Postcolonial Literature and Translation: A Grounded Commonality of Multiculturalism

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Abstract

The study theorizes that multiculturalism is a grounded commonality and a contact zone of postcolonial literature and translation. It concentrates on some of the common cultural aspects in the fields. Therefore, this study aims to emphasize the multiculturalism of postcolonial literary text compared to some multicultural features of translation. The study looks into how the cultural differences travel in the inter-lingual translation of the postcolonial literature from English to African. In postcolonial literature, the cultural aspect plays the role of otherness in the text and shows the ethical aspect of translation as it reveals the presence of others. During translation, cultural difference is, therefore, the substance of postcolonial literature. The paper recommends studying the inter-lingual translation of postcolonial literature in terms of the paradoxical status of monolingual literature in which cultural difference is seen as a spectral presence of other languages.

Keywords: multiculturalism, postcolonial literature, translation, African culture, post-colonialism

1. Introduction

Post-colonial literature is derived from the term post-colonialism which deals with the time of colonialism and its aftermath. According to the editors of, The Empire Writes Back, the postcolonial literature and post colonialism also deals with the consequential of colonialism across-cultural discourse and its impact on the literature developed during the postcolonial period (Limb, 2015).This is the reason why post-colonialism is looked up as literary theory to study literatures of the previously colonized nations especially those that were colonized by European powers. It also takes into consideration the literature written by colonial writers who portrayed colonized citizens their subject matter (Allali Cheriet, 2015). Postcolonial literature and translation are both intellectual endeavors that are deeply embedded into culture as collective activities shared by individuals within one social groups. It involves transposition of ideas, social norms and traditions from one social context into another. This transposition works through an appropriation of culture and expression when transferred into another context whereby cultures are merged together. In many cases, it necessitates a process of multicultural "decoding, re-coding and en-coding" (Kehinde, 2009). Some postcolonial works are categorized as multicultural literature as they "reflect customs, beliefs, and experiences of people with different nationalities and races" (Harris & Hodges,1995). Not only that, but other definitions of multicultural literature are more inclusive to consider broader perspectives like religious groups, disability and gender issues (Smolen & Oswald, 2010).

Recently, post-colonialism has got attention of many translation studies. Post-colonialism covers history of colonies in the past, studies about European empires, resistance to the colonialist powers and the effect of power imbalance between colonized and colonizer. Essays by Simon and Lefevere reflects the consequent crossover between modern disciplines that appear in the postcolonial writings on translation. They both highlight about the ideological consequences of the translation of Third World literature into English and the misinterpretation it involves (Mambrol, 2019).

In translation, this challenging multicultural process is smoothly realized as the translator balances the authenticity of delivering the original culture with an appropriate modification to be contextually well-situated into the target culture to make it acceptable to the targeted audience as if it is an original work (Thriveni, 2002). As postcolonial literature embodies diverse experiences shaped in the former European colonies, and thus presents a large number of linguistic

and cultural peculiarities (Salvador), is seen by Maria Tymoczko as a form of translation in which the cultural heritage is moved from one spot to another "more central and more secure (because more powerful) location for the sake of preserving the occult" (Tymoczko, 2012). She sees both translation and post-colonial literature as intercultural productions which transpose certain aspects between cultures, across cultural and/or linguistic gaps.

In the postcolonial literature, cultural difference acts as the space of foreignness in the text, shows ethical dimension of translation as it uncovers the presence of other, collateral originals that make up the postcolonial text. It becomes the substance of that literature in every way, translation in progress, negotiations taking place between the original form and a new personification in another language, which was once called the language of the empire. This type of language has all the structures of a common language but its communality and commonality is uncertain as it has the traces of colonial pressure. In the process of translation, the cultural difference emphasizes on what is lost and what is saved or recuperated. During this process, particular importance of cultural and historical contexts of translational transformations occur in the text of the postcolonial literature as well as their translatability in inter-lingual translation or intercultural translation (Kołodziejczyk, 2018).

1.1 Postcolonial Literature and Globalization

With the introduction of globalization and the involvement of international interactions, cultures are no longer seen as conflicting within one another but they are increasingly brought into a meeting zone where they merge and support each other. Therefore, multicultural considerations are brought to the surface as an increasing phenomenon with intersecting aspects. In both translation and postcolonial literary works, it is not the simple process of dealing with words written in a certain time, space and with socio-political considerations in perspective; most importantly it is the cultural aspects of the text that should be taken into account. When considering multiculturalism in relation to translation, (Kehinde, 2009) asserts that this global process:

'Has had an impact on almost people worldwide as well as on the international relations emerging from the current new world order. Moreover, as technology develops and grows at a hectic pace, nations and their cultures have, as a result, started a merging process whose end is difficult to predict […].

