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**Re-thinking the Language Question in African
Literature: The Way Forward**

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Anthony Kwarteng Addai-Amoah

Department of Arts Education, Faculty of Education

Catholic University of Ghana

ORCID: 0000-0001-8641-1983

aaddaiamoah@gmail.com

Abstract

The language question, a topic of enduring debate in African literature, is fundamentally tied to identity and cultural expression. This study, drawing on postcolonial theory and a critical analysis of existing literature, examines the perspectives of scholars on the use of colonial and indigenous languages in African literary works. By examining key arguments of literary authors, the study interrogates the tension between preserving African heritage and engaging with global audiences through colonial languages. The findings reveal that while colonial languages offer broader accessibility, they often marginalise Indigenous expressions and narratives. The paper advocates for a paradigm shift, urging Africans not to solely resist colonialism by rejecting the colonizers' language, but to view the language question as an opportunity to project African identity. This paper emphasises the role of African authors in actively writing in their native languages to make their works accessible to both local and international audiences. Furthermore, the study calls for the need for African writers to leverage digital platforms as a powerful tool to promote indigenous languages and ensure their survival in the global literary sphere. By leveraging digital

media, African literature can reach a wider audience, reinforcing African cultural identity while embracing modern technology.

Keywords: *African literature, African languages, postcolonial, digital textuality*

Introduction

The language question remains one of the most critical issues African literary scholars have confronted over the decades. It must be borne in mind that this issue is a matter of public interest and needs to be handled carefully. The language question deals with the current debate about the use of Indigenous languages and Western languages in African literature. There are two streams of thought as far as the language question in African literature is concerned. Some African writers prefer using Western languages, while others prefer Indigenous languages to Western languages. Ngugi wa Thiong'O and other critics disagree that literature written in a European language should be categorised as "African literature," while Chinua Achebe and others opposed this viewpoint (Ukam 48). Ngugi and Achebe drove the 1962 debate. There were also Wole Soyinka, Christopher Okigbo, Grace Ogot, and several others, in addition to Achebe and Ngugi. On the verge of decolonization-decolonisation, these scholars discussed how to describe African literature, who should write it, and in what language it should be written. Scholars argue that African writers can study every language, whether indigenous or foreign, successfully and creatively when writing African literature.

This paper argues that the language debate should not primarily focus on colonialism. However, it should be seen as a way of maintaining and projecting our African identity. Sometimes, literary works in African languages are translated into foreign languages, losing their flavour and intended meaning. Most writings in local languages have been translated into foreign languages, especially the English language, since the English language is one of the significant languages that is widely used around the world.

This paper focuses on interrogating the arguments these streams of thought make and examining their implications in contemporary literary discourse. Does the colonised need to hold onto the coloniser's language? Perhaps we must explicate this question by unravelling and deconstructing the matter through postcolonial lenses.

Notwithstanding the above arguments, our primary objective in this paper is not to take sides but to explore the nuances in such arguments and ventilate the architecture of the language question in African literary scholarship, which has cast a long shadow over the language imbroglio in African literature.

Scope of the Study

The study focuses on the language question in African literature, particularly emphasising the perspectives of prominent East and West African authors. The study will explore the views and arguments of authors such as Ngugi Wa Thiong'o and Chinua Achebe, who have been central figures in the debate on language choice in African literature. The review will aim to analyse the key arguments presented by these authors and examine their impact on the broader discourse surrounding language and identity in African literature. Additionally, the study will seek to identify any limitations in the existing literature and propose areas for further research to enrich the discussion on the language question in African literature. The focus on prominent East and West African writers is that these writers are widely recognised as key figures in African literature and have made significant contributions to the debate on the language question. Therefore, their perspectives and arguments are central to understanding the complexities of language choice in African literary discourse.

