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A Translation of *Chike and the River* by Ezema Christiana Obioma
Reg. No.: PG/MA/06/41472

A Master’s Thesis Submitted to the School of Postgraduate Studies in
Fulfilment of the Requirement for the Award of Master of Arts Degree
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This thesis has been approved by the Department of Linguistics, Igbo & Other Nigerian Languages in the Faculty of Arts, University of Nigeria, Nsukka

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DEDICATION

This research is dedicated to Almighty God.
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It is the pleasure of the researcher to appreciate prominent personalities whose immense contributions made this work a successful one. First of all I am very grateful to Almighty God whose infinite love and mercy sustained me throughout the period I was working on this project. Then, I appreciate renowned linguists especially my able supervisor Dr. B. M. Mbah, who never hesitated in giving me good advice, correction and going through my work diligently. The elderly advice of Prof. Nwadike, I. U, and Prof. C. N. Okebalama contributed to the fruitful completion of this work. I express my gratitude to the families of H.C.U Ezema (Ph.D) D.O. Ezema (Ph.D), Dr. (Mrs) N.G. Ezema, Mr. Alfred Ezema and Mr. B.C. Ezema for their care and financial support for this work. I also appreciate in a particular way my able typist Maryrose who accurately typed my work.
Abstract

Prose is one of the three genres of literature. Translation of prose falls under literary translation. In literary translation, sufficient works have not been done in any of the genre - prose, drama and poetry. In the course of translating these literary genres, a lot of problems do confront the translator. This research work, therefore, aims at examining these problems and looking for a way of escape in order to solve these problems. This was done by using available principles/tools/techniques in translating *Chike and the River*, a prose text written by a Nigerian popular novelist, Chinua Achebe. The text was translated from the English language into the Igbo language. The problems encountered by the researcher were highlighted, also solutions to such problems were proffered. The translated text was thoroughly and critically analysed by the researcher. During the analysis, examples from the source and target texts were placed side by side with appropriate principles that were used for the translation. This research will be of immense value to the target language audience, future translators and linguists in general. After going through the translated text, the challenges encountered and the principles employed for tackling them became clear to the reader. These will automatically ginger literary writers and translators to indulge in producing more literary translated works from one language to the other.
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CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

The importance of translation as a way of passing information from one person to the other makes the practice of translation very necessary. The origin of translation cannot be accurately ascertained, but according to Bible scholars, translations originated during the Babel theory of translation in Genesis 11:9. The theory explains the linguistic confusion that occurred when man attempted to construct a tower that will reach God’s abode. After the incident, different languages spread in the world. It is also a common belief that translation is as old as literature itself. When the missionaries came into Nigeria and launched evangelization, they realised that the availability of the Bible in various local languages will facilitate their work. Therefore, they saw the need for a written tradition in the indigenous languages. At the time of their arrival, there was no translated Bible in Nigerian languages. But by the middle of the last century, the Bible had been translated into some of the indigenous languages. The personalities that helped in the translation during this era were Bishop Ajayi Crowther, Rev. J.C. Taylor, S.W.K Delle, Archdeacon Thomas and others.

Emphasizing the work of the missionaries in Nigeria in the area of translation, Edebiri (1982:20) says that by the middle of the last century they (the missionaries) had already rendered the Bible (English Version) into the Efik, Hausa, Igbo, Ijaw, Kanuri and Yoruba languages. Beside translating the Bible into some Nigerian languages, the missionaries also had an interest in translating some other aspects of indigenous literature to the English language. Some English literatures were also translated into some
indigenous languages. For instance, the Pilgrim’s Progress (Ije Nke Onye Kra[st Jere) and some catechism texts were translated by Archdeacon Thomas J. Dennis with the help of Igbo indigenes.

From the above information on translation in Nigeria, one can say that the foundation of translation in Nigeria was laid by the early missionaries. They prepared the solid ground on which the indigenous writers started planting.

1.2 Statement of Problem

A lot of works have been carried out in translation but not much has been done on literary translation. Literary work has to do with any written art or literature. Therefore, literary translation has to do with the translation (rewriting) of texts written in a literary language. The literary texts are full of denotative and connotative expressions. The expressions can be subjective because each author of literary art is lexically and stylistically idiosyncratic; and through the power of his imagination uses certain literary techniques such as figures of speech, proverbs, homonyms and other literary devices which he uses in his literary work. All these pose problems in translation. This could be the reason much work was not done in translating literary works especially from English to Igbo or from Igbo to English languages. In the area of prose in the Igbo language, we have literary texts such as ‘Omenuko,’ Ije Odumodu Jere’, ‘Ala Bingo’, ‘Isi Akwx Dara N’ala’, then in English we have works like ‘Things Fall Apart, Eze Goes to School, Drummer boy, Chike and the River, The Only Son etc.
In drama, we have works such as *Ojadil*, *Nwata Rie Awq...Obidiya, Akx Fechaa...* etc. In poetry we have *Eke Une, Xtara Nt*, *Akpa Uche* etc.

*Onenuko* by *Pita Nwana* was translated from Igbo to Yoruba by Ikekeonwu 1997 *Ala Bingo* by D.N. Achara was translated from Igbo to English by Medolu (2010), *Eze Goes to School* by Onwu Nzekwu and M. Crowder was translated from English to Igbo by Uzoalor (2010), *Women of Owu* by Femi Osofisan was translated from English to Igbo by Ojiako (2010) The fact remains that a limited number of translated Igbo texts into other languages has actually created a barrier.

It is against that backdrop that the researcher picked up the interest and the task of translating the text, *Chike and the River* from English to the Igbo language. This text was written by Chinua Achebe and was published in 1966. It is one of the oldest literature textbooks recommended for junior secondary schools in Nigeria. As an English novella with an Igbo cultural background, there is the need for it to be re-expressed in the Igbo language so as to be of great help to the speaker of the language. Furthermore, one should understand that no matter how educated, competent or experienced one is in an alien language, “honest and dynamic people are generally more comfortable speaking, writing and reading in their own language”, (Nwadike 2008.8). Equally, there is also the sense of self fulfilment, confidentiality, privacy, secrecy, independence and belongingness in using one’s language. This research therefore attempts to enumerate the problem encountered and principles employed in the translation of literary work with particular reference to the translation of *Chike and the River*.

1.3 **Significance of the Study**
In a multilingual nation like Nigeria, a study of this nature is of paramount importance. The translation of ‘Chike and the River’ will be of immense importance to the Igbo people that are not literate enough to read and appreciate some of the cultural elements that were highlighted in the original text (English).

The work will also be of immense help to students, teachers and the aspiring translators, who would find out through this study that the Igbo language is as good as any other language used for the expression and dissemination of some cultural elements seen in the text that are peculiar to Ndi Igbo. In addition, students, teachers and aspiring translators will learn the techniques applied in the translation of the text and can apply them in their study, teaching and translation.

In the long run, the study highlights some translation problems and principles used in solving the problem.

1.4 Objectives of the Study

This study aims at

(1) translating Chike and the River
(2) examining the problems encountered in the course of translation
(3) applying the principles of translation in solving the problems enumerated during the translation.

1.5 Scope and Limitations of the Study

This research is limited to the translation of Chike and the River from English to Igbo. The work also covers the problems encountered in the course of translating the text from English to the Igbo language. The principles used in the translation exercise are also part of the scope of the
research. The English version will also be fully translated into Igbo as an appendix to the problems and principles of the translation.

There are some constraints encountered in the process of translating the text (i) the major constraint is the problem of getting a dynamic equivalence in the target language (ii) lack of good Igbo-English dictionaries. (iii) getting syntactic equivalence in the target language. The researcher was able to tackle the problems through her linguistic competence and reading of related literature.

1.6 Methodology

The method and procedure adopted by the researcher are of the following stages (i) a thorough reading of the source text: Chike and the River. (ii) the actual translation of the source text from English to Igbo. (iii) some related literatures were reviewed in order to gather some relevant information.

In the course of going through the literature and engaging people in oral interviews, it was discovered that nobody has to translate Chike and the River; it is this gap that necessitated this research work. This work will also increase the few translated English –Igbo texts.

In translating Chike and the River, due to problems involved, the researcher was guided by the principles of translation as postulated by Ettin in Nida (1964:14);

- The translator must understand perfectly the content and intention of the author.
- The translator must have perfect knowledge of the language from which he is translating and equally excellent knowledge of the language into which he is translating.
• The translator should avoid the tendency to translate word for word, for to do so is to destroy the meaning of the original and ruin the beauty of the expression.

• The translator must employ the form of speech in common usage.

• Through his choice and order of words, the translator should produce a total overall effect with appropriate tone.

After all these, the researcher then made the final rendering of the source text from English to Igbo. In the analysis of the translated text, the researcher employed relevant principles. The whole work was guided by the principles and theories of translation as propounded by Nida (1964:14). The researcher used the author’s principles and theories because it suits the research in view.
CHAPTER TWO
LITERATURE REVIEW

2.0 Theoretical Studies

In this chapter, the researcher attempts to review various theories of translation. The area to be reviewed include:

- Concept of translation
- Theoretical studies
- Peculiar problems of literary translation
- Principles of translation
- Approaches to translation
- Types of literary translation
- Empirical studies

2.1 Concept of Translation

Many scholars have said much on translation, Juan (2005) states that translation theory’s main concern is to determine appropriate methods for the widest possible range of text or text categories. It provides a framework of principles, restricted rules for translating texts and criticizing translations. It is a background for problem-solving in translation. The scholar’s statement implies that translation theory is not concerned with theoretical problems and solution of problems semiotics, linguistics, logic and philosophy but only with their application as far as they can help the translator to solve his problems. The scholar further states that there are two approaches to translation.

(i) To express as exactly as possible the full force and meaning of every word and turn off phrase in the original, and
(ii) To produce a result that does not read like a translation at all, but rather moves in its own new dress with the same ease as in its native
rendering. Neither of the two approaches can entirely be ignored by a good translator. For translators to perform the job successfully they should meet three important requirements. They should be familiar with the

- Source Language (SL)
- Target Language (TL)
- Subject Matter (SM)

House (2009:8) says that “translation is a cross linguistic sociocultural practice in which a text in one language is replaced by a functionally equivalent text in another”. This definition implies that translation is a practice in which viable words in the target language replace the text in the source language thereby breaking linguistic and sociocultural barriers across certain environments.

Another scholar, Darbelnet (1977:7) views translation as, “an operation which consists in transferring from one language to another all the elements of meaning of a passage, and only these elements, while ensuring that they retain in the target language their relative importance, as well as their totality and also taking into account their relative differences presented by the culture to which the source and target languages correspond”.

The emphasis in the above concept of translation is retaining the relative semantic values and the cultural elements of the original text (source language) in the translated text (target language).

To Pollard (1911:349),

Translation is that which openeth the window to let in light, that breaketh the shell that we may eat the kernel, that putteth aside the curtaine, that we may looke into the most holy place, that removeth the cover of the well, that we may come by the water”
The summary of the above definition is that translation breaks all barriers of communication in all spheres of life.

The New Encyclopaedia Britanica (1973) version, “translation is the act or process of rendering what is expressed in one language or set of symbols”. Here, the emphasis is on transferring all types of expressions in the source language to the target language with the approved symbols of the languages in question.

Catford (1965) defines translation as the replacement of the textual material in one language (SL) by the equivalent textual material in another (TL). In the same vein, Newmark (1981) sees translation as an exercise which consists in the attempt to replace a written passage in one language by the same message in another.

Thriveni (2000) says that translation is not simply a matter of seeking other words with similar meaning but appropriate ways of saying things in another language. This is to say that apart from finding the equivalent words in the target language, a translator has to coherently frame sentences that will make words in the two languages meaningful.

Ezeuko (1997) points out that translation could be considered, not only as an activity or an art but also as the product of the art or activity. Translation provides an access to some message that already exists, and is always therefore a secondary communication. Therefore, a translated text is a second hand information.

House (2009:4) says that such process (translation) is usually an interlingual translation in that sometimes the term is also used to refer to intralingual translation, a process whereby a text in one variety of the language is rewritten into another. For instance, when a text in the Igbo language is written with the old orthography such as ọ for ọ, such texts can
be rewritten using the new orthography. The same thing applies to rewriting old English to modern English, such words like ‘thou’, ‘thee; or ‘thy’ can be rewritten as ‘you’, ‘your’ respectively. The scholar concludes that what all these processes have in common is that they involve replacement of one expression of a massage or unit of meaningful content by another in a different form.