In her "Post-colonial Writing and Literary Translation," (Bassnett & Trivedi, 2002) believes that inter-lingual literary translation is identical to post-colonial writings. Both intercultural productions have points of commonalities which when investigated result in new insights for both. After getting interrelations of every literature complex connections are translated into western terminology. When 'Third World Literature' set complex set of metropolitan meditations it passes through processes of classification, translation, publishing, reviewing and explicated (Ahmad, 1998).

Within the primary differences between the two, Tymoczko succeeds in tracing threads of likeness. Culture, in both cases, expresses its unfamiliarity in a web of cultural relations: cultural words, proverbs and idiomatic expressions, whose origin and use are intrinsically and uniquely bound to the culture involved. So, the cross-cultural transposition is a necessary act in both situations.

The point of departure here is that both inter-lingual translation and post-colonial literature are primarily intended to work on two levels; the level of language and that of culture. Tymoczko's investigation of the two related areas rests heavily on the problem of "information load" that is located in both the source culture in the translation and post-colonial literature. She draws on a wide variety of situations and areas where both the interlingual translator and the post-colonial writer would meet at.

In this context, the study theorizes that multiculturalism is a grounded commonality and a contact zone of both translation and post-colonial literature. It concentrates on some of the common cultural aspects in the fields. Therefore, the study aims to emphasize on multiculturalism of post-colonial literary text compared to some multicultural features of translation.

1.2 Use of Language in Postcolonial Literature

To start with, language is often considered a central issue in postcolonial literature. Colonizers used to impose their language on the colonized nations, forbidding natives, in some cases to speak their mother tongues. In response to this imposition of the imperial language, some postcolonial writers of the colonized countries ceased writing in the colonizer's language and welcomed a complete return to the use of their native languages.

On the other hand, there are other writers who believed that the imposed language of the colonizer is more practical alternative and a better communicative medium through which they enhance communication with others and have their voices heard so that they come to prove their own native identity and culture (Gillan & Edwards, 2020). This is achieved through the process of "de-coding," "re-coding" and "en-coding", which means countering the colonial past

by deforming a standard European tongue and reforming it in new literary forms using a variety of devices.

The Nigerian novelist Chinua Achebe belongs to this second group of postcolonial authors. He was considered one of the outstanding figures who Fall (Achebe, 1994). He believes that the best method of approach by which he could prove his African cultural identity is mastering English before modifying it. Any Nigerian writer, Achebe reinforces, must "first... learn the rules of English and afterward break them if he wishes" (Choudhury, 2018). It is only through this medium that an African writer can introduce his culture to be read and understood worldwide. He insists that:

'The African writer should aim to use English in a way that brings out his message without altering the language to the extent that its value as a medium of international exchange will be lost. He should aim at fashioning out an English which is at once universal and able to carry his peculiar experience' (Allali Cheriet, 2015).

Chinua Achebe's Things Fall Apart is a novel written in the 1890s when the British colonization first came to Africa and imposed their own so-called civilization upon the African natives. It is distinguished as Achebe's first novel that gives a vivid portrayal of the African Igbo society at the end of the nineteenth century. It concentrates on the Igbo-speaking villages of Umuofia and Mbanta with slight reference to other villages in the same town. When considering the theoretical framework in his writing of the novel, Achebe applies the two processes that Bill Ashcroft, Gareth Griffiths and Helen Tiffin explore in The Empire Writes Back (1989) (Achebe, 1994).These theorists believe that writers encounter the dominant language of the colonizers by displacing a standard language (denoted with a capital "e" in English) and replace it with a lower-case "e" in "English" (to denote local non-standard English in the two inter-related processes (Achebe, 1994) .The first process of modification of the Standard English is that of the "abrogation or denial of the privilege of 'English'. [It] involves a rejection of the metropolitan power over the means of communication" (Achebe, 1994).The second process that comes after the abrogation is that of "appropriation". It is the procedure by which "the language is made to 'bear the burden' of one's own cultural experience, language is thus adopted as a tool and utilized in various ways to express widely differing cultural experiences" (Achebe, 1994).

