meanings we struggle a lot and conduct a research.

Seven times, in the novel, Achebe uses the word *ozo* and did not give the translation of it but one can understand that is a title which is obtained by the people of the Igbo society and moreover it is a low level title which can be obtained by a little effort. For example Achebe

(1994) writes that “*ozo* is so low that every beggar takes it” (p. 48). Here, the author introduces some Igbo geographies and currency too as “[i]n *Abame* and *Aninta* the title is worth less than two *cowries*” (Achebe 1994, p. 48, my italics). This is the cultural intrusion applied by Achebe that include regional currency and names of places as above italicized.

“[A]ll over her body were black patterns drawn with *uli*” Achebe (1994) writes (p. 49). The reader can infer that it may be some sort of a printing material but what sort of material is *uli*? The question remains in the mind of the reader. May be it is a common material but Achebe does not wish that the reader should get the exact comprehension. He wishes that the reader should explore the true meaning by having a healthy research upon Igbo culture. This a way to resist colonial authorities of the time.

At other place, the author applies a term *tufia-al* and although he tells for what it stands for still does not present the complete concrete translation of it. He writes, “*Tufia-al*’ the priestess cursed, her voice was cracking like the angry bark of thunder in the dry season” (Achebe, 1994, p. 73). *Tufia-al* is a way to curse but what is the exact translation of the term that is still a question? For the exact meaning, the must consult with Igbo people or cultures, so it is a way to place themselves at unique place.

Interlanguage

Ashcroft (1989) developed a model in which he explained that the writers from colonies wished to individualize themselves through presentation of their cultures in literary works. Interlanguage is a mode through which postcolonial writers introduce two different languages in the same work. Chinua Achebe introduces two different languages in his *Things Fall Apart*, one is the language of the colonizers and the other his own native language that is Igbo language. Mainly the novel is written in English because the Eurocentrism was at peak at that time but Achebe was from a colony so he introduced his regional culture and language to show distinctions. Secondly, by writing in English, Achebe could get more readers. So, he has managed to attract more readers by writing in English and beside English the presentation of Igbo vocabulary and language is a better way of universalization of indigenous cultural identity and better way to preach the colonial brutality and innocence of native societies. Beside English language the promotion of native language is his wish to promote and eternalize nativity.

Achebe introduces Igbo language in chapter seven when Ikemefuna sings a song. Achebe writes as “[h]e still remembered the song: *Eze elina, elina!*”

Sala

Eze ilikwa ya

Ikwaba akwa ogholi

Ebe Danda nechi eze Ebe

Uzuzu nete egwu

Sala” (p. 41)

This clarifies that the novelist is not English but wishes to impart the reader the knowledge of his origin. Secondly, he wishes to promote his own native Igbo language to resist the linguistic dominance of English. So it is a counter resistive approach of the writer from postcolonial

territories. As Achebe was born in 1930, so he had experienced the colonial rule himself that's why he himself uncovered the guile of civilization by the Westerns. Achebe glorifies his native verbal expressions by saying that "[a]mong the Igbo the art of conversation is regarded very highly, and proverbs are the palm-oil with which words are eaten" (Achebe, 1994, p. 4). He promotes his language by introducing his regional proverbs. He deliberately uses the translations of the proverbs to show the concreteness, richness and meaningfulness of them. In fact Igbo culture is an oral culture which mainly bases on proverbs, songs and folk stories. Achebe introduces some folk stories, songs and a lot of proverbs in the novel.

Many times he writes the translations of the traditional songs as one of them which is sung on the death of a woman is "*[f]or whom it is well, for whom it is well? There is no one for whom it is well*" (Achebe, 1994, p. 95). Same as Achebe (1994) writes another song that is "*if I hold her hand She says don't touch! If I hold her foot She says don't touch! But when I hold her waist beads she pretends not to know*" (p. 85). Here, the author presents the translation of the song which shows that the English language is bearing the culture of native Igbo community. This was a latest song sung at the marriage ceremony of a couple in Igbo society and a band of musicians sings these songs of happiness when the bride leaves for her suitor's house. Such verbal intrusions are an attempt to resist the intrusion of colonial language.

He introduces folk tales which are based on animalistic characters. These folk tales are symbolic for the feminist stance of the Igbo culture because these are something which are used by the female to attract the attention of the children. He tells the stories of "tortoise and his wily ways, and of the bird eneke-nti-oba who challenged the whole world to a wrestling contest and finally thrown by the cat" (Achebe, 1994, p. 36). The story of the quarrel between sky and earth in which during this fight there was no rain for seven year at last a vulture was sent for pleading the case of the earth who sang a gloomy song and sky took pity and gave raindrops to vulture in coco-yam leaves. Besides these animalistic stories, the ladies of Okonkwo used to tell traditional and social stories of Okonkwo's deeds.

When Obierika's daughter's marriage ceremony has been presented by the author, he presents his cultural ceremony with a certain ceremonial words although these are from English vocabulary but some words are in Igbo language as they had no alternative in English language. These are as when Obierika presents kola-nuts to his guests they eat them in a certain order and with certain typical words as "eldest brother broke the first one. 'Life to all of us', he said as he broke it. 'And let there be friendship between your family and ours.' The crowd answered-. 'E-e-e-e!'" (p. 84). Then from the second family the oldest man replies as

it will be good for you and it will be good for us

E-e-e-e!

This is not the first time my people have come to marry your daughter. My mother was one of you.

E-e-e-e! (Achebe, 1994, p. 84).

Hence Achebe has used the English language just as a vehicle which carries his culture to a large number of readers.