For Delisle, as quoted in Constanza (2000:2) “Translation is an arduous job that mortifies you, puts you in a state of despair at times, but also an enriching and indispensable work that demands honesty and modesty”. He concludes that there are many thorns that can mortify one during the translation process and whatever the nature of the text one faces, the translator should be aware of them. He encourages translators to face squarely any text they are to translate knowing fully well that it is an uphill task. The researcher having been equipped with the knowledge of translation as discussed above, she is now able to tackle the task of translation work.

Based on these premises, a translator discovers the semantic implications behind the forms in the source language and does his best to produce the same meaning in the target language using the forms and structures of the target language. Consequently, what is supposed to change is only the forms and the codes and what should remain intact is the meaning and the message.

One of the earliest attempts to establish a set of major rules or principles to be referred to in literary translation was made by the French translator and a humanist, Etienne Dolet who in 1540 formulated five fundamental principles of translation Juan (2005:2) postulates that these principles function as working documents to the translator for an effective translation.
2.1.1 Principles of Translation

Juan (2005:2) listed five fundamental principles of translation according to Etienne Dolet as follows:

- The translator must understand perfectly the intention of the author he is translating.
- The translator should have a perfect knowledge of the language from which he is translating.
- The translator should avoid the tendency to translate word for word for to so doing destroys the meaning of the original and to ruin the beauty of the expressions.
- The translator should employ the form of speech in common usage.
- Through his choice and order of words, the translator should produce a total overall effect with appropriate tone.

Translation theory attempts to illustrate some insight into the relation between thought, meaning and language; the universal, cultural and individual aspects of language and behaviour, the understanding of cultures and the interpretation of the texts.

Newmark (1981:144) suggests that for a translator to be able to select an appropriate translation method, he must first of all understand the intention of the text to be translated, so as to analyse or make some generalizations before he selects an appropriate translation method. He must understand his own intention for the translation; know the readers and setting of the text as well as the quality of the writing and authority of the text.

Since the translator is the sole performer of the activity of translation, she/he has to be well equipped with the theories of translation and also
command a complete mastery of both the source and target languages. Newmark concludes that it is the business of translation theory to suggest strategies for effective translation. They include reading widely to broaden one’s knowledge of the literature of the source language, studying the source culture and developing good writing skills. Who suggested four passes through the text. The first pass is to plunge into the story and style, the second is to research and ponder on specific problems that arose in the first, the third is to cross-check with the original for errors and omissions and the fourth is to revise for style.

According to House (2009:21), translators are licensed to manipulate the original for the purpose of experimenting with norms of usage and commenting on the original rather than translating it in the usual sense of the word.

The most renowned translation theorists (Delile, (Newmark 1981) (Nida 1964) Nord, Kussmual) are in agreement with the following principles which already are contained in Etienne Dolet’s summary:

- Comprehension and interpretation of the texts.
- Rewording (recording) by choosing appropriate techniques
- Assessment of the result, i.e. evidencing the capacity to confront the translated text with the original text.

Based on the above principles, the following qualities of good translation are listed below:

- Must be transparent
- Must be faithful to the original.
- Must be devoid of word for word translation.
- Must not have ambiguous sentences.
- Must reflect the correct and adequate diction of words that will capture the style and atmosphere of the original
- Must reflect terms that are in common usage.

In spite of these principles and guidelines in the translation process, no two persons translate in the same way due to arbitrary diction in words and syntactic arrangement of words in sentences; and the translator’s level of knowledge.

2.1.2 Approaches to Translation

House (2009: 15-26) explains that Translation must be approached from different perspectives – linguistics, cultural, socio-political, literary, purpose-oriented. She discusses the perspectives under the following headlines:

- Focus on the original text.
- Focus on the process of interpretation.
- Focus on variable interpretation: cultural, ideological, literary.
- Focus on the purpose of translation.

2.1.3 Focus on the Original Text

Particular attention is paid to the original text as an example of how a particular language works, with a view to noting how it contrasts with the language into which it is to be translated.

2.1.4 Focus on the Process of Interpretation

When there is a focus on the process of interpreting a text, attention shifts from the text itself to a process involving a human being, a reader and his or her cognitive and emotive activity. This results in the shift from the
semantics of the text to the pragmatics of text interpretation. In this process, readers bring in their subjective understanding, their personal background, and their contextual knowledge in interpreting the text. The adherents of this approach deny that texts have such independent core meaning as proposed by those focusing on the original text. They propose that the text does not have a life of its own, but can only be brought to life by the process of interpretation.

2.1.5 Focus on Variable Interpretation

An individual translator is not a free individual being but a social being acculturated into a particular community. A translator is licensed to manipulate the original for purpose of experiment with the norms of usage and commenting on the original rather than translating it in the usual sense of the word. From this point of view, it becomes possible to think of an original text being dependent on its translation rather than the other way round and having existence only through its translated version.

2.1.6 Focus on the Purpose of a Translation

Here, the focus is on making the translation ‘relevant’ to the recipients. Norms of the target culture are important because it is in the target cultural environment that the translation will achieve its purpose. As a result of this focus, the role of the original and linguistic make-up are diminished. In this approach, the original is reduced to the status of an ‘offer’ of information; its linguistic forms and meanings lose importance, as well, while the translator who is often referred to as a co-author is given more status and esteem, as she/he is seen as holding the key to fulfilling the all-important purpose of functional relevance.
One of the arguments about translations revolves around the question of whether, and in what degree, translator should reflect the syntax or form of the original language. Gordon (1985) has it that all translators agree on the faithful representation of the message of the original, but all did not agree on the strict adherence to the form of the original.

These diverse opinions present the two types of equivalence, thus:-

**2.1.7 Formal Equivalence and Dynamic Equivalence**

**Formal Equivalence** is the faithful representation of the message of the original both in form and meaning. This would almost present a word for word translation which according to Dolet in Juan (2005) will destroy the meaning of the original and ruin the beauty of the expression. He therefore feels that a translator should avoid the tendency to translate word for word. Despite this argument, formal equivalence is still acceptable as the situation warrants.

Dynamic Equivalence: is a faithful representation of the message of the original with complete disregard for the form of the original. Gordon (1985) states that most contemporary linguists favour the dynamic equivalence approach though they may be disappointed in various attempts at producing one. The reason for preferring to reproduce the thought of the original without minding its form is that all languages have their own peculiar syntax. We reproduce forms, which are abnormal and distracting. This dynamic equivalence has its own peculiar problems. One of them is that the translator who is “freer” from the grammatical forms of the original language is more likely to exceed the bounds of accurate translation in an effort to speak naturally in the translations and is capable of being more
precise than are formal equivalence translation, but he is also more capable of being precisely wrong.

2.2 Types of Literary Translation

Literary works fall under the auspices of literature. According to Nwankwo (2003:8), “Literature as an art is distinguished for its quality of imagination, functionality and creativity”. Language as a medium of communication is used in literature, loaded with expressions involving figurative expressions such as proverb, idiom, anecdote, pun, euphemism, tongue twister, parallelism, simile, metaphor, irony, lito, hyperbole, wellerism, ideophone which are culture specific. Through the use of words, the reader is moved and inspired aesthetically.

The literary genre has three parts; drama, poetry, prose. Literary translation therefore involves drama translation, poetry translation and prose translation. It could be diagrammatically put thus:

\[\text{Literary translation} \rightarrow \text{Drama Translation} \leftarrow \text{Poetry Translation} \rightarrow \text{Prose Translation}\]

2.2.1 Drama Translation

Drama is a form of literary work where men take up characters and act in the imitation of real life situations. Plays are acted to teach a particular lesson (Nwankwo 2003) Drama can also be described as a type of story that exists mainly in action and performed on the stage by different characters.
Drama is a penetration of life through artificial means. It is an imitation of an action (Iwuchukwu, 2009) A translation that involves drama is drama translation. In translating drama, the focus is not only on language. Elements found in a drama are translated in a way that it is stageable in the target language culture. Both the audience and the plot of the plays are also considered in translating a play. Neglecting these features will result in destroying the intention of the playwright.

It is of paramount importance that a dramatic translator, ever before attempting the translation of any play, should know the kind of play he is translating, above all he should be guided by the tone, purpose and ending of the play.

2.1.2 Poetry Translation

Bullon (2008:1260) defines poem as “a piece of writing that expresses emotions, experiences, and ideas, especially in short lines using words that rhyme”. According to Iwuchukwu (2009), “poetry is a piece of writing written in verse, containing images, rhymes and sometimes emotional tones.

With all these peculiar characteristics, it is then clear that the translation of poem is difficult because it is not to achieve the style and meaning as depicted by the original poet. These pose a lot of problems to the poetry translator in trying to recreate what was in the original poem.

2.1.3 Prose Translation

A prose is a non-metric write up. It is normally made up of stories, plot, characterizations and setting (Iwuchukwu 2009). It could be a story that is real or imagined. It is made up of two main parts: fiction and non-fiction. A fiction is a story that is imagined or wholly invented. Works of art that are

Prost non-fiction, on the other hand is not wholly invented. Greater parts of a non-fiction are true life stories. Examples of non-fictional works are *Zambia Shall be Free* by Kaunda, K, *African Child* by Camara Laye, *Who killed Nzeqqgx* by *Qbasanjq, Omenuko* by Pita Nwana

Any translation work that involves prose, be it fiction or non-fiction, is said to be prose translation. In the translation of a prose, the story should not be brushed aside because it is the most important aspect of any piece of prose work. In translating prose, there are certain elements that one has to bear in mind. For example, the setting, the characters (characterisation), the language (all figurative languages), events and their time-sequence should be strictly followed. Any deviation will mar the story.

Concerning characterization, when one embarks on translating a prose, characters should be carefully studied in order to understand their roles. This study will enable the translator to assign due roles to each of the characters.

Another aspect is the setting. A prose work must have an existence in a particular time and space (ie setting). A translator of a prose text should aim at recreating the source language setting in the target language. In other words, the setting should not be altered in the target text. Characters are often influenced by the setting of a story, for example, the period of war as in *Isi Akwu Dara N’ala* by Ubesie (1971:38) actually influenced the chief
character (Ada). Therefore, in translating prose, it is very important that one should bear the setting in mind.

The importance of language in translating any literary work cannot be over emphasized. Language as the carrier of the message should be concise the translator of prose should try as much as possible to find equivalence of all figurative languages found in the source language and replace them in the language of the target text. Needless to say that the translator must be well learned in the source and target languages of the otherwise what she/he will produce will not mirror the original text.

2.3 Empirical Studies

In this section, the researcher reviews some works by scholars. The works include theses, lectures, articles and seminar papers. Majority of the works centered on translation and communication. To most people translation is nothing but the substituting of words with their equivalence.

The Translator

A literary translator, according to Newmark (1981), generally respects good writing by taking into account the language, the structures, the contents, whatever the nature of the text. His work focuses on literary translation (which comprises Prose, Drama and Poetry) and its problems.

According to Nwaozuzu (2008) a translator is someone who engages in translation of texts. According her there are three types of translator:

(1) The pure scholar who is well experienced and has a sense of challenge. She/he is the most competent and reliable of the three. The pure scholar translator must possess (1) imaginative insight (2) style, (3) well groomed (4) trained for his role.
Professional translator is the one who commits relative faults and dresses the original author in his own style (garb).

The Hark translator is person who translates mainly for money. According to George Steiner in Nwadike (2008), a translator is the courier of human spirit.

According to Finlay (1971) in Effiong (2002), there is what is called “mistranslation in advertising”. This means that translation could be bad due to certain elements that are lacking in the translation. Elements such as culture, some proverbial and idiomatic expressions that are culture specific should be taken care of in the target text if they are found in the source text.

Manjeet (2006) encounters some problems in the translation of an Indian language fiction into English. The two languages are quite different; expressions are seen not to have adequate equivalence and these posed a lot of difficulty.

Ezeuko (1997) observes that terms and words, are not just randomly created in a language. The process must comply with the morphological and phonological rules of that language. Any deviation will not be acceptable to the language owners and thus communication will be impaired. He further explains that his findings show that when words are created without abiding by the rules of a language, the translation becomes bad and communication is negatively affected.