The appropriation that Achebe adopts in his novel takes place in the form of the African language and specifically that of the Igbo society. He tends to include words, names, proverbs and other cultural items related to this native language of the Igbos. It is Achebe's skill in dealing with "clean" English as a medium for conveying the life of an "untouched" village (Achebe, 1994).This appropriation of Standard English is highly significant as it allows constant awareness on the part of the reader that the villagers throughout the novel are to be seen as speaking in their native Igbo not in English (Cai, 1998).

2. Language Complexity and Postcolonial Writers

Through this importation and adaptation of multicultural features within one text, the post-colonial writer's task is placed on a contact zone and a common ground with that of the interlingual translator. In her previously mentioned article, Tymoczko traces the shared difficulties that both the translator and post-colonial writer are faced with. She believes that despite the fact that the translator has a limited spot of concern where he transposes a text, he is not only concerned with language complexity but also goes through the same trouble of dealing with cultural complexity that the postcolonial writer encounters. Chae (2008) writes that Asian American celebrates cultural diversity to reflects the use of cultural difference in labour racial minorities. If these writing received exotic intention of U.S multiculturalism the American needs to be re-examined. (Chae, 2007).

Post-colonial writers are equally concerned with transposing a culture, a social system and legal framework, history and so forth through the cognitive medium of language in different types and genres (Tymoczko, 2012). For the post-colonial writers, language has always been a major concern (Ledent, 2003). In a situation where 2 cultures and 2 languages are in contact there will always be the interference of linguistics and culture. For example, this could be seen in the African literature of English expression where substantial cultural habits and geo-political phenomenon are expressed and typified in a non-native language (Kehinde, 2009). It is clear from theory and practice of translation that the source text can never be fully transposed with all its aspects into the target text; there are addition and omission processes taking place. There are also different obligatory features on the linguistic and cultural levels that have to be considered in the source text and which are not familiar to the receiving audience (Tymoczko, Bassnett & Trivedi, 1999).

These lines indicates why there is need of change in language :

"To make ourselves understood, we had both resorted [...] to the very terms that world leaders and statesmen use at great, global conferences, the universal, irresistible metaphysic of modern meaning [...]"

characteristically by an Indian, the author Amitav Ghosh, encounter the problem which today's global society faces in current discussions on such topics as translation, cultural, textual and literary transfer, and intercultural

communication. He writes that "the only language we had been able to discover in common" really a global language, which is based on the scientific and military supremacy of the West? (Amitav, 1956)

Similarly, when speaking about culture in the case of colonized or minority-culture, no culture is fully represented in any literary text just as no source text can be fully represented in any translation. The process of selectivity is highly significant to the construction of any piece of literature for the post-colonial cultural metatext cannot be wholly covered and represented in the literary form. That is why the post-colonial author has to select aspects from the home culture to convey and emphasize, especially if the receiving audience is international or "dominant-culture" readers. The translator, in a similar manner, usually chooses the aspects he wishes to concentrate on whether linguistic fidelity, tone, form or a combination of some of these aspects (Amitav, 1956).

When it comes to text, several problems of translation that are related to certain features of post-colonial writings could be seen on several levels. On the lexical level, for example, there is problem in the words and expressions that are related to the source culture and with no equivalent or familiarity in the target language text. An example is elements of the material culture such as food, tools, and garments, social structure including customs and law, features of the natural world such as weather conditions, plants, animals etc. Because there is non-equivalence in the receptor culture, such features are encoded in specific lexical items (Amitav, 1956).The translator in such a case has a variety of choices; he either chooses to omit the reference, finds an equivalent in the receptor culture or uses the exact word untranslated. Tymoczko does not consider the inclusion of unfamiliar words to the receiving audience's culture as a defect in the translation but a cultural expansion with linguistic options (Amitav, 1956). In post-colonial writings, similar features are to be found in the lexis of post-colonial texts with similar solutions as writers strive to translate the cultural metatext.

In Achebe's text, he resorts to the appropriation strategies in his act of writing. He applies the strategies of glossing, i.e., parenthetical translations of individual words (Ashcroft, Griffiths & Tiffin, 2003) and the untranslated words strategy in which he leaves certain words untranslated in the text to convey the sense of cultural distinctiveness with more emphasis (Ashcroft, Griffiths & Tiffin, 2003). The glossing strategy is one of the most obvious and common authorial intrusions in cross-cultural texts. Although not limited to cross-cultural texts, such glosses foreground the continual reality of cultural distance (Ashcroft, Griffiths & Tiffin, 2003). Leaving words ambiguous and untranslated in the context is a device that not only acts to signify the difference between cultures, but also illustrates the importance of discourse in interpreting cultural concepts (Ashcroft, Griffiths & Tiffin, 2003).