Theoretical Lens

This paper adopts Postcolonial theory. Postcolonial theory examines how knowledge about “other people” is produced and the role of knowledge production in the recreation and perpetuation of societal inequalities (Moore-Gilbert 49). Edward Said was a prominent figure in postcolonial theory, and his book *Orientalism* is widely regarded as the founding text of the movement. Homi K. Bhabha, Gayatri Spivak, and Frantz Fanon are among the most prominent postcolonial critics. In postcolonial theory, the relations between European nations and the cultures they colonised are studied. It covers gender, race, class, language, representation, and history. To understand how postcolonial writers picture their identity in the literature they produce, we must know colonialism's effects on postcolonial subjects. Amuta asserts that “African literature can be discussed only in the broader framework of

dismantling colonial rule and Western hegemony in Africa. The quotation above suggests that in redefining our African values and traditions, African writers should be capable of projecting their African experiences. Both Ngugi and Achebe are considered the pioneering fathers of African literature. These authors have also contributed significantly to this scholarship on post-colonial theory vis-à-vis language and identity. The way we read texts, understand national and transnational histories and understand the political ramifications of our own experiences as scholars have all been influenced by postcolonial theory. Despite numerous criticisms, postcolonial theory remains one of the most essential forms of critical humanistic interrogation mechanisms in academia and the wider world. Therefore, considering the nature of this study, the postcolonial theory enables us to unravel the narrative architecture of the language question in African literature.

Methodology

This study employs a desktop research methodology to explore arguments surrounding the language question in African literature. This method allows for a comprehensive review of the existing literature, enabling a deeper understanding of the complexities and nuances of the language question. Additionally, by focusing on existing sources, the study can draw from various perspectives and viewpoints, providing a more holistic analysis of the subject. Overall, the desktop research methodology is well-suited to this study as it thoroughly examines arguments surrounding the language question in African literature, offering valuable insights into this important and complex issue.

The African and Western Languages

One would ask, does a writer's use of the English language make the work African? For Ngugi, the African writer who works in Western Languages cannot produce authentic African Literature. Many African leaders present themselves in Western culture, primarily evidenced by their use of Western languages.

Ngugi contends that colonial education was corrupt because the education provided by the missionary schools was based on Western ideologies. Several attempts were made to get the Africans to reject their African cultural values and traditions (Adejumobi 581). A description of the language of literature is a warped version of what literature is. This is

how people's lives are expressed in their literature (Ukpai and Orji 14). Since the rise of African literary writing in the 19th century, the controversy over the language of African literature has piqued people's interest. Adejunmobi states:

At the Conference of African Writers of English Expression that took place in Kampala in 1962. Ngugi, who happened to be one of the participants at the conference, stated that the first item on the agenda for the conference was a discussion of the following question: 'What is African literature?' Obiajunwa Wali's (1963) thought-provoking rejoinder to that question followed shortly in *Transition* magazine. Essays on the African language-African literature link continued to appear occasionally from then on, receiving their most remarkable boost from Albert Gerard's monumental study, *African Language Literatures*, in 1981. Ngugi's critical works complemented Gerard's advocacy on behalf of literatures in African languages, while the former's 'Farewell to English' in *Decolonising the Mind*, also published in 1981, spurred a new wave of support for the movement from diverse African writers and scholars (583).

It is worth mentioning that the word "life", as used by Ukpai and Orji, refers to people's cultural beliefs. In other words, when it comes to literature, two elements are apparent: language and human culture.

Scholars contend that expressing African literature in a foreign language alters African beliefs. Abiola Irele is one such scholar who claims that anomalies prevail in the African situation regarding the relationship between literature and language. He asserts:

This particular anomaly carries with it a whole host of implications and consequences, the most notable of which are, to my mind, the distortion of the critical values which it entails and the difficulty of determining its true direction- because of the distance placed between this literature and the generality of Africans by the language factor (Abiola, *African experience*, 44).

Chinua Achebe's *Arrow of God* demonstrates that European languages can bear the weight of African perspectives without distorting them. To bear the weight of the encounters, Achebe says it must be "another English, Africanized." This example from Achebe's *Arrow of God* shows how Achebe "Africanizes" English to reflect his African experiences. In *Arrow of God*, the Chief Priest explains to one of his sons why it is important to take him to church. He opines,

I want one of my sons to join these people and be my eyes there. If there is nothing in it, you will come back. But if there is something there, you will bring home my share. The world is like a Mask dancing. If you want to see it well, you do not have to stand in one place. My spirit tells me that those who do not befriend the white man today will be saying had we known tomorrow (Arrow of God 46)

The excerpt highlights the pragmatic and flexible approach of the speaker toward change and opportunity, particularly in the context of colonialism. By sending one of his sons to engage with the white colonisers, the speaker reflects the awareness that adaptation is crucial in navigating a rapidly changing world. The metaphor of the dancing mask suggests that to understand life's complexities fully, one must be willing to shift perspectives and explore different angles. The phrase "those who do not befriend the white man today will be saying had we known tomorrow" implies that refusing to engage with new influences, represented by the white man, might lead to regret in the future. This reflects a recognition of the inevitability of change and the importance of being open to new possibilities, even if they come from sources that challenge tradition. The implication is that engagement, rather than resistance, could lead to personal or communal benefit in uncertain times.