Therefore in any translation, one should be guided by the saying by Confucius as quoted in Asobele (1989):

*If language is not correct, then what is said is not what is meant, then what ought to be done remains undone, morals and arts deteriorate; if moral and art deteriorate justice will go astray; if justice goes astray, the people will stand about*
in helpless confusion. Hence, there must be no arbitrariness in what is said. This matters above everything.

Kirkup (1955) as cited in Kolawole and Salau (2008:6) translated Camara Laye’s work: *L’Enfant Noir* from French to English as *The African Child* using dynamic equivalence technique. In his first work written in 1954, the text was translated as ‘The Black Child’. The technique used here is literal technique i.e word for word. The literal transposition of the French title, *The Black Child*, apart from being literal translation is also pejorative in meaning. The adjective ‘black’ has a negative connotation and it is not on the same connotation level as ‘noir’ in French. It also failed to express the dignity of the African Child and the child’s traditional values which Camara Laye portrays in the original text. The adjective of colour ‘black’ used falsified the intention of the author. Camara Laye’s interest is not on colour of the skin but in the central value of the African people.

In 1959, Kirkup changed the title to ‘*African Child’*. With this choice, he represents Camara Laye’s work well, showing his understanding of the author’s intention and realities. In order to satisfy his English language readers, he arranged his words according to English syntax. His use of thought for thought equivalence (dynamic equivalence) enables him to interpret accurately and render the message in English correctly. He purposely avoided linguistic calques by replacing French idiomatic expressions with their specific English equivalent: For instance:

“une carrière ou vous serez perpetuellent treize la dousaine” is translated as “Clerks are a penny”. This expression is simply showing that the job of the Clerks is insignificant or even worthless. Instead of translating the, idiomatic expression word-for-word, he resorts to the use of the direct equivalents.
Kirkup also used the modulation technique in translating “diseurs des choses cashes” as “sooth sayer” in *African Child*. Literally, this expression would be “tellers of hidden things”; “sooth sayer” he used implies a wider meaning and retains the pragmatic and concise nature of the English language. He also translated this expression: “Ces faucuides allarent et venainent avec rapidity, avec un infallibility aussi qui surprenenai net” as “these sickles kept rising and falling with astonishing rapidity and regularity” “Allainent et venainent” have to do with movement from one place to the other. Kirkup translates the sense in the expression and not word, as “the sickles continued going and coming”, as this will misinterpret the message.

Translators in an attempt to solve the problem of omission, adopts explication, technique, which Kirkup (1959) also used in this translation. Explication, is the process of reducing information into the target language which presents itself only implicitly in the source language and which can be derived from the context or situation Vinay and Darbelnet (1959:8).

Kirsha (2006:5) translates *Dominique La Pierres Long* work on the Bhopal tragedy. He says that he never encountered any problem in the translation because he was acquainted with three Indian languages before his graduation and can understand most spoken Indian languages.

Shi (2004:2) records a conversation between his students and a foreign teacher in their translation of Chinese expressions into English. The translation reads:

<table>
<thead>
<tr>
<th>Chinese</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. po</td>
<td>your coat is broken</td>
</tr>
<tr>
<td>2. wobushufu</td>
<td>I am uncomfortable</td>
</tr>
</tbody>
</table>
As a result of ‘word for word’ translation of Chinese ‘po’ the word ‘po’ can collate with anything, be it clothes, utensils or the human body. But in English, different occasions require different hyponyms such as torn, shatter, crack, fracture, rip, shred, burst, broken etc. Word for word translation fails to bring out the right sense. The correct expression in English should be ‘torn coat’ rather than ‘broken coat’.

The second sentence resulted from phrase to phrase translation of Chinese word ‘wobushufu’ which indicates a physical disorder or sickness. But ‘uncomfortable’ in English does not usually mean illness. The right expression should be “I am ill. ‘Chinese sentences are loosely connected with one another and the comma seems omnipotent for stringing sentences together. Unlike Chinese, English uses cohesive words for similar purposes. Subjectless clauses which are legitimate in Chinese grammar so long as they do not cause problem in anaphora is bad grammar in English (Shi 2004:4).

Okeke (2010) quoted. Snell-Hornby (1988:40) and said that the connection between language and culture was formally formulated by Wilhelm Von Humbolt in 1977; for this German Philosopher, language something dynamic. It an activity (energia) rather than static inventory of items at the same time, product of activity (ergon). Language is expression of culture and individuality of the speaker, who perceives the world through language. Since translation cuts across two different cultures, it is pertinent that a translator has to be aware of the two cultures. The translator therefore, has to look for linguistic escape route which, according to Bassnet (2008), Nida and Taber (1964) is known as Dynamic Equivalence (DE) is defined as a natural rendering or the closest natural equivalence, which Nwadike (2008:7) sees as “…a natural rendering that must fit the receptor language and language audience”.
Problems then arise when we have cultural un-translatability which, according to Cartford (1965), are things that are linguistically translatable into the target language but culturally untranslatable to the same target language. Sometimes also, the translator may now translate literally so as to escape the untranslatable of the work, which requires the translator’s mastery of the source and the target language.

According to Bassnet (2008), and of the main goal of language text (LT) is to initiate the reader into the sensibilities of the source language.

Okeke 2010 went further to discuss ‘Translation Practices’. In this section he provides examples of the English language words and expressions translated into Igbo to show the crucial role which culture and language play in translation using literal translation and dynamic equivalence.

The examples are as follows:

1. The old man is as cunning as fox
   \[LT: \text{Agadi nwoke ahx na-aghq aghxghq d\[ ka nk\{ta qh[a}\]
   \[DE: \text{Agad[ nwoke ahx na-aghq aghxghq d[ ka mbe}\]
2. Obi is as wise as a serpent
   \[LT: \text{Obi ma ihe/nwere akq d[ ka agwq]\]
   \[DE: \text{Obi ma ihe/nwere akq d[ ka nwa ebule akq}\]
3. It is as slippery as an eel
   \[LT: \text{Q na-am[ am[ d[ ka elem}\]
   \[DE: \text{Q na-am[ d[ ka qkwrx}\]

He explains that in Igbo cultural setting Mbe (tortoise) ebule akq is regarded as cunning okro slippery (serpent) and qkwrx (Okro) are regarded as cunning (wise) and slippery respectively as against
fox, and eel in English. Since they do not exist in Igbo world view there is the need to figuratively express them in the DE as shown above because literal translation does not bring out the real connective and aesthetic nature in the original text.

Other examples from proverbs are as follows:

4. A stitch in time saves nine.
   LT: A dxkqq n’oge o gbochie iteghete.
   DE: E mee ngwa ngwa, e meghara qdach[

5. Once bitten, twice shy.
   LT: Onye e tiri otu ugboro na-emere ihere
   ugboro abxq
   DE: A]x gbaa nwata q txwa okporo iji i egwu.

6. LT: There is no smoke without fire
   LT: Anagh[ enwe anwrxrghara inwe qkx.
   DE: Awq anagh[ agba qsq ehiehie n’efu/ q bx
   ihe mere ede o jiri bee nw[[

Examples (4 – 6), need a thorough mastery of the world view and the folklore of TL (Igbo) in order to produce DE. But sometimes LT can be applied in translating proverb if one cannot find the DE, even though DE is the best option. This is applied by Achebe (1958) *Things Fall Apart* when he expressed:

7. When the moon is shining, the cripple becomes hungry for a walk.
   LT: Qnwa tiwe ije agxwa nwa ngwxrq.

In order to avoid creating a room where a DE would deprive the story of its natural taste, Achebe as an Igbo person indulges in the direct interpretation of the Igbo proverbs into English. This is in accordance with
Bassnet’s proposal that when producing equivalence fails, then, LT can be applied where possible, provided that the semantic value is not lost.

For effective rendering, therefore, cultural transfer and language usage require a multi-pronged approach. This is concerned with the author’s relationship to his subject matter and author’s relationship with his reader. These ought to be reflected by a good translator to transmit this special cultural quality from one language to another. It is always an uphill task to the translator. The translator’s knowledge/ability in the foreign language (its vocabulary, and the grammar) is not sufficient to make one competent as a translator; the translator should be familiar with his own culture and the culture of the SL before attempting to build bridge between them. Cultures have their own particular way of perceiving and naming the world and it is a translator’s task to consider measures to bring these world closer together. If the reality presented is not familiar to the audience, the translation stumbles and becomes too difficult to read and to comprehend.

Even with all the apparent cultural hurdles, a translator can create equivalence by judicious use of word formation processes (neologism) also some culture specific terms which are untranslatable can be written as they were, following the phonotactics of the TL (deviation). Okeke (2010) encouraged Igbo translators to continue inventing new lexis that are not originally in the language and ensure that they adopt and publicise them in order to gain currency for use by all without bias from any dialect group in Igbo land.

2.3.1 Peculiar Problems of Literary Translation

Literary translation can be said to have the greatest number of peculiar problems. Problems in literary translation largely depend on who is
translating and what he knows (Kolawole and Salau, 2008:1) they list the problems of literary translation to include cultural, linguistic, dialect psychosocial, deceptive cognates, equivalence and style.

Language and culture are closely related and one is indispensible to the other. In a nutshell, language acquires its meaning from the country’s culture. A single language may cross several culture borders. For instance, English and French are Indo-European languages but belong to different cultures. Culture which is a complex collection of experiences, conditions daily life, such as history, social structure, religion, tradition and customs and everyday usage. Such things as culture, environment, status and so on influence one’s writing. The process of transmitting cultural elements through literary translation is a complicated and hazardous task. Unless there is a cultural overlap between the source language and the target language, a translator will find it difficult to carry out such translation.

For a translator to do justice to his work, he must be familiar with the cultural situation in the two languages. He must employ words that designate the closest equivalence and where this fails, problems occur.

Linguistic problems

These Linguistics problems are syntactic, semantic-lexical and phonological

**Syntactic Problems**

Each language has its own syntactic arrangements. The source language does not always agree with the target language. For example, Igbo and English have different structures. In the Igbo language there is nothing like articles such as ‘the’, ‘a,’ ‘that’ before nouns as observed in English. What is observed in the Igbo language is the use of demonstratives, ‘a’,
‘aňx’ which come after nouns. Choice, which differs from one language to the other, explains why languages are not structurally the same. The syntactic disparity poses a lot of problems to the translator.

**Semantic- Lexical Problem**

In this case, the problem is to identify the exact/appropriate words in the target language in order not to give an ambiguous/inappropriate rendering of the words and phrases and their meanings since one is translating across cultural contexts. Semantic- lexical Problem arises when some fixed expressions are involved. The fixed expressions could be names of persons, places and organizations. These create problems to the translator because she/he may not be able to get the exact names in the target language because such words/names may not exist in the target language. For instance, ‘afq’ as a market day in Igbo cannot be translated into English because it does not exist in English. So also the four seasons autumn, winter, summer, spring in western world do not have morphological or semantic equivalence in Igbo since in Igboland, we have only two seasons (udu mmiri) ‘rainy season’ and (qkqch []) ‘dry season’. Therefore, finding lexical and semantic substitute poses a problem to translation.

**Phonological Problem**

This problem has to do with sounds and intentions. The problem is the inability to bring out the real effects of alliterations and assonance and the intended surface and deep structural meanings if they are translated in the target language. Ideas, sounds and colour are not fully conveyed in the target language and this can lead to the omissions of tone, mood, and the beauty of the original text.
Problem of Equivalences

Translation as a replacement of textual material in one language (SL) needs equivalence in textual material in another language (TL) (Catford, 1965:20). The first text is and independent, but the second only exists as a version derived from the first. The derived version stands in for the original, and the two texts are said to be equivalent. Equivalence in translation does not actually mean identical because there can never be a replicate relationship between a source text with the target text.

It is on rare occasions that one can get dynamic equivalence in English and Igbo.

Problem of Styles

To Xiaoshu and Dongming (2003), style is an essential characteristic of every piece of writing; the outcome of the writer’s personality and his emotions. No single paragraph can be put together without revealing to some degree the personality of the author. Some theorists are of the view that translation should reflect the style of the original while others say that translation should possess the style of the translator (Xiaoshua and Dongming 2003).