In Things Fall Apart, several instances of the African terminology are included within passages with immediate translation in some cases, an interpretation of the word within the context in others or with no translation at all and the task of understanding the word is left to the reader. An example of the glossing strategy could be seen when Achebe writes about social relationships as shown in his statement about Okonkwo's father: "Even as a little boy he had resented his father's failure and weaknesses, and even now he still remembered how he had suffered when a playmate had told him that his father was an agbala" (Ashcroft, Griffiths & Tiffin, 2003). In this instance, Achebe goes on to interpret the word as "a man who has taken no title." The un-translation strategy also involves many other African terms that express African customs and traditions, certain religious rituals and myths. The word egwugwu (Ashcroft, Griffiths & Tiffin, 2003), for instance, stands for the village's highest spiritual and judicial authority. These masked spirits are known to be representing their ancestors. This meaning is derived from our understanding of the context. The meeting of the village is opened with a greeting from the egwugwu "Umuofia kwenu!" and a reply by the elders "Yao!" (Ashcroft, Griffiths & Tiffin, 2003), with no translation available. Most of the incidents of the story takes place in Umuofia, a Nigerian word that stands for "Bush Children", bush meaning uneducated and uncivilized, a word that is left untranslated and the meaning is provided by critics (Iyasẹre, 1998). Achebe chooses Umuofia to represent the opinion that the Europeans have about the African natives of Nigeria as uncivilized savages.

Post-colonial writings, similar to translation, also introduce other unfamiliar cultural information such as myths, customs, beliefs or economic conditions presupposed by a text but not spotted explicitly in it. In this case, the translator either chooses to refer to it explicitly or through paratextual devices. In post-colonial literature, such reference to the cultural heritage is commonly located in texts and writers use different strategies similar to those of the translator in dealing with such problems. Thus, in a minority-culture text, mythic allusions might require an explicit presentation to the whole myth in the text for such myths are not familiar to the audience of the receptor culture. Otherwise, the myths, beliefs and all historical allusions might remain implicit (Bassnett & Lefevere, 1990; Cai, 1998).

A mythical example is shown in the case of Okonkwo's daughter Ezinma who is presented as an ogbanji child (Ashcroft, Griffiths & Tiffin, 2003). It is understood from the context that an ogbanji is a child who has an evil spirit.

This child has been born many times to the same earthly mother, only to die and return to the world of the unborn. It is only when she finds her "iyi-uwa," the stone that represents her link to the world of the unborn that she survives again and be saved from death. Another difficulty that both the translator and the post-colonial writers are faced with is the problem of proper names if they present unfamiliar phonemes or foreign phonemic sequences for the receptor audience of both literary translation and post-colonial writing.

The case is similar in transposing the literary genre, forms, proverbs and metaphors of the source culture will be equally problematic to translators and post-colonial writers alike. Each will struggle with the question of naturalizing material to the standards of the receiving audience. In the case of proper names, all of Achebe's characters have African names which, when manipulated in English text, are kept as they are to convey the cultural sense of Africanism. There are names like Okonkwo, Okoye, Unoka, Ogbuefi Ezeugo, Nwakibie, Nnadi and many other names that do not all the time abide but sometimes break the English rules of phonetics. Yet, providing them as any other proper name in an English text is a necessary act that serves Achebe's multicultural purposes.

2.1 Post-colonial Literature and the Theory of Otherness

The most persuasive and broadly read post-colonial critic was the late Edward Said (1935-2003). He was a Palestinian intellectual, born in Jerusalem and died in exile in the United States of America. His famous book, Orientalism was published in the year 1978 and is quite often utilized structural evaluation of post-colonial theory. Edward's approach is the first and fully developed evaluation of post-colonialism which is impersonal, intellectual but still in the tradition of engaged scholarship (Weegmann, 2005). His book Orientalism is the most celebrated work and has been very influential in half a dozen established disciplines like literary studies, anthropology, history, sociology and comparative religion. In his book, he examines the western representation of the middle-eastern cultures and societies. He won a universal recognition because of his work for innovative and provocative explorations of the interrelationship between texts- literary and otherwise (Donzé-Magnier, 2017).