In short the Igbo culture is based on oral stories and proverbs and Achebe presents Igbo culture in English language which is a form of interlanguage given by Ashcroft. Colonial language bearing the intensive cultural depiction is interlanguage.

Code-switching and vernacular transcription

Achebe has used this technique most frequently in *Things Fall Apart*. In fact in the works, in English language, of the authors from postcolonial regions or the regions which use more than one languages, this technique of code-switching and vernacular transcriptions is common element. Ashcroft (1989) says that postcolonial writers use this technique to appropriate English language for their personal motives. Code-switching and vernacular transcription means that the author introduces indigenous vocabulary, phrases and clauses in his work. Chinua Achebe applies this technique in *Things Fall Apart* to resist colonial domination and uniculturalism. It is a counter attack on the language of the colonizers who were introducing their own culture, language and hegemony. The author presents his regional language in the novel in the form of religious chants, songs and regional vocabulary.

When the deity of *agbala* conjures her chant on Ezinma, Achebe (1994) writes as “*Agbala do-o-o-o! Agbala ekeneo-o-o-o-o*, came the voice like a sharp knife cutting through the night. *Okonkwo! Agbala ekme gio-o-o-o! Agbala cholu ifu ada ya Ezinmao-o-o-o!*” (p.72). Here, he depicts his cultural uniqueness that these words have no synonyms in English language and such presentations by the author assure the distinctiveness of their identity which can never be merged with any other culture.

Ikemefuna’s song which has been criticized earlier in this chapter is also an example of code-switching as it has been written in native language. It is not a matter of competence that the author does not has the ability to translate into English but in fact this is an action which is done deliberately to present personal identity so the reader may be aware of that the author is not from English origin but from another origin and he does not wish to be imagined as an English by the reader. He wishes to cherish his own identity and the authors like Achebe has wished to promote his culture, that culture which was dying in front of him. As one can see that Achebe presents the song’s translations too. He does not present the translation of Ikemefuna’s song but translates the song which the musicians sing in the marriage ceremony and almost all other songs which are sung in the novel. Same as above mentioned chant of the priestess about the Ezinma, has not been translated by Achebe but on another place he presents the meanings of the priestess’s chant about the village of ‘Umuachi’ as “*Agbala do-o-o-o! Umuachi! Agbala ekene unuo-o-o-ol’* [i]t was just as Ekwefi had thought. The priestess was now saluting the village of Umuachi.” (Achebe, 1994, p. 76). Here, the author presents the meaning of the Igbo phrase although he does not present the complete translation.

Achebe uses a lot of regional vernacular transcriptions in his novel to show his cultural glory, richness and discreetness. He introduces the reader his cultural musical instruments which are *ekewe*, *udu*, *ogene* and mythic terms *iyi-uwa*, *ochu*, *ogbanje*, *osu*. *Osu* is a mythical character to whom the Igbo society does not allow to live with them and he/she is dedicated to god. *Ogbu-agali-odu* is a mythic character who is an evil spirit, comes into being when the villagers make a potent medicine to kill the opponents of other villagers. They believe that it is a curse which was

loosed upon the villagers. Achebe uses some religious terms as *Agbala do-o-o-o!*, *nso-ani* and *Chi. Uli, umuada, ummuna*, and *uri* are some words that the writer uses on wedding ceremony so they have some ceremonial connotations. *Agbala, tufia, oye, ozo, obodo dike, ndichie, ilo, iba, agadi-nwayi* and *oji odu achu-ijiji-o* are the transcriptions that represent the names of some places, market day illness, social status, curse etc. almost all the terms have already been explained and criticized above. They call the cow with the words *Oji odu achu-ijiji-o*.

The whole novel is written to depict cultural uniqueness and identity. The names of the characters are according to the Igbo nomenclature. Social issues, rituals and ceremonies and religious practices have been presented according to the regional customs. Moreover, regional crops and ways of livelihood have been discussed in detail. The whole novel is a depiction of cultural resistance and to some extent armed resistance in which the Africans are defeated with the suicidal act of Okonkwo. But at the same time, the suicide of Okonkwo eternalizes the Africanism which does not bow before Westerns. As Ngugi Wa Thiong'o argues that the true African prefers to die like Okonkwo instead of killing Africanism.

Conclusion

In a nutshell, the whole article is a commentary on Africanism presented in *Things Fall Apart* by using Ashcroft's model of appropriation. Achebe uses a great deal of Ashcroft's model to get desired goal as he is acclaimed as a vibrant postcolonial writer. As the novel was written in the colonial era (1958, the time when resistance movements in Africa were at peak) and the author is an eye witness of the colonial and resistance practices so he had seen the resistance by the Nigerians against Western missionaries. The novel is a resistance document which presents complete postcolonial resistance from the perspective of Chinua Achebe but this paper has analysed the linguistic strategies for postcolonial resistance through language, and has proved that the use of language by Achebe in *Things Fall Apart* is purely pervasive which fulfils the purpose of resistance. Achebe presents Igbo vocabulary, oral tradition and native mythology to glorify his culture and language. He pollutes the language of colonizers daringly to promote his own native Igbo language, culture and traditions. Furthermore, model of appropriation and abrogation by Ashcroft has been applied on the novel to analyse postcolonial linguistic strategies to show resistance which have proved *Things Fall Apart* a postcolonial novel which presents resistance through language and culture. Mainly, the verbal expressions have been taken into consideration for fulfilment of the desired objectives of study. The research proves that language is a great tool of postcolonial resistance and Achebe's main purpose is to serve Igbo language and culture.

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