Among the translators, there are many who consider the original literary style untranslatable but those who deem it possible to produce the style of the original work have valid argument: Mao Dun argues as pointed out by Xiaoshu and Dongming (2003:2) that literary works are kinds of art created in language and as such what we demand of them is not merely the recording of concepts and incidence; they should also contain artistic images that are attractive to the readers. In this view, literary translation depicts the
reproduction of the original artistic imagery in another language so that the reader of the translation may be inspired, moved and aesthetically entertained in the same way as the native reader is by the original. Such a translation, according to him, is not a technical change in language but requires that the translator duplicates the author’s process of artistic creation, grasps the spirit of the original, finds the most appropriate expressions of his own thought, fully and correctly reflects the content and form of the original in a literary language comparable to the original style.

Xiaoshu and Dongming (2003:2) state that the translation of the original style is a hard task to accomplish. According to them, this difficulty does not affect interlingual communication. Semantic similarities between languages in syntactic structures are at the core level from the basis of the relative feasibility of interlingual communication. They also suggest that the one who wants to reproduce the original style satisfactorily should first of all have a macroscopic point of view, a microscopic point of view, and the linguistic point of view.

In the process of translating, all paragraphs, sentences and words should be attentively studied so that the best expressions may be chosen to satisfy the needs of reproducing the thought, feelings and the style of the original. From this point of view, style is formed by the proper co-ordination of paragraphs sentences and words in the second language (target language). Therefore, even if some individual sentences or words were not satisfactorily rendered, they would not affect the style of the work as a whole.

**Dialectal Problem**

According to Bloomfield (1973:54), “Every village has its own local dialect which usually differs slightly from the dialect of its neighbour”. The
problem observed between dialect and its standard creates a lot of difficulty for the translator. Hence Ajunwa (1991:60) illustrates the following;

Examples

<table>
<thead>
<tr>
<th>Standard Igbo</th>
<th>Local dialect (Ukpo dialect)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Q na-e re nwa</td>
<td>Q na-e re nwa</td>
</tr>
<tr>
<td>She sells baby</td>
<td>She is a nanny</td>
</tr>
</tbody>
</table>

The word ‘na-ere’ has different shades of meanings as shown above and as such requires the ingenuity of the translator to overcome such problems.

2.4 Importance of Literary Translation

House (2009) enumerates the importance of translation as follows:

- Through translation, products or service is adapted for use in a different language and the product is made to appear as if it originated in the country where it will be sold or used.
- Through translation, written materials are converted from one language into another.
- Translation provides access to ideas and experiences that although represented as a second hand, would otherwise be closed off in an unknown language.
- It overcomes the limitations that a particular language imposes on their speakers.
  In this sense, translation can be seen as a service. It serves human needs.
- Translation can be compared to building bridges, extending horizons.

These points to the positive, enabling function of translation.
According to a source, translation is not only a linguistic art, it is also a cultural one, an act of communication across cultures. It is through translation that different cultures come into common contact. For instance, through the writings of *Omen xkq*, House Boy, African Child and Things Fall Apart, some cultural elements of the Igbo people were exposed to the world at large because they all have Igbo background. Countries of the world can make use of certain cultures found in these books thereby enriching their own culture.

There is also a cross fertilization of languages through translation in the sense that the enrichment of semantic and syntactic structures are made possible. Many languages of the world have acquired a lot of vocabularies through borrowing due to translation. Great thinkers’ and inventors’ views and findings are circulated through translation. Example, the works of Jesus Christ, Plato, Aristotle and some scientists and technologists have been translated into different languages of the world.

In politics, translation performs a lot of functions. Some formal political languages can be reduced to simply jingles, dialects or pidgin for the better understanding of common people.

Translation aids in the teaching of foreign and abstract concepts. Through translation condensed language are broken to understandable level.

Translation as a discipline, according to Nwadike (2008), equips students with techniques for translation. Teachers and students are encouraged to develop a metalanguage of any language. This will move them to go for research or task their brain to find equivalence of words in more languages. The word ‘okporo- xzq awara awara’ was got from
people who work at motor park; so also is Nwadike (2008) ‘qr[am
mm[nwx’ as name for ‘AIDS’

Finally, translation is a source of income to the translator who engages in translating texts for payment.
CHAPTER THREE
TRANSLATION PRINCIPLES AND DEFINITION OF CONCEPTS

Principle can be defined as a laid down rule or theory that ought to be applied in carrying out an activity. Therefore translation principles are the theories applied in translation. Vinay and Darbelnet (1959:4) suggest seven translation techniques. These are grouped into two: direct and indirect (oblique) translation techniques

(i) Direct translation techniques includes loan, calque and literal translation (ii) Indirect or oblique translation techniques includes transposition, modulation, equivalence and adaptation.

In translating a text, according to Mbah (2007) and Nwadike (2008) the translator may be first faced with the problems of translating certain parts of the texts irrespective of his aims of translation. The translator may choose to adopt and adapt the original text to the target language using the following methods/principles. Loaning, derivation, blending, explication, equivalence, retention neologism.

3.1. Loaning

Here the translator may translate the lexical items of a text to target language without changing the forms or meaning. These words are left unchanged because such words are not obtainable in the target language. Mbah cited the following example: ambulance, computer, pole, Europe, bomb. Their original forms, spellings, pronunciation and meanings are not altered. They are left untampered with for the sake of convenience. Qjako (2010). loaning is the same thing as borrowing from one language to the other.

3.2 Blending
According to Mbah (2007), by this principle the translator merges some forms of the source and of the target language.

<table>
<thead>
<tr>
<th>Igbo</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teknxzx</td>
<td>Technology</td>
</tr>
<tr>
<td>Ite pot</td>
<td>Iron pot</td>
</tr>
<tr>
<td>Nothing mega</td>
<td>Nothing is happening</td>
</tr>
</tbody>
</table>

The translator can provide the genus or the lexical field of the target language and specify its meaning in the source language and vice versa. Typical examples are found in Chinua Achebe’s works.

<table>
<thead>
<tr>
<th>Igbo</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Moto igwe</td>
<td>Aeroplane</td>
</tr>
<tr>
<td>Udara tree</td>
<td>Apple tree</td>
</tr>
<tr>
<td>Qra soup</td>
<td>A kind of vegetable</td>
</tr>
<tr>
<td>Eneke the bird</td>
<td>A kind of bird</td>
</tr>
<tr>
<td>Eke market</td>
<td>Eke market day</td>
</tr>
<tr>
<td>Qkaz[ soup</td>
<td>Qkaz [ vegetable soup.</td>
</tr>
<tr>
<td>Qzq man</td>
<td>Qzq titled man.</td>
</tr>
</tbody>
</table>

### 3.3 Explication

### 3.4 Equivalence

Equivalence, according to Ezeuko (1997:36), is a depicting relationship of equal value. It mainly applies to idiomatic expressions and proverbs. It operates particularly in translation of figures of speech because sometimes getting the exact forms in the target language may be difficult. The explanation may change the style and images being evoked by the figure of speech. The translator may therefore provide a different figure of speech which may evoke the same image and provide an equivalent interpretation in the target language. Nwadike (2008) calls it substitution: it can be referred as exoticism.

<table>
<thead>
<tr>
<th>Igbo</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Igwe na-ekwu okwu</td>
<td>Radio</td>
</tr>
<tr>
<td>Egbe igwe</td>
<td>Thunder</td>
</tr>
<tr>
<td>Xgbq mmiri</td>
<td>Ship/canoe</td>
</tr>
<tr>
<td>Xgbq odee</td>
<td>Chalkboard</td>
</tr>
<tr>
<td>Xgbq elu</td>
<td>Aeroplane</td>
</tr>
<tr>
<td>Mkp[s] odee</td>
<td>Bic, biro, pen.</td>
</tr>
<tr>
<td>Ngwuru xlq</td>
<td>Inner room</td>
</tr>
<tr>
<td>Qgwx [ba</td>
<td>Malaria drug</td>
</tr>
<tr>
<td>Qgba tum tum</td>
<td>Motorcycle</td>
</tr>
<tr>
<td>nche anwx</td>
<td>Umbrella</td>
</tr>
</tbody>
</table>

1. Onye kwe chi ya ekwe
   - Man is the architect of his future.

2. Awq anagh[ agba qsq
   - There is no smoke without fire.
The examples above show no pattern equivalence but the message is well disseminated.

### 3.5 Literal translation

This technique is also known as word for word translation.

Examples of literal translation

<table>
<thead>
<tr>
<th>Igbo</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>M na-eje/aga [rahx xra]</td>
<td>I am going to sleep</td>
</tr>
<tr>
<td>x1q ahx</td>
<td>That house</td>
</tr>
<tr>
<td>oka ikpe qhx</td>
<td>The judge</td>
</tr>
<tr>
<td>X1qah[a</td>
<td>Market stall.</td>
</tr>
</tbody>
</table>

### 3.6 Oblique translation Techniques

Oblique translation Techniques depicts indirect expressions. The meaning needs to be retrieved through grammatical analysis.

### 3.7 Transposition
Transposition as one of the techniques of oblique or indirect translation techniques is whereby two or more items in sentences change positions without changing the sense of the message i.e. the semantic aspect of the sentence remains intact, but there could be a change in grammatical category. In this case, a particular part of speech, for example, in the source language is replaced by another in the target language without altering the meaning of the source language message. For instance Obialor (2010) cited example below.

<table>
<thead>
<tr>
<th>Igbo</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ha bx nd\ mmanya na-\ egbu</td>
<td>They are tipsy people.</td>
</tr>
<tr>
<td>Pronoun</td>
<td>Pronoun</td>
</tr>
<tr>
<td>Verb</td>
<td>V</td>
</tr>
<tr>
<td>Demonstrative</td>
<td>Adj</td>
</tr>
<tr>
<td>N</td>
<td>N</td>
</tr>
<tr>
<td>Participle</td>
<td>Aux</td>
</tr>
</tbody>
</table>

In Igbo, auxiliary verb assumes the last position in the sentence, while in English Noun assumes last position in the sentence.

### 3.8 Calque

According to Obialor calque is the act of borrowing expressions from one language into another. It is to copy or to imitate another word and expressing it literally. It is a translation principle involving the formation of compounds or phrases by directly translating from one language into another. Okeke (1995) as quoted in Ezeuko (1997) takes it as a form of loaning as cited below.
### Table:

<table>
<thead>
<tr>
<th>Igbo</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ekeresimesi qma</td>
<td>Happy Christmas</td>
</tr>
<tr>
<td>Eprel fuulu</td>
<td>April fool</td>
</tr>
<tr>
<td>Abam qma</td>
<td>Good night</td>
</tr>
<tr>
<td>Mgbede qma</td>
<td>Good evening</td>
</tr>
</tbody>
</table>

### 3.9 Modulation

Vinay and Darbelent (1959) define it as a variation in point of view. To the researcher, it involves movement of the meaning from its highly condensed meaning to a more plain meaning or vice versa. It has to do with more of figurative expressions.

They list a wide range of modulation as follows:

- explicative modulation
- symbolic modulation
- part to whole modulation
- negation of contrary

#### i. Explicative Modulation

In explicative modulation, the expression is always self explanatory. To the scholars, when this technique is applied, the message or sentence to be translated comes clearer and comprehensible. Eg. “Ndx g[ agaghi aba uru” means “Your life will not worth a beetle”.

#### ii. Symbolic Modulation

This involves changing the referent to replace that of the source language. This is a change from denotative meaning to connotative meaning. An example presented below by Kolawole and Salau (2008) is:
The example above is from the critical analysis of English translation of Camara Laye’s *L’Enfant Noir* by Kirkup the analysis is done by Kolawale and Salau 2008) Kirkup did apply symbolic modulation translation in order to arrive at the real meaning of *L’Enfant Noir* or what is connotes

In English literature (folktale) “fox” is used but in Igbo literature the symbol “mỌbeỌ” is preferred to depict smartness/cunning.

### iii. Part for whole Modulation (Synecdoche)

It is also called synecdoche. It is a figure of speech that uses a part to refer to a whole.

<table>
<thead>
<tr>
<th>Igbo</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mmadụ niile na-ele manya</td>
<td>All eyes were on me.</td>
</tr>
</tbody>
</table>

Here, “eyes” in English which is part of human body were used to represent human beings.

### iv. Negation of Contrary (Antithesis)

In this type of modulation translation, a positive expression can be translated into the negative or the negative into the positive without changes in the meaning.