The Concern of the African

Abiola opines —The concern is not whether an African can effectively write in English or French—we have enough proof that this is no longer an issue—but whether his work can have relevance for his African audience in the current circumstances is where the issues lie. (Abiola 55). This assertion raises the question, “Who is this African audience?” The fact that it is written literature restricts the audience to those who can read. We argue that it addresses an audience whether this literature is written in European or African indigenous languages. Works by African writers in European languages have shown that, though written in European languages, they are not lost to the African Audience (Ndede 6).

In 1964, Chinua Achebe, in a speech entitled “The African Writer and the English Language”, said:

Is it right that a man should abandon his mother tongue for someone else's? It looks like a dreadful betrayal and produces a guilty feeling. But

for me, there is no other choice. I have been given the language, and I intend to use it.

Though Achebe uses English in his writings, he manipulates linguistic elements to carry the weight of his African experiences and cosmology. Hence, Achebe accepts the use of indigenous languages but opines that they must bear his African traditions and experiences. This has made many people around the globe appreciate African philosophical belief systems and ideologies.

Language and memory present themselves in various ways for diaspora and continent writers. The question is, how do you bring a forgotten memory from the grave when the means of raising it has been buried or suffocated to the extent of moaning ghosts? (Ngugi, 41). While the writer may have replied somehow to the former query, I believe that those on the continent, at least the majority, did not even debate the issue: the availability or usefulness of their native means of memory.

However, colonialism, together with its bi-products, such as the acquisition of foreign languages, is an undeniable fact of the African experience. For Ndede, denying the foreign language is tantamount to denying the colonial experience, denial, and distortion of African history. The acquisition of foreign languages is part of the African experience and also defines what African literature is all about (7).

We are firmly convinced that literature belongs to people if it encompasses their experiences in their own space from their perspective, regardless of the language in which it is expressed. If literature carries the spirit of Africa, it belongs to Africa. Writing African literature in English or French is not less African.

The claim that African literature should be written in indigenous African languages is a desire that is nearly hard to achieve. The fact is that education in post-colonial African countries follows a European model and is conducted in European languages, rendering those educated capable of writing in European languages while they are less effective in their mother tongues. While most people, including the uneducated, can communicate effectively in their mother tongues, speaking a language and writing creatively is quite another.

It must be argued that writing is taught and studied in schools that adhere to the European educational framework. Odaga claims that when Europeans tried to influence Africans, they forced children to learn their language and literature while forgetting their 'old legend-like tales'. That is why you could easily find an African child singing 'God save the queen'

or 'London is burning' long before they could pronounce their names (12). Today, Africa is affected by the condition described by Odaga, in which most Africans know European languages better than their native language. Our education, according to Abiola Irele, was Eurocentric, leaving Africans with little choice but to learn European languages. In reality, most Africans are illiterate in their local languages. Chimamanda Adichie admits that she is illiterate in Ibo and cannot write. She recalls how children were punished at school for 'speaking in the vernacular' (Ndede 8). This issue is not only peculiar to Adichie but also to some African indigenes. This is because, even at home, some parents prefer teaching their children foreign languages as their first language to teaching their children their mother tongue.

For Ngugi, rejecting colonial languages is not a matter of abandoning them altogether. He argues that, as Africans, we must learn our mother tongue before learning other languages. Thus, one's inability to express oneself fully in an indigenous language amounts to self-imprisonment.

The Irony of the Language Question

The irony of the language question is that most African countries' writing in indigenous languages abolishes mutual communication. Achebe narrates his encounter with two writers, he says:

The other day, I had a visit from Joseph Kariuki of Kenya. Although I had read some of his poems and he had read my novels, we had not met before. But it did not seem to matter. In fact, I had met him through his poems; by contrast, when in 1960, I was travelling in East Africa and went to the home of the late Shabaan Robert, the Swahili poet of Tanganyika, things had been different. We spent some time talking about writing, but there was no real contact. I knew from all accounts that I was talking to an important writer, but because of the nature of his work, I had no idea. He gave me two books of his poems, which I treasure but cannot read—until I have learned Swahili.