Edward studies these works with reference to socio-political and economic contexts from which they developed. He takes a continental interdisciplinary approach to literary criticism by using phenomenology, French structuralism and existentialism to track the connections between politics and literature (Gillan & Edwards, 2020). His work such as theories and methods have immensely influenced the American academic circles especially literary theory and cultural studies. His major concern in the book Orientalism is the number of relationships between cultural politics, power, language and the act of writing. Through his book he tries to show how the western journalist, scholars and fiction writers helped to create a prevalent and hostile image of the eastern culture as stagnant, inferior and degenerative (Mitchell, 2019). Moreover, he also tries to show the level to which these representations saturates the western culture. The west demoralized these representations to justify their imperialist policies in the Middle-East. The main purpose of orientalism is to take control of the Orient and take away any ability to speak for itself. Said also says that it is the prejudices and stereotypes that identify the Western representation of the Orient (Kołodziejczyk, 2018).

3. Concept of Other and Alter Ego in Edward's Orientalism

In Orientalism, Edward points towards the existence and development of every culture which impels the existence of an inevitable and different competitive 'other' or 'alter go.' That's why, Europe in order to construct its self-image, created the Middle-East-'the orient' as the ultimate 'other.' The Middle-East and the West did not respond to any stable reality that existed as a natural fact but just products of construction (Kołodziejczyk, 2018; Sales Salvador, 2006). He clearly says that Orientalism was not the outcome or product of colonial rule but was a pattern of knowledge and it preceded colonialism. The vision of Orient existed even in the ancient Greeks. Though, prior to the colonial era, Orientalism was a literary discourse which was bound in a tradition of writers, research, texts and conceptualizations. Edward points out The Persians by Aeschylus as an example of early attempts to develop Orient. He also stated that it is fairly recent that Orientalism has become a science or an extended body of tradition and knowledge (Ouahida, 2018). In the eighteenth century two intellectuals who directed the transition of Orientalism from literary to scientific knowledge. One of them is Abraham Hyacinthe and the other is William Jones. They both took Orientalism out of its literary roots and replaced it with scientific and objective one. Therefore, the basic assumption is that the Orientalist knows the Orient better than Orientals do themselves. This overpoweringly paternalistic attitude leads him to the predictable and logical conclusion of assuming the Orient under his power (Ouahida, 2018).

4. Significance of Proverbs

The method of naturalizing material by providing unfamiliar features within the familiar context is Achebe's stylistic

device when dealing with African Igbo proverbs in the language of the dominant culture. Proverbs are defined as instances of racial wisdom (Leppihalme, 1997). It is through providing samples of this racial wisdom that Achebe proves the ignorance of the European claim which accuses the Africans of savagery and ignorance. Through such proverbs, he reinforces his belief that: "societies were not mindless but frequently had a philosophy of great depth and beauty that they had poetry and above all, they had diY1ity" (Iyasẹre, 1998).

The novel thus contains several native sayings that represent a rooted culture of the country. Achebe uses frequent Igbo proverbs and this is one of most distinctive features of the narrative that reinforces Achebe's African cultural identity and demonstrates the African traditional values and artistic touches. The novel becomes famous for its use of traditional proverbs which construct Ibo tradition and philosophy (Corner, 1983). Such stylistic evidence is highly significant and very skillfully interwoven within the context. The significance of these proverbs lies in the expressive power they invoke in describing certain situations with precision and clarity and in the potentiality of underlying meanings in a text. Early in the novel, this significance is highlighted when Achebe speaks about Okoye, Unoka's neighbor and the title he intends to take shortly. He asserts:

'Having spoken plainly so far, Okoye said the next half a dozen sentences in proverbs. Among the Ibo the art of conversation is regarded very highly, and proverbs are the palm-oil with which words are eaten'(Allali Cheriet, 2015).

Proverbs start early in the novel and are contextually interwoven throughout. An example of these proverbs is when Achebe writes, "If a child washed his hands he could eat with kings" (Allali Cheriet, 2015). It shows how Okonkwo "washed his hand", by hard labour, of his father's bad reputation that resulted from father's lifestyle. It could also signify, on a larger level, the case of Nigeria which could be just as important as Britain if its people had better circumstances. The novel also documents for economic traditions well maneuvered within the stylistic device of African proverbs throughout the novel. In Unokat's answer to his neighbor Okoye who comes claiming "the two hundred cowries" he lent him, he tells his neighbor of the priority of debts that he has to pay to others assuming that "the sun will shine on those who kneel under them" (Allali Cheriet, 2015). By that he means that he first intends to pay his great debts "the thousand cowries" before paying this claiming neighbor. Achebe also resorts to this proverbial style in terms of exposing certain traits or weaknesses in the personalities of his characters. In chapter three for instance, when Okonkwo comes to ask for the help of Nwakibie, a wealthy man in the village, he chooses to speak about himself and his sense of evaluation in the following manner:

'I know what it is to ask a man to trust another with his yams, especially these days when young men are afraid of work. The lizard that jumped from 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 suck at their mothers' breasts [...]' (Allali Cheriet, 2015).