<table>
<thead>
<tr>
<th>Igbo</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>A chqghị xmx nwoke</td>
<td>Women only</td>
</tr>
<tr>
<td>Maka ndị inyom</td>
<td>Not for husbands</td>
</tr>
<tr>
<td>A chqghị ndị uka</td>
<td>Non-Christian only</td>
</tr>
</tbody>
</table>
3.10 Diluted Units

Diluted units as one of the translation principles, according to Vinay and Darbelnet (1958:7), are group of words which are used to translate one word in the target language or from target to source language.

<table>
<thead>
<tr>
<th>Igbo</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>ma q bxx</td>
<td>If</td>
</tr>
<tr>
<td>olee oge</td>
<td>when</td>
</tr>
<tr>
<td>na ntxmad[</td>
<td>suddenly</td>
</tr>
<tr>
<td>na mgbagwoju anya</td>
<td>surprisingly</td>
</tr>
<tr>
<td>ma q bx</td>
<td>or</td>
</tr>
<tr>
<td>n’otu ntabi anya</td>
<td>suddenly</td>
</tr>
</tbody>
</table>

3.11 Adaptation

Cultural divergence between languages calls for adaptations as a translation technique. In adaptation, words do not correspond strictly from sound to sound. There may be subtraction or an addition of sound to the word. It is the absence of cultural and language equivalence in the target language that calls for adaptation of a particular cultural situation in order to suit the target language. Mbah (2007) Nwadike (2005) call it deviation. Mbah (2007) further says, for rhyme one can phoneticise through derivation. By this principle/method, the borrowed words are transformed to accord with the phonological pattern in the target language.

<table>
<thead>
<tr>
<th>Igbo</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Redio</td>
<td>Radio</td>
</tr>
<tr>
<td>Eletriiki</td>
<td>Electric</td>
</tr>
<tr>
<td>Injini</td>
<td>Engine</td>
</tr>
</tbody>
</table>
In the examples above, the words are phoneticised to accord with the phonological pattern of the target language (Igbo).

### 3.12 Neologism

According to Mbah (2007), in this principle, the translator may form new terms that are not previously available in the target language in order to explain some new terms.

<table>
<thead>
<tr>
<th>Igbo</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ogbunigwe</td>
<td>Bomb</td>
</tr>
<tr>
<td>Qtanishi</td>
<td>Austerity measure</td>
</tr>
<tr>
<td>Mmnwx</td>
<td>AIDS- Acquire Immune Deficient Syndrome</td>
</tr>
</tbody>
</table>

### 3.13 Lexical Coinage

To Nwadike (2008), here the translator uses agreed technical terminology (e.g. Igbo metalanguage) provided in the target language. For example, In coining agentive nouns from English to Igbo the agreed structure is VCV (vowel consonant vowel + Noun)

<table>
<thead>
<tr>
<th>Igbo</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oje ozi</td>
<td>Agent</td>
</tr>
<tr>
<td>Qgx egwu</td>
<td>Soloist</td>
</tr>
</tbody>
</table>
Another formula is syllabic nasal + consonants + vowel + N as below

<table>
<thead>
<tr>
<th>Igbo</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Qzx ah[a</td>
<td>Trader</td>
</tr>
<tr>
<td>Qkwq xgbq ala</td>
<td>Driver</td>
</tr>
<tr>
<td>Qgbanta</td>
<td>Hunter</td>
</tr>
<tr>
<td>Ogbu qja</td>
<td>Flutist</td>
</tr>
</tbody>
</table>

The researcher makes use of the above principles in the course of the translation of the text *Chike and the River* following examples:

The researcher says that one outstanding rule with Igbo is that the orthography and sound of the language must be used in writing the borrowed words. Therefore, in writing Igbonised words (words from English that are pronounced and spelt in Igbo), loaned words should follow the Igbo syllable structure; as seen in the following examples:

<table>
<thead>
<tr>
<th>Igbo</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tqqch[</td>
<td>Torch</td>
</tr>
<tr>
<td>Taya</td>
<td>Tyre</td>
</tr>
<tr>
<td>Fqnlqji</td>
<td>Phonology</td>
</tr>
</tbody>
</table>
CHAPTER FOUR

4.0 ANALYSIS OF THE PROBLEMS AND PRINCIPLES APPLIED ON THE TRANSLATED TEXT/PRESENTATION OF TRANSLATED TEXT

4.1 Introduction

The researcher at this point presents the translated text and based on principles applied in analysing the translated text, exposes the challenges encountered in the course of the translation of the text, and the principles employed in tackling such challenges. It is obvious that there must be problems encountered in translating any work of art. The translation of *Chike and the River* (prose text) from the English language to the Igbo language is not an exception. The purpose of the analysis is to enable the readers have an insight into how the research was carried out such that prospective researchers can benefit from the work. In the analysis all the technical procedures applied in the course of the translation are highlighted.

4.1.1 Methodology

4.1.2 Problems Encountered in the Course of the Translation of the Text

Problems abound as the researcher translated *Chike and the River*. Major parts of the problems are discussed below.

a.) problem of style
b.) problem of equivalence
c.) cultural problem
d.) syntactic and semantic problems
e.) problem of words of varied meanings
4.1.3 Problem of Style

To the researcher, style has to do with the way an author manipulates diction. The use of style differs from one author to the other as well as within languages. It is too hard to pin down the style used in the SL in TL due to disparity in expressions from playwrights which are highly subjective. In *Chike and the River*, the author included poems despite the fact that it is a literary prose as found on pages 22 and 45. To translate these poems poses problem to the researcher, because poetry and prose do not have the same style of presentation.

4.1.4 Problem of Equivalence

As equivalence is getting exact word in two languages in the course of translation, it is very difficult to get such in the languages involved. It is most difficult when it involves figurative languages, idiomatic expressions and proverbs, or incantation as found on page 33 where the word ‘Abracadabra is found which is an incantation. Other examples are proverbs as on page 11: *All work and no play makes Jack a dull boy*, page 21: It is bad that a man who has swum in the great River Niger should be drowned in its tributary. All these pose problem to the researcher during the translation.

4.1.5 Cultural problem

Since the two texts are from different cultural background, there must be problems in the course of the translation. Each culture has a way of expressing things in its environment, these expressions may not be obtainable in another environment or may be abomination or a taboo in
another. As clothing is part of culture, it is difficult to translate clothes found for instance on page 32: ‘singlet’, page 42 ‘kinaki’.

4.1.6 Syntactic and Semantic Problems

These two problems have to do with difficulty encountered in arrangement of words so that the words will have meaning. There are areas in English and Igbo that do not share the same syntactic structure and therefore they affect intended meanings. In English, gender is highly distinct unlike in Igbo. It is only in discourse situations that one can easily identify gender in Igbo. Igbo uses ‘O’ or ‘Q’ for both male and female. This could pose a problem to the translator and to the reader. On page 31, the encounter between Chike and SMOG, the syntactic English structure is thus:

‘Who is crying? said S.M.O.G.

For this to make more sense in Igbo it will be rearranged thus: S.M.O.G asis, ‘onye na-ebe akwa’? And some other such expressions in the text. There are also problem of qualifier in the TL. The SL qualifiers do precede nominal but it is the other way round in Igbo. For example on pages, 15 ‘egusi soup’ but in Igbo it is ‘ofe egwusi’, also on page 15 ‘sweet biscuits’ but in Igbo it is ‘ach[cha xtq’. Also Igbo uses duplication of words as qualifiers. Example on page 37: ‘brown’ is translated as ‘Ukpa u kpa’. All these pose problems to the translator.

4.1.7 Problem of Words of Varied Meanings

In the course of this study the researcher discovered that are there words in Igbo that have varied meanings. example:

TT p.2 akwa = crying p.6 of Source Text
TT p.2 akwa = cloth p. 6 of Source Text
TT p.8 akwa = bed p.12 of Source Text
TT p.12 akwammmiri = bridge = 20 of Source Text
TT p.23 egwu = dance p. 25 of Source Text
TT p.29 egwu = afraid p. 40 of Source Text
TT p.11 xka = sour p. 15 of Source Text
TT p.41 xka = Sunday p. 42 of Source Text

4.2 Principles Adopted during the Translation

Loaning, literal, equivalence, modulation, neologism, lexical coinage, explication translation and tone are some the principle adopted during the translation of the prose text.

Due to inadequacy of lexical equivalents in the target language the above listed principles were employed in the translation in order to bring the message down to the reader. The pages where they are employed during the translation are shown. They will be discussed one after the other.

Loaning/Retention: In this method, as the name implies the words in the source language are loaned to the target language. The words are left as they are so that morphological, semantic and phonological effects are not distorted. Few examples from this research are as follows:

Examples

<table>
<thead>
<tr>
<th>Target Text Igbo</th>
<th>Source Text - English</th>
<th>Page TT</th>
<th>Page of SL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Slow-and-steady</td>
<td>Slow-and-steady</td>
<td>46</td>
<td>6</td>
</tr>
<tr>
<td>England</td>
<td>England</td>
<td>13</td>
<td>17</td>
</tr>
<tr>
<td>Mango</td>
<td>Mango</td>
<td>29</td>
<td>31</td>
</tr>
<tr>
<td>Abracadabra</td>
<td>Abracadabra</td>
<td>31</td>
<td>33</td>
</tr>
<tr>
<td>N.B.C</td>
<td>N.B.C</td>
<td>47</td>
<td>46</td>
</tr>
<tr>
<td>Location</td>
<td>Location</td>
<td>Page of TT</td>
<td>Page of TL</td>
</tr>
<tr>
<td>----------</td>
<td>----------</td>
<td>-----------</td>
<td>-----------</td>
</tr>
<tr>
<td>PC 73 79</td>
<td>PC 73 79</td>
<td>58</td>
<td>46</td>
</tr>
<tr>
<td>Tinubu Square</td>
<td>Tinubu Square</td>
<td>47</td>
<td>48</td>
</tr>
<tr>
<td>Marina</td>
<td>Marina</td>
<td>47</td>
<td>“</td>
</tr>
<tr>
<td>Tafawa Balewa Square</td>
<td>Tafawa Balewa Square</td>
<td>47</td>
<td>“</td>
</tr>
<tr>
<td>Bar beach</td>
<td>Bar beach</td>
<td>47</td>
<td>“</td>
</tr>
<tr>
<td>Yaba</td>
<td>Yaba</td>
<td>47</td>
<td>“</td>
</tr>
<tr>
<td>Apapa</td>
<td>Apapa</td>
<td>47</td>
<td>“</td>
</tr>
<tr>
<td>State house</td>
<td>State house</td>
<td>47</td>
<td>“</td>
</tr>
<tr>
<td>New market road</td>
<td>New market road</td>
<td>47</td>
<td>49</td>
</tr>
<tr>
<td>S.M.O.G NO. I</td>
<td>S.M.O.G NO. I</td>
<td>51</td>
<td>51</td>
</tr>
<tr>
<td>Ignatius</td>
<td>Ignatius</td>
<td>58</td>
<td>58</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Igbo</th>
<th>Page of TT</th>
<th>Hausa SL</th>
<th>Page of ST</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sxya</td>
<td>17</td>
<td>Sxya</td>
<td>28</td>
</tr>
<tr>
<td>Wahala</td>
<td>53</td>
<td>Wahala</td>
<td>53</td>
</tr>
</tbody>
</table>

A close study of the above analysis shows that there was no change in form in both SL and TL.

### 4.2.1 Literal

Literal translation was also a principle applied in the translated text.

Below are few examples of words or sentences translated literally.

**Example**

<table>
<thead>
<tr>
<th>Target text (Igbo)</th>
<th>Page of TT</th>
<th>Source text English</th>
<th>Page of source text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chike n’ime Onicha</td>
<td>4</td>
<td>Chike in Onitsha</td>
<td>5</td>
</tr>
<tr>
<td>Nd[ zara Abraham</td>
<td>16</td>
<td>Those who answered Abraham</td>
<td>19</td>
</tr>
<tr>
<td>Qgwx xbxrx</td>
<td>20</td>
<td>Brain pills</td>
<td>22</td>
</tr>
<tr>
<td>Chike laghachiri nke Chandus</td>
<td>33</td>
<td>Chike returns to Chandus</td>
<td>35</td>
</tr>
</tbody>
</table>
All these were literally translated and the message is clear

### 4. 2.3 Principle of Equivalence

Here, the researcher tried as much as possible to find suitable words or expressions to match with the SL. Few of the lifted expressions and their translation are shown below.