Most scholars contend that writing in European languages enhances those languages while hampering the growth of our mother tongue. For Ngugi wa Thiong'o and Pr. Nkonko languages have significant implications for Africans. This is because governments are rather resisting the African languages secretly while they claim to promote them publicly. Pr. Nkonko thus agrees with Laitin (43) when he said:

... the policies have failed due, in part, to what he refers to as the private subversion of language planning, that is, the practice by policymakers of agreeing with language policy publicly but subverting it privately. Policymakers subvert vernacular education policies by giving major Indigenous languages official status that is theoretically equal to that of English but not allowing them and their speakers access to important domains (e.g., the educational system, socioeconomic and political participation, or access to employment) that English and a minority of its speakers-the elite-have (qtd in Malembanie 13).

The extract above implies that the Bureau of Languages, a government agency responsible for preparing local language literature in Ghana, has developed orthographies for ten languages. These are; Akan, Ewe, Ga, Nzema, Dagbani, Kasem, Gurenne, Dagare, Dangbe, and Gonja. All the genres are written in Ghanaian languages.

Surprisingly, only a few writers can subscribe to these languages. This shows the extent to which African languages are used in African literature. Although the disagreement seems to have disappeared, it is worth noting that the number of novels, plays, and poems put out by Africans in English and French is greater than that of such works in African languages.

It is worth noting that pioneering African creative writings such as Amos Tutuola's *The Palm-Wine Drinkard*, Chinua Achebe's *Things Fall Apart*, Gabriel Okara's "The Voice", Obiajunwa Wali's "The Dead End of African Literature?", and Ngugi wa Thiong'o's writings seek to raise a concern that the language question should not be left on the lurch.

For Riemenschneider, the question of defining African literature has been reopened since Ngugi decided to use his mother tongue, Gikuyu, instead of English in his writing (78).

In his novel *Devil on the Cross*, Ngugi openly denounced cultural imperialism through Gatuiria, a character who is a student of African culture.

Cultural imperialism is mother to the slavery of the mind and body. It is cultural imperialism that gives birth to mental blindness and deafness that persuades people to allow foreigners to tell them what to do in their own country, to make foreigners the ears and mouths of their national affairs, forgetting the sayings (55).

This implies that foreign languages cannot fully carry the reality of the African experience as it exists today, destroying the critical values they

are supposed to express. This leads to the devaluation of those works of literature relatable to Africans. African oral tradition cannot be preserved when foreign languages are adopted for African literature. *Ipsa facto*, as African oral traditions die, African languages and culture inevitably follow them to the grave.

In 1962, when African writers met at Makerere University Kampala, Uganda, at a conference entitled: *A conference of African writers of English* expression, Ngugi, in response, expressed his views against the conference's title. He contends that the theme of the conference does not wholly embody the issues up for consideration in the conference and that it only presents African literature produced in English:

Was it literature about Africa or the African experience? Was it literature written by Africans? What about a non-African who wrote about Africa: did his work qualify as African literature? What if an African set his work in Greenland: did it qualify as African literature? Or were African languages the criteria? OK, what about Arabic? Was it not foreign to Africa? What about French and English, which had become African languages? What if a European (sic) wrote about Europe in the African language...? (6)

The import of the above quotation is that writing in African languages is a necessary step toward cultural identity and independence from centuries of European exploitation. In this way, Achebe's paper, *The African Writer and the English Language*, is pro-African literature in other languages. In reading the article, Ezenwa-Ohaeto says,

Achebe points to the issue of the confusion of values ... He touches on the linguistic question, submitting that 'those who can do the work of extending the frontiers of English so as to accommodate African Thought patterns must do (quoted in Eme & Mbagwu 102).

The above quotation implies that Achebe recognises the use of colonial languages; nevertheless, the language of African writers in European languages has proved that though written in European languages, they are not lost to the African Audience.

According to Malembanie, Ngugi wa Thiong'o entreats African writers to use indigenous languages in their writings. Indeed, he does not entirely reject the coloniser's language in African literature, nor does he agree or speak against monolingualism in Africa as practised by some African leaders. However, he appeals that African languages must be used first in

the composition of a literary work, and then the work must be translated into foreign languages. Ngugi puts it:

As a writer who believes in the utilisation of African ideas, African philosophy and African folklore and imagery to the fullest extent possible, I am of the opinion that the way to use them [African languages] effectively is to translate them almost literally from the African language native to the writer into whatever European language he is using as a medium of expression. I have endeavoured in my words to keep as close as possible to the vernacular expressions. For, from a word, a group of words, a sentence and even a name in any African language, one can glean the social norms, attitudes and values of a people (quoted in Malembanie 7).