Through such a situational proverb, Okonkwo presents himself to Nwakibie as a hardworking young man who is self-dependent, unlike most young people of the clan. Therefore, he starts his quest by praising himself like a lizard who "would praise himself if no one else did" for being distinguished and thus he gained Nwakibie's approval of lending him some yam seeds. These few words show the Umuofians great sense of pride which, if employed properly, would result in great accomplishments.

On another situation, Okonkwo's flaw of personality is exposed when he participates in the act of killing his adopted son though he was previously warned not to take part in the process of killing. To justify his act, he says: "the Earth cannot punish me for obeying her messenger" and then he goes on to add: "a child's fingers are not scalded by a piece of yam which its mother puts into its palm"(Allali Cheriet, 2015). Through these two proverbs, Okonkwo is presented as a single-minded person who is dictated by his inner feelings and not by reason. He is led by his fear of being considered a weak and thus resembles his father. He does not discriminate between obeying the Earth's messenger expressed in the first sentence and becoming her messenger himself as implied in the proverb that follows.

Achebe, through this method, expresses the strong Ibo religious beliefs of the tribe showing how people should be humble and thankful to their gods. The central image of the Igbo society is that of the Igbo concept of "chi". A chi is perceived by the Igbos to be the personal god which determines ones' own destiny, "you wouldn't challenge your "chi" to a wrestling match". This is what Okonkwo does when he helps in killing Ikemefuna and this sin brought him bad luck as the natives think. "When a man says yes, his chi says yes also"(Allali Cheriet, 2015) indicates the natives' belief of descending themselves to their gods' will and being humble in order to achieve these gods' acceptance.

Many other proverbial examples are cited throughout the narrative within the everyday speech of the Igbo people even in their simplest concerns. This is seen in the conversation that takes place between Okonkwo and his best

friend Obierika about his son Maduka. Obierika complains about his son's sharpness and how he seems always in a hurry. Obierika's brother claims that the son is very much after his father by citing what their people used to say: "When mother-cow is chewing grass its young ones watch its mouth" (Allali Cheriet, 2015) claiming that Maduka simply resembles his father.

The significance of proverbs is highly intensified when Achebe opens the third and last part of the novel with a proverbic sentence: Seven years was a long time to be away from one's clan. A man's place was not always there, waiting for him. As soon as he left, someone else rose and filled it. The clan was like a lizard; if it lost its tail it soon grew another (Allali Cheriet, 2015). After seven years of exile, Okonkwo comes back to find what he always dreamt of, having a title and being one of the leaders of the village, falls apart. His place in his own clan that he longs to be back to is no longer the same. The clan is like a lizard in the sense that it does not wait for its tail to be found but it is soon replaced by another.

5. Postcolonial Literature and Cultural Decolonization

The success Achebe sought in his attempt at creating an independent African literature has been accomplished and he was thought of as the father of African literature. Through applying stylistic tools, Achebe was capable of answering back the claims severely appointed to his nation. He did this successfully by drawing readers in, through the use of English language universality, to perceive traditional customs, folktales, rituals and myths.

Achebe's attempt at exposing his own culture to the outer world is done through English language that is modified and appropriate, to suit the author's purpose, through the inclusion of an African vocabulary and Igbo proverbs. This simple and "correct" English may be a more authentic and persuasive voice of Africa, a more affecting process of cultural decolonization for both African and western readers.

6. Conclusion

The question of culture thus remains highly significant in relation to both translation and post-colonial literature. Many of the problems that both the translator and post-colonial author encounter stems from multicultural features in both the source and target cultures. That is why there has to be an acute awareness, on the part of the two, of not only having knowledge about the foreign language, its vocabulary and grammar but also about the source culture and the target culture of the receiving audience. Approaching the text with this conception is the first step that precedes any attempt at bridging the gaps between the two cultures either through translation or post-colonial writing.

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