<table>
<thead>
<tr>
<th><strong>Target text (Igbo)</strong></th>
<th><strong>Page of (TT)</strong></th>
<th><strong>Source Text (English)</strong></th>
<th><strong>Page ST</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Kedu ka any[ ga-ebi n’Osimiri Na[ja jiri asqmmiri na-asa ahx?</td>
<td>28</td>
<td>Why should we live in the River Niger and then wash our hands with spittle?</td>
<td>26</td>
</tr>
<tr>
<td>Oke na-ata mmadx na-afx ya qnx</td>
<td>13</td>
<td>Wolves in sheep clothing</td>
<td>17</td>
</tr>
<tr>
<td>Ka e letachaa mere m gàgbq̣ jiri txq enwe n’isi</td>
<td>17</td>
<td>The over curious monkey who got a bullet in the brain.</td>
<td>19</td>
</tr>
</tbody>
</table>
The above expressions were more of proverbs and idioms, the researcher tried as much as possible to get the equivalence.

### 4.2.4 Modulation

The researcher also applied modulation, in which the message is interpreted in another way but does not affect the meaning.

Example

<table>
<thead>
<tr>
<th>Target text (Igbo)</th>
<th>Page</th>
<th>Source text (English)</th>
<th>Page ST</th>
</tr>
</thead>
<tbody>
<tr>
<td>Osimmiri emighi emi</td>
<td>17</td>
<td>...river was shallow</td>
<td>20</td>
</tr>
</tbody>
</table>
The example above was modulated in TT in that the expression is in negative unlike the expression in TL that is in positive, but they conveyed the same message.

### 4.2.5 Part to Whole Modulation (Synecdoche)

E.g. All eyes were turned on the small boy. Page 58 of ST

The eyes are now used to represent a human being.

Anyá niile ana-ele nwata nwoke a Page 58

### 4.2.6 Neologism

In this principle the researcher tried to find appropriate the expressions that convey the message in the TL.

<table>
<thead>
<tr>
<th>Target text (Igbo)</th>
<th>Page of TT</th>
<th>Source text (English)</th>
<th>Page ST</th>
</tr>
</thead>
<tbody>
<tr>
<td>Akpxrxka</td>
<td>2</td>
<td>Slow and steady</td>
<td>6</td>
</tr>
<tr>
<td>Mpx</td>
<td>13</td>
<td>Crime</td>
<td>17</td>
</tr>
<tr>
<td>nd[ na-ana n’ike</td>
<td>13</td>
<td>Robbers</td>
<td>17</td>
</tr>
<tr>
<td>Xzq awara awara</td>
<td>21</td>
<td>Tarred road</td>
<td>23</td>
</tr>
<tr>
<td>Nwata nwoke d[ gara gara</td>
<td>12</td>
<td>Agile boy</td>
<td>16</td>
</tr>
</tbody>
</table>

The forms above were formed due to new existing experiences.

### 4.2.7 Lexical Coinage/Adaptation/Deviation/Derivation
These principles are used by the researcher; examples are shows in table below.

<table>
<thead>
<tr>
<th>Target text (Igbo)</th>
<th>Page of TT</th>
<th>Source text (English)</th>
<th>Page ST</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kapinta</td>
<td>2</td>
<td>Carpenter</td>
<td>6</td>
</tr>
<tr>
<td>Sh[l]</td>
<td>5</td>
<td>Shilling</td>
<td>9</td>
</tr>
<tr>
<td>Na[jir[a</td>
<td>5</td>
<td>Nigeria</td>
<td>9</td>
</tr>
<tr>
<td>Peni, pens[</td>
<td>5</td>
<td>Penny, pence</td>
<td>9</td>
</tr>
<tr>
<td>Legqs</td>
<td>6</td>
<td>Lagos</td>
<td>10</td>
</tr>
<tr>
<td>B[ya</td>
<td>7</td>
<td>Beer</td>
<td>11</td>
</tr>
<tr>
<td>Panwx</td>
<td>13</td>
<td>Pound</td>
<td>16</td>
</tr>
<tr>
<td>Hedimasta</td>
<td>13</td>
<td>Headmaster</td>
<td>18</td>
</tr>
<tr>
<td>Fiiti, Na[ja</td>
<td>18</td>
<td>Feet, Niger</td>
<td>20</td>
</tr>
<tr>
<td>Maneja</td>
<td>59</td>
<td>Manager</td>
<td>59</td>
</tr>
</tbody>
</table>

Here English words are written in Igbo as they are pronounced. This is why any of the principles above suits, because the words were lexically coined, adapted, deviated and derived from the source language.

**4.2.8 Explication**

For a clearer understanding of the translated words and expressions, the researcher employed explication. This principle is more of descriptive in nature. Examples of such words are:

<table>
<thead>
<tr>
<th>Target text (Igbo)</th>
<th>Page of (TT)</th>
<th>Source text (English)</th>
<th>Page of (ST)</th>
</tr>
</thead>
</table>
The translated expressions above are clearly self explanatory.

4.2.9 Transposition

In this principle there is a re-arrangement of expressions in the TL. Some instances of such expressions are shown below.

<table>
<thead>
<tr>
<th>Target text (Igbo)</th>
<th>Page</th>
<th>Source text (English)</th>
<th>Page ST</th>
</tr>
</thead>
<tbody>
<tr>
<td>SMOG kwuru, ‘Egbula m oge’</td>
<td>28</td>
<td>‘Don’t waste my time’, said SMOG</td>
<td>30</td>
</tr>
<tr>
<td>SMOG juru, ‘Onye na-ebe a\kwa\g?</td>
<td>28</td>
<td>Who is crying?, asked SMOG</td>
<td>31</td>
</tr>
<tr>
<td>Chike kwuru qzzq, ‘Q gwxla ihe m ji’</td>
<td>30</td>
<td>‘That is all I have’, Chike said again</td>
<td>32</td>
</tr>
<tr>
<td>Qbawanye ego</td>
<td>30</td>
<td>Money doubler</td>
<td>32</td>
</tr>
</tbody>
</table>

In the examples above, in Igbo version the subject precedes verb phrases unlike in English where the subjects are in object positions. In the
agentive noun precedes the noun (ego) while in English the agentive noun comes last.

Also the conversations on pages 39, 40 and 53 between the money doubler, Chike and SMOG, the security men and the thieves were all translated using transposition principles.

4.2.10 Principle of tone

It is the researcher that who decided to include this principle due to the role tone played in the translation exercise. Tone marking was used to distinguish words that have varied meanings. They are found in the ST and TT pages as follows:

<table>
<thead>
<tr>
<th>TL (Igbo)</th>
<th>Page of TT</th>
<th>ST</th>
<th>Page of ST</th>
</tr>
</thead>
<tbody>
<tr>
<td>aకw Kirk</td>
<td>2</td>
<td>crying</td>
<td>6</td>
</tr>
<tr>
<td>aకw Kirk</td>
<td>2</td>
<td>cloth</td>
<td>6</td>
</tr>
<tr>
<td>aకw Kirk</td>
<td>9</td>
<td>bed</td>
<td>12</td>
</tr>
<tr>
<td>aకw Kirk</td>
<td>28</td>
<td>egg</td>
<td>30</td>
</tr>
<tr>
<td>aకw Kirk</td>
<td>17</td>
<td>bridge</td>
<td>20</td>
</tr>
<tr>
<td>eకgw Kirk</td>
<td>16,17</td>
<td>scared/fear</td>
<td>20</td>
</tr>
<tr>
<td>Mерж gw Kirk</td>
<td>23</td>
<td>dance</td>
<td>25</td>
</tr>
<tr>
<td>xకka Kirk</td>
<td>11</td>
<td>sour</td>
<td>15</td>
</tr>
<tr>
<td>xకka Kirk</td>
<td>41</td>
<td>sunday</td>
<td>42</td>
</tr>
</tbody>
</table>
CHAPTER FIVE

SUMMARY AND CONCLUSION

This research is a literary translation of the prose text Chike and the River with particular emphasis on problems and principles. The source text is English with an Igbo background while the target text is Igbo.

In the course of the translation, the researcher discovered that in an attempt to translate the intentions in ST to TT, problems abound; it is an uphill task to tackle the problem, ‘q bxgh[ egwu a ch[ xtaba n’aka agba’. The problems were of syntax, semantics, style, equivalence etc. These problems were the reason Okolie (2000:215) observes thus: “Translation of authors from one language to another is like an old garment turned into new fashion in which though the stuff be the same, yet the dye and the trimming are altered, and in making here, something added, there some thing cut way”. This is to say that some things were changed in both ST and TT due to certain problems.

The researcher really had a problem in the translation of the text. Notwithstanding that it is a prose text, two other literary genres were embedded in it. These were discovered on pages 22, 45, 47 where poems were translated into the Igbo language. The translation of poem is too difficult because of the condensed nature of language used in it, the researcher least expected this problem. It is also found out that there was drama in the dialogue that took place between the mechanic, Chike and SMOG. The encounter between the security man and the thieves on page 55, then the action between Chike, the security man, the police and the public on page 57-60 were dramatic in nature. It was not easy to find dramatic expressions in the TL.
Notwithstanding, the researcher was able to surmount the problems by applying the principles as postulated by Nida (1964:14) and other views from prominent linguists. All were used by the researcher in order to preserve Igbo culture in the use of language and language is also part of the culture. It is a way of preserving Igbo so that it will not go extinct. This is in line with Nwadike’s (2008:46) view that, “Any ethnic group that neglects its language is as good as dead. Any ethnic group that has no language has no culture it can call its own. Any ethnic group that has lost its language and culture has become the slave of others. Any ethnic group that is shy of its culture is not worthy to live”. This excerpt underscores the importance of this research.

This work will ginger literary artists to go for translation work because it enhances human knowledge for societal benefits and growth.

5.1 Recommendation

For a good continuation of research of this nature, the researcher at this point recommends that intending translators can translate Igbo folktales, songs and poetry from Igbo to English or other foreign languages. This will in no small measure bring the world that seems remote closer for proper growth and cohesion in the cultures of the world.
CHAPTER SIX
MY TRANSLATION OF CHIKE AND THE RIVER
CHIKE NA OSIMIRI
REFERENCES


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Pollard (1911) Quoted in Nwadike Lecture Note on General Translation UNN.


George Steiner Quoted in Nwadike (2008) Lecture Note on General Translation University of Nigeria, Nsukka


NDINAYA

Isi Nke Mbx: Chike Ahapx Obodo Ya
1
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ISI NKE MBX
CHIKE AHAPX OBODO YA


Chike agbaala afq iri na otu mana o nwetubeghi mgbe q hapxrq obodo ya. Otu xbgch[, nne ya gwara ya na q qa-ag[ Qn[cha ka ya na nwa nne nne ya nwoke bx odeee akwxkwq otu ah[a biri. Obi Chike jupxtara n’a]xr[ na mbx. Ike agwxla ya ibi n’ime obodo wee chqq [mata ka obodo mepe re emepe d[. Q nxqla qtxtx akxkq d[ [tx n’anya gbasara Qn[cha. Odibo nwa nne ya nwoke, Michael, agwaala ya maka mmiri pqmpx d[ n’ogbe ebe ha bi. Chike kwuru na nke a agagh[ ekwe omume mana Michael dere aka n’ire welie ya elu ]xq iyi. Nke a riri Chike qnx n’oke qnxkwq. Ya bx nqq na q gagh[z[ na-ekuli n’xzx xttx d[ chu mmiri n’iyi obodo ha. Nsogbu e nwere n’iyi obodo ha bx na xzq ad[gh[ lar[[, o jupxtara n’okwute; qtxtx oge, xmx aka na-ala ite mmiri ha awaa. Chike agagh[ enwe nsogbu nd[ a niile n’Qn[cha. Qzq kwa, q ga-ebi n’xlq gbam gbam (igwe) kama xlq aja na nne ya. Ha ncha gbara ya ghar[. 
Mana ka oge a kara aka ruru ka Chike hapx nne ya na xmx nne ya, o bidoro ibe akwa, xmx nne ya bekwara a]\kwa] q bxlad[ anya nne ya jupxtara n’anya mmiri. Nne ya bikwas[r] ya otu aka n’isi ma s[ ya gaa nke qma, nwa m nwoke, tqq nt[ n’ala n’ihe nwa nne nne gi nwoke gwara q[ ma rubere ya isi. Qn[cha bx nnukuw obodo, nd[ qjqq jupxtara na ya nakwa nd[ ntqr[, ya bx, \[\[\[\[\[\[\] na ya bx obodo. Nke kacha nke bx anwala \[\[\[\[\[\[ ka q kwxs[ ibe akwa. Cheta na [ bxz[ okorob[a, xmx okorob[a anagh[ ebe akwa’.