This argument above implies that Africans must ensure that our traditions and culture, which give us a sense of identity and respect, are not devalued. Ngugi argues that writing in African languages is a necessary step toward cultural identity and independence from centuries of European exploitation. As Anyidoho asserts, "A people denied the ability to name themselves, their experiences, and in a language native to their very souls is a people degraded to the state of shadows" (52). Like Achebe, he must, therefore, not seek to be able to speak English like the native speaker but learn it enough to envelope his experience in it. Achebe's argument feeds into the question at stake in this paper: *What is the language of African literature in English?* Reflective of what was already the philosophy of many African writers was Achebe's submission:

I feel that the English language will be able to carry the weight of my African experience. But it will have to be a new English, still in full communion with its ancestral home but altered to suit its new African surroundings.

Achebe aimed to develop a "new" African English. He used Igbo linguistic items, proverbs, folktales, and other storytelling features in the narrative to capture and protect African oral traditions while also circumventing colonial language and culture.

In keeping with style, Achebe's submission reminds us of a familiar Yoruba tale. It was the tale of a rich man with many enslaved people. His wife had been childless for a long time. The man gave one of his slaves the rights of a child at this time. He adored the enslaved person and treated him like his own brother.

Contemporary African Literature

Although contemporary African literature developed out of the colonial experience, African literary history has evolved a life of its own, refusing to be limited by the requirements of colonial domination and an already externally established analytical tradition.

In recent times, as far as digital electronic literature is concerned, a few Ghanaians also write in the local languages, and most of their writings are on digital platforms. People like Ama Benewaa, Freeman Wayo, and Augustina Eshun have been writing in indigenous Ghanaian languages on www.writeghana.org. Reforms in most telecommunications markets, as well as internet usage, have had a positive impact on activities in Africa over the last decade. The phenomenal rise of computer-mediated communication has made society more participatory in some of these environments, resulting in a more dynamic public domain. Because of the increase in internet access and the emergence of social media sites, these writings can be accessed *via* electronic devices. These writers are doing extensively well by writing in indigenous languages and need to be provided with the requisite resources to enhance their writing style to promote African languages.

In his article, *Flash Fiction Ghana, African Digital Literature, and Imagining Domestic Relationships*, Opoku-Agyemang sees “digital literature as the frontier for African literature with an identity that transitions seamlessly from oral literature and print literature through its adoption of their features in its imagining of domestic relationships” (2). This implies that rich traditional experiences mark Ghanaian literature. It is worth noting that knowledge of this increases our social consciousness and raises awareness of social, political, and economic issues.

Conclusion and Recommendations

Thus far, this paper has sought to examine the language question in African literature, which requires a multi-faceted approach that values and promotes African languages. From my perspective, the language question in African literature is not about choosing one language over another but rather about how authors can authentically express their experiences and cultural heritage. It is fascinating to see how some African writers, like Tsitsi Dangarembga, can convey the richness of African life and values through English, a language imposed by colonial history. Achebe’s novels give a vivid example; they resonate with readers,

not because they are written in English but because they capture universal human experiences within an African context. Ngugi wa Thiong'o's journey from writing in English to Kikuyu reflects a deep commitment to preserving his cultural identity. This transition is not just about language; it is a quest for reclaiming narrative power and challenging the dominance of colonial languages in African literature. However, the study's focus on East and West African authors overlooks the valuable perspectives of South African writers like HIE Dhlomo, Ezekiel Mphahlele, and Sibusiso Ndebele, who have also grappled with these linguistic and cultural issues.

Judging from the arguments illuminated so far, the language question in African literature is a deeply personal and complex matter for each author. It is about finding a voice that resonates authentically, whether in English, a colonial language, or a mother tongue. As readers, we should celebrate the diversity of voices and narratives in African literature, recognising that the choice of language is not just a literary decision but a political and cultural one.