Chike jiri azx aka ya hichaa anya mmiri. E mecha, o buru akpat[ osisi ya nne ya zxtaara ya na nke James Okeke onye kap[nta bi n’obodo ha. Ihe nd[ d[ n’ime ya bx a]\kwa] ole na ole na akwxkwq.

Nwa nne nne ya nwoke jiiri ndidi na-echere ya kwuru s[“Ka any[ pxq”,. Q bxrx na any[ emegh[ qsq qsq, any[ agagh[ ekwudo xgbq ala gwongworo ahx”.

Chike buuru akpat[ n’isi sobe nwa nne nne ya nwoke. Ha ga-aga nnukuw okporo xzq ihe d[ ka qkara ma[lu tupu ha enweta xgbq ala na-esi obodo ha aga Qn[cha. Q bx xgbq ala \[\[\[\[\[\[ a kpqrq ‘slow and steady’ . Q na-esikar[r] ya bx xgbq ala ike, [r] ugwu q bxla. Oge q bxla o ruru etiti ugwu, onye
ya na q&q xgbq ala na-eso na-agba xkwx n’ala jiri nnukwu osisi na-eso ya n’azx. Xfqdx oge q na-agwa nd[ nq n’ugbq ala ahx ka ha rituo ka ha nye aka kwaa xgbq ala ahx aka. Njem e ji ma[lx iri anq eru Qn[cha na-ewere ‘slow and steady’ ihe kar[r[ awa atq. Oge xfqdx, q daa kpam kpam. Ya bx njem nwere ike iwe otu xbgch[ ma q bx kar[a.

Chike nwere isi qma xbgch[ o mere njem a. ‘Slow and steady’ d[ nnqq mma, o mebighi chaa chaa. Q bx naan[ [kwxs[ ma q gafechaa ugwu q bxla ka a gbanye ya igbe mmiri ka q na-eme.
**ISI NKE ABXQ**

**CHIKE N’IME QN(CHA)**

Na mbido, Qn[cha pxxrx Chike iche n’anya. O nweghi ike ikwu onye bx ohi ma q bx onye ntqr[ ma q bx onye na-abxgh[. N’Xmxqf[a a ma onye q bxla bx onye ohi, mana ebe a, q bxlad[ nd[ bi n’otu xlq bxcha nd[ qb[a. Odibo nwa nne nne Chike gwara ya na oge gara aga na otu nwoke nwrxrx n’otu anya xlq mana nd[ agbata obi na-akpqrq onwe ha egwu. Ha niile bxcha ihe d[ qhxrx ebe Chike no.

 Mana d[ ka qnwa ole na ole gafere [la xlq agxq Chike. O metaala nd[ enyi n’xlq akwxkwa onye a ma ama n’etiti ha. Samuel bx onye ya na ya na-akacha ad[ na mma. Obere ihe, ha abxq abxrx otu q Goldberg. Samuel mara agba bqqlx nke qma. Q na-akpafecha nd[ niile ya na ya na-agba bqqlx. Q gbata bqqlx n’xzq pxxrx iche nd[ na-elele qgbxgba bqqlx akxqrq ya aka tie mkpu - S.M.O.G! S.M.O.G!

S.M.O.G bx aha otutu Samuel nke o nyere onwe ya. Aha ya n’uju bx Samuel Madxka Obi, ya bx na aha mkpirisi ya bx S.M.O. O ruo otu xbxch[, o chie na q bxrx na o tinye ‘G’ n’aha mkpirisi ya q bxrxz[a S.M.O.G. O mere nke a ozugbo ozugbo.

N’Qn[cha mkpxrx Ab[ch[ S.M.O.G bx ihe na-eweta isi qma maka na mpxtara ya bx ‘Save Me O God’.

Chike makwa ka e si agba bqqlx, n’oge na-ad[gh[ anya, nd[ enyi ya nyere ya aha otutu. Ha kpqrq ya Chiks the boy’. Aha a d[ Chike mma nke ukwu. O dere
ya n’akwxkwq gqgxgx. Q nxrx na q d[ mfe [gafe osimiri Naija ma lgghachikwa azx. Emeela m ya qtxtx xgboro n’obere xgbq mmiri,’ Samuel gwara ya. Naan[ ihe q ga-

ewe bx pens[ isii maka ojije nakwa pens[ isii maka nlqghachi azx. Q gwxla.

Mana enweghi m pens[ isii, Chike kwuru. G[n]? Samuel jxrx, nnukwu nwokorob[a ha[k ka g[ enweghi pens[ isii? Ekwela ka nd[ mmadx nx ya. Q bx nnukwu ihe ihere. N’eziokwu, ihere mere Chike; ya mere q txq as[ ka o kpuchie ihere ime ya. Q s[: Q bxgh[ na m enweghi ego. Enwere nnukwu ego kama na nwa nne nne nwoke na-edebere m ya”

Gwaz[a nwa nne nne g[ ka o nye g[ otu sh[l][ n’ime ya. Samuel ekwuru. Kedu uru o bara na e nwere ego mana o nweghi ihe e ji ya azx? “Aga m agwa ya mgbe qzq, q bxgh[ ugbu a”, Chike zaghachiri.

Samuel kwuru oge anagh[ eche mmadx n’olu bekee nke a bx atxmatx okwu onye nkxzi ha. Q bx na [ nxbeghi ya; Samuel kwuru na [ga, na ha na-arx akwa mmiri ga-agafe osimiri N’oge na-eteghi anya, ha ga-
arxcha ya mgbe ahx xgbq amara agagh[ ad[z[.


{ maa, Samuel gwara Chike, na ozugbo [ pxtara n’xgbq amara n’Asaba na { nqz[ n’etiti nd[da anyanwx Na[jir[a?
Nd [ qzq kwekqr[tara n'obi anâ-âxr[. Ha niile agaala n'etiti nd[da anyanwx Na[jir[a. Qzq [ ma', nwata nwoke qzq bx Ezekiel kwuru, na i ruhala n'Asaba na Legqs ad[gh[z[ anya?


Nd[ enyi ya ch[r[ qch[, oge xfqdx Samuel na-ekwu okwu ka nwoke katara aâhxâ. Nke a mere ka q bxrxx onye ama a ma n'ime nd[ oâtuâ ya.

ISI NKE ATQ
CHIKE N’AKXXX OSIMIRI


Chike nwere mbunobi d[ iche. D[ ka nkwenye onye nkuzi ya: oke qrx n’egwughi egwu na-ebuta aǹhx iju oyi. Chike kwenyere n’atxmatx okwu a n’elegghi anya n’azx. Q chqbxrx [gwa nwa nne nne nwoke maka nke a mana egwu ekweghi ya.

N’xtxttx Satqde, Chike jikere wepu xajq q bxla. Q kwrx n’azx nwa nne nne nwoke s[ ka o nyie ya otu sh[l[. Nwa nne nne nwoke na-akpx aj[ txghar[ri. O ji obere enyo n’aka ekpe nakwa agxba n’aka nri ya. Xfxfx ncha kpuchiri mbada ihu ya. Kedu ihe i iji otu sh[l[ eme? Q jxrx. N’atxghii egwu q bxla q zara ya na q chqrq [gba xgbq mmiri amara gaa Asaba tupu ha a rxq akwa mmiri.

Xbxrx g[ q ka ezuru oke? Nwa nne nne ya nwoke jiri iwe jxq ya. Si ebe a gbapx tupu mx agxq atq. Otu! Abxq!...
Chike gbapxrx ebe ahx. Nke a bx izizi anya mmiri jxpxtara ya anya kamgbe qttxtx qnwa.

“Aga m edegara nne m leta ka o zitara m ego a”, q gwara onwe ya. Mana o chetara na nne ya dqrq ya aka na nt[ ka q ghara [kpxdebe osimiri nso. Ya bx, iwe were ya. Ka oge gbagotatxrx xboch[ ahx nwa nne nne ya nwoke gwara Maaz[ Nwana ihe Chike chqrx. Maazi Nwana debere iko mmanya nkwx qcha ya, mxq amx, wee s[: “Asaba ad[ka nso. G[n[ mere q chqghi ije Legqs”?

Nwa nne nne Chike nwoke alxbeghi nwaany[. Odibo ya bx Michael etoola nnukwu okorob[a. Q bx ya na-arx nnukwu qrx niile n’xlq. Q waa n’akx[, q gaa ah[a, sie nri, saa a’kwa[ ma dee akwa niile. Chike asa efere ma e richa nri. Oge xfgdx q zaa ngwuru. Ha bi n’ngwuru abxq. Nwa nne nne ya nwoke na-arahx n’otu n’ime ha ma na-edebekwa akpat[ ya niile ebe ahx. Ite ofe na ngwa niile eji esi nri ka e zoro n’okpuru nnukwu akwa igwe. Ngwuru nke qzq ka oche, okpokoro d[ gburu gburu d[ n’etiti n’ime xlq, d[ kobere onyoonyo (foto) n’ahx aja, e kobere redio n’osisi n’otu n’ime nkebi akxkx anq d[ n’xlq, osisi e tinyere akwxkwq nya’dox n’ahx aja nakwa qttxtx ihe nd[ qzq. Ebe a ka Michael na Chike na-arahx. Ha na-akwapx okpokoro gburu gburu ahx n’akxkx tqasax ute n’ala ma ha chqq [rahx xra n’abal[.

Chike anagh[ achq [rahx n’ala, qzq kwa q na-enwe agxx [rahx n’akwa osisi n’xlq a’xta[ ha. E nwere qttxtx ihe nd[ anagh[ ad[ Chike mma. Ima atx, ch[nc[
d' n'ute ha. Michael na-a\-wx\-kqrqzin n'ute oge xfqdx ka o gbuo ha. Q gafecha mkpxrx xbqch[ ole na ole ha alqghachikwa azx na ya. Ihe qzq ad[gh[ Chike mma bx o\-tu\- o\-tu\- xlrq xjpxtara na qtxtx nd[ qkwxxgwq ulq. E nwere ngwuru iri n'xlq ahx ma nd[ bi n'xlq a kar[r[ iri ise, xmx nwoke, xmx nwaany[ na xmx aka bi na ha. Qtxtx ezi na xlq biiri n'otu ime xlq. N'ih] na qtxtx nd[ m\-bi\-mbi\- na-ebiko qnx ha na- esekar[ okwu a\-kq\-mq\-nx\- maka n\-kx\- na qz[za ezi ma q bx ihicha ebe a na-asa ahx na ebe ana-aga mposi.


Satqde niile ka Michael na-ag] nnu]wu ah[a [zxta ngwa ah[a. Q na-edu Chike aga mgbe q bxla q chqrq [zxta qtxtx ihe. Chike anagh[ enye aka [zxta ihe karia ibu ihe xfqdx laa n'xlq. N'ezie, q mas[r[ ya. Michael na-ekwe ihe qnx, Chike akwxrx n'akxxk na-elele ka os[miri na-asqbanye wu\-ru\- wu\-ru\- n'ime any[m. Q na-elele nd[ qkx azx ka ha na-ebuda xgbq mmiri amara ha n'ime osimiri ma q bx agba mbq ibugota ha n'elu ala. Xfqdx xgbq mmiri amara nd[ a bx ugbo mmiri nwere xlq; ha nwere elu nke e jiri ak[r[ka ata
A gwara Chike na nd[ qkx azx a na-ebi n’ime xgbq mmiri nd[ a qtxtx izu xka ma q bx qtxtx qnwa.

Mana ihe Chike kacha nwee mmas[ na ya bx ilele nnukwu xgbq mmiri nd[ na-ebu ibu. Ha buru ibu nke ukwu n’anya ya. Q na-eche otu nnukwu xgbq mmiri ga-ad[. Onye nkuzi ha agwala ya r[ na ebe a na-enweta nnukwu ugbo mmiri bx na Legqs, Pqqt Hakqt ma q bx Burutu. Mana n’ezie, xgbq mmiri amara nd[ a d[ n’Qn[cha buru nnq ibu. Maka g[n] ka e ji achqrg nnukwu xgbq mmiri? Q bxlad[ obere xgbo mmiri nd[ a ezuolanx qtxtx mmadx ibi na ya.