Conversely, African languages can thrive by developing supportive policies, providing resources for writers and translators, and embracing rich literary traditions. This will preserve cultural heritage and empower African writers and readers to connect more deeply with their identities and share their unique perspectives. Although English is recognised as a global lingua franca, works written in English are more likely to be translated into other languages, further expanding their reach. Be that as it may, writing in English can provide African authors greater visibility and access to a wide range of audiences, including international readers, publishers and literary. Translating works initially written in indigenous African languages into English can facilitate broader dissemination and appreciation of African literature. Translation allows for cross-cultural exchange and helps preserve and promote indigenous languages and cultures by making their literary works accessible to a broader audience.

However, it is essential to acknowledge the complexities and challenges associated with this approach. While writing in English may offer some practical advantages regarding reach and recognition, it also raises questions about preserving indigenous languages and the potential homogenisation of literature. There is a need to strike a balance between promoting works in English and preserving the rich linguistic and cultural diversity of Africa's literary heritage.

Hence, while writing in English can give African authors greater visibility and incentives for their works, efforts should also be made to

promote and preserve indigenous African languages through translation and other means. This dual approach can contribute to a more inclusive and vibrant African literary landscape.

Conversely, few government policies are in place to promote using African languages on digital platforms. It is argued that no African language, for instance, is the official language of any African nation. Official African languages are geographical. While it is true that many African nations have not established indigenous languages as official languages, South Africa serves as a notable exception. The South African Constitution recognises eleven official languages, including nine indigenous ones: Zulu, Xhosa, Swati, Ndebele, Tswana, Sesotho, Pedi, Tsonga, and Venda. This commitment to linguistic diversity ensures that various linguistic groups are represented and their languages preserved and promoted. South Africa's progressive language policy is reflected in government and legislative processes, the education system, and media and technology, where indigenous languages are increasingly incorporated. However, challenges such as resource allocation, language standardisation, and digital literacy persist across the continent, hindering the broader promotion of African languages on digital platforms. Notwithstanding the number of resources needed, as a country, we must be very committed to ensuring that the necessary resources are available to sustain our indigenous languages. African literature is important because it allows us to listen to the voices of African people rather than just stories written by outsiders about Africa.

African literature, thus, extends even beyond the English language to include literature written in French, Portuguese, and indigenous African languages. The issue should not be which language African literature should be written in but rather how the borrowed languages will better bear the weight of the African experience and context. Maintaining our indigenous languages will offer an opportunity to hear the voices of African people rather than just stories about Africa written by non-Africans. It will also help us to preserve our culture and language for generations.

Language gives one a sense of identity, and an African writer is a product of society. The African writer draws inspiration from oral tradition and colonial experiences. This is evident in many African texts, especially Chinua Achebe's works.

Therefore, people need to be educated through literature in Indigenous languages to project their identity as Africans. When the last

African language dies, the last African will die, and the last African heritage will die.

It is also a wake-up call for teachers and education stakeholders to pool resources to ensure that our history, culture, and identity are not entirely sacrificed for colonial languages.

While drawing the curtain, we would like to reiterate that Ngugi is somehow misrepresented in terms of the language question. It is important to stress that Ngugi Wa 'Thiong' O accepts the use of colonial languages. However, his position is that, as Africans, we owe the people who sent us to school a duty. This is because, many times, they do not have the privilege to understand some of these exciting works that are written in colonial languages. For such people, perhaps, the question that baffles them is perplexing; "Does the colonised still hold ties with the coloniser?".

It stands to reason that African languages should be considered first in the light of foreign languages. For this reason, the indigenous and foreign languages need to be maintained in African literature since they both help various writers use these languages to project and tell the world about their African experiences. Nevertheless, attention should also be given to our local indigenes who, for some reason, cannot understand foreign languages. Surprisingly, many languages have been lost to time, especially considering how intricately language is tied to understanding concepts such as time, space, and culture.

We observe that the best way to deal with the relics of colonial powers and their painful realities is not to conform to the ills but to use them as a medium to re-ignite African languages. Before their works are translated into foreign languages, African literary authors should be encouraged to write in their respective languages, and private and public institutions should help fund the production of literary works in African languages.

African authors should write in indigenous languages and English to address the language debate in African literature. This approach preserves cultural heritage while reaching a global audience. Translating works from African languages into English can bridge cultural divides and increase readership. Governments and institutions should support such bilingual efforts through policies and resources. By embracing African languages and English, authors can maintain cultural pride and gain wider recognition, ensuring their works resonate locally and internationally.

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