Ka Chike na-elele xgbq mmiri nd[ a ka q na- enwe agx ime njem ya n’Asaba. Mana ole ebe q ga-enweta ego a? Q magh[, q ka enwere nchekwube. Q ga-emeriri otu xbgch[. Mpxtara ya bx na otu xbgch[ q ga-emeriri njem a, ihe q pxtara ya pxta.
**ISI NKE ANQ**

**Ezekiel Nwata Aọzọtqọrqọ Àọzọtqọ**


Oge Ezekiel tolitara nnukwu, o bidoro na-ewere obere ego nne ya. O ji ya azxta akara, ma[ ma] na ahxekere n’oge ezumike n’xlq akwxkwq. Oge xfqdx, o nwere ike [zx uọkwị] ach[cha bekee ndị na-atq xtq,
ma q bx anx a kwuchiri na kom kom na otu ach[cha nke otu sh[1]. Q bagh[ uru I\kwu\ to na q bx onye a ma ama n’xlq akwxkwq. A kpqrq ya bx nwata nwoke isi q\kp\kp\, nd[ enyi ya chepxtara ya okwu a. N’ezie, o nweghi mgbe ha chere na q na-ezu ego nne ya. Otu xbgchi, Ezekiel mere ihe gbara ghar[ ebe q d[ ukwu. Oge q gvara nd[ enyi ya, ha echere na q bx nwata d[ gara gara, wee ruo oge onyeisi xlq akwxkwq gvara ha na q bx ihe jqrq njq. N’xzq d[ an\-aa ka Ezekiel nwentara nd[ enyi atq maka ndekqr[ta leta na Lqndqn nd[ chqrq ka ha na nd[ Na\jir\a na-edekqr[ta leta. O degara ha leta ka ha zitara ya ego, ka onye qzq zitere ya ihe e ji ese onyonyo (kamera) onye nke atq zitere ya akpxkpq xkwx. O sere nhata nha xkwx ya n’akwxkwq o zigara ha. O kwere xmx nwoke nd[ ahx nkwa akpxkpq a\gx\ n’otu n’otu d[ ka ihe nkwxghachi ha xgwq. N’ime obi ya, q ma na q gagh[ emejxpxta nkwa a o kwere. Na mbx q hxtxbeghi akpxkpq a\gx\# na ndx ya.

Ka otu qnwa gachara q natara sh[1][ iri na positi ofisi n’aka otu onye n’ime xmx nwoke nd[ ahx, o gosiri ya nne ya, nne ya kpqrq ya nwata nwoke d[ gara gara. Nke a so n’otu aha [hxnanya (otutu) nne ya nyere ya. Q kpqrq ya ga na posti ofisi ka e weta ego ahx e zitere.

Ezekiel gwara nd[ enyi ya ihe nrita ya; ha niile nwere afq ojuju, nwata nwoke siri ike, nwata nwoke siri ike! Ha tikuru ebe niile.
N’otu ahx xbgch[ qtxtx xmx nwoke mere qsq qsq
dee leta ziga ha England. Chike nwetara adres[ abxq
mana o nweghi ike ide ozugbo ozugbo maka na o nweghi
ego iji kwxq xgwq stampx. O kpebiri na ozugbo o
nwetara pens[ isii, o dega leta England r[q ha sh[l][
iri ma q bx otu panwx. Ya bx, q ga na-agafe Na[ja
qtxtx mgbe (otu o mas[r{ ya). O chere n’uche otu
England ga-ad[ ebe nwantak[r[ nwere ike weputa sh[l][
iri. Q hxqla leta nwata nwoke ahx detara Ezekiel. Aha
ya bx John Smith ma gbakwa afq iri na abxq. { na-
ahxkwa! Naan[ afq iri na abxq ma nwe sh[l][ iri q ga-
etufu etufu? G[n] ka o ji akpxkpq a$xgx eme? Nd[
Oyibo nd[ nzuzu, Chike chere.

Q bxrx Chike qgbata uhie na o nweghi ego [zxta
stampx. Q bxrx na o nwetara ego a, q ka-abanye na
nnukwu nsogbu d[ ka Ezekiel na nd[ qszq.

Otu xbgch[, onyeisi xlq akwxkwq (hedmas[ta)
kpqpxtar a Ezekiel gaa n’ofisi ya. E mecha a
kpqpxtar ya na xmx nwoke ise nd[ qszq. Ha nqrq ihe d[
ka otu a$wa. E mecha, a kqg mgb[rgba mberede, a
kwxs[r[ nkuzi n’ike. Onyeisi xlq akwxkwq gbarxrx ihu
n’iwe gwaba nd[ xlq akwxkwq okwu.

A natara leta n’aka hedimasta n’xlq akwxkwq d[
n’England. O kwuru okwu na-aga ma welie leta ahx elu
ka onye q bxla hx ya. Leta a jupxtara n’ihere’,
amagh[ m na e nwere nd[ ohi na nd[ na-ana n’ike,
n’etiti any[, oke na-ata mmadx na-afx ya qnx. O kwuru
qtxtx okwu maka m$px Ezekiel mere. Chegodu maka

Ihe a ka ndi iberibe a nq ebe mere unu. A ch[r[ qch[ qzq maka iberibe, bx okwu qxrrx qzq. Egwu jidere Chike na q bxrx na o nwere pens[ isii, q kaara iso na nd[ a kpqpxtara na nkwago. O nwere obi mwute maka Ezekiel na nd[ qzq qkacha ezigbo enyi ya S.M.O.G. Hed[masta ka na ekwu. Q s[r[ na ntaramahxhx nke Samuel ga-akacha d[ mfe ebe nke Ezekiel ga-akacha sie ike. Samuel r[qrq naan[ kamera o kweghi nkwa as[ d[ ka iziga akpxkpq agx d[ ka ihe nkwxghachi xgwq. Mana hed[mas[ta katqrq nd[ na [r[o ar[r[q na q bx ihe jqgburu onwe ya. Q s[r[ na onye q bxla na-ar[q ar[r[q anagh[ akwanyere onwe ya ugwu, o nwegh[ ihere nke o na-enwe ezi ugwu. Q bx onye e budara ala’
E mecha, a para Ezekiel xt[a ugboro iri na abxq, o bere akwa. A para Samuel xt[a ugboro isii, nd[qzq ka a para xt[a ugboro itoolu maka otu onye. Nne Ezekiel gara n’xlq hed[mas[ta na mgbede xbqch[ ahx were okwu qjqq wqq ya ahx.

Bido xbqch[ ahx gabaza[ a Ezekiel nwtara qtxtx aha qhrx n’xlq akwkwq xfqdx, kpqrq ya akpxkpq agb][agb][agb][agb][agb][agb]’, xfqdx kpqrq ya nwata agwa qjqq; ma q bx nwata ar[r[q na-achq nsogbu. Naan[ nd[ ya na ya na-ad[ na mma kpqrq ya nwata siri ike’.
**ISI NKE ISE**

**ND{ ZARA ABRAHAM**

Ka ihe gbasara akpxkpq agx mechara, chike chefuru [nx qkx n'obi nke [gafe Na[ja. Q hxgh[ otu q ga-esi nweta otu sh[l[[ ma q bxrx na o zugh[ ohi ma q bx r[q ar[r[q. Sqqsq nchekwube o nwere bx na nd[ enyemaka nwere ike nye ya otu sh[l[[ na-arliqgh[ ar[q. Mana ebe ka onye d[ otu a nz? O gbara ya ghar [. Ikekwe ihe kacha mkpa bx iwepu mmxq ya na osmiri Na[ja kpata kpata, mana q d[gh[ mfe.

N'xbqch'i mmechi ‘taam’ xmxakwxkwq niile na-eme mkpocha na nzacha gburugburu x1q akwxkwq. Xmx nwoke na-asxcha ah[h[a n’ama egwuriegwu ebe xmx nwaany[ na-asacha ime klası

Nd[ klasi Chike na-arx qrx n’akpxx x$kwxx$ mangoro nke mkpxrx osisi ya chara acha mana eto akp[r[, a machiri xmx akwxkwq imetu ya aka. (Agwara xmx akwxkwq ka ha ghara [nwa anwa metu aka). Ha na-ekwe na-agx egwu oche nke nd[ mkpqrq (n$ga$) ji arx qrx mana egbu m$ma$ ha ka q na-adaba na egwu ahx. Xbqch[ ikpeazx na taam na-abx xbqch[ qnx nakwa mmadx ime ihe mas[r[ onye, mana q bx xbqch[ n$tx$mx$a nya$ na xjq (e$gwu$) maka [kpq ule (qsisaule) nke taam. N’ezie, q bxgh[ ule mbugo elu na klaasi qzq. Mana ule bx ule. Qzqkwa o nweghi onye chqqrq [da ule.

Chike nxrx ka hedimesita tiiri mkpu ‘Abraham’ ma kwrxrx q$tq[ ka q mara ihe na-eme. Ufqdx xmx ntak[r[
nwoke nd[ qzq sokwa kwrx x qtq. Q bx q\_\_anya\_\_. Hedimasita hqrq xfqdx n'ime nd[ ahx kwuru qtq ka ha ga buru ibu nd[ qrxxka bu ga obodo a kpqrq Okikpe.

Q bx xgwq unu n'ihi oke [chq [ma ihe na-eme, bx ihe hedimas[ta gwara ha ma kqrq ha akxkq n' ilu gbasara ka-eletacha kpatara mgbq\_\_ jiri txq enwe n'isi.

Onye q bxla mx\_\_rx\_\_ nd[a dabara n'qnya hedimasita a\_\_mx\_\_. Okikpe d[ ma[lu isi. Ama ka o silad[, e nwere a\_\_kwa\_\_mmiri gafere osimmiri Nkisa. Mana akwammiri a ka nnukwu mmiri ozuzo bupuru. E tinyere ibu nd[ qrxxka a na gwongwor. Xmx ntakiri nwoke asaa nd[ a a hqpxtara ga-esooro gwongwor ruo akwammiri a. E mee, ha ga-agbada ala (gbaa xkwx n'ala) ma buo ngwongwo nd[ qrxxka gafe osimmiri ma bugaz[a ha Okipe nke d[ ma[lx abxq bido n'osimiri a.

Egwu (x\_\_jq\_\_) jidere xmx okorob[a nd[ a. Mana qkwqxgbq-ala gwara ha na osimiri a e\_\_mi\_\_ghie\_\_ e\_\_mi\_\_ n'ebi ahx ha ga esi gafe. Mana egwu kana-atx ha, q kacha chike onye amaghi e\_\_gwu\_\_ mmiri.

Oge gwongwor a bidoro njem Chike d[ ka onye nga (mkpqrq) a mara ikpe qnw. Xfqdx xmx okorob[a bx nd[ tokar[r\_ Chike o\_\_go\_\_ jiri ya egwu site na [kqrq ya akxkq maka nd[ mmadx mmiri loro mgbe ha na-agafe ya.

E nwere okwute n'ala osimmiri a nke bx na [ nwa anwa zohie xkwx nke gi agwxla. Mark kwuru.

Mark bx nnukwu nwata nwoke nke anagh[ akpachapx anya n'ihe ana-aku zi na klasi. Xmx okorob[a nd[ qzq
ji ya eme ihe qcha mana akpq ya n'na. Mark kwuru na aga, ama m onye gafere xnya ahx, onye siri na q d[ fiiti ise. Chike kwuru aga m ajx [gafe.

Q d[ mma, I nwere ike q[ na ibu gi echere oge a rxgar[r[ akwa mmiri,' Mark kwuru na-enwere onwe ya an[uri n’uju. Xfqdx xmx okorob[a torola eto muru a mx.

N’ikpeazzx ha ruru n’osimmiri a, gwongwororo a akwxs[ Chike ekpebiela n’ime onwe ya [laghachi azx ma q bxr na mmiri a gafehala u kwu ya. Ka e bupxtochara ibu Mark wee si na a ga-eko ibu ahx nhata nha xzq asaa. Ab[a ab[a any[ ncha (niile) nq n’otu klas[. Any[ niile ha.

Mana qkwq xgbq ala a nwere obi qma n’ebe Chike nq ma bunye ya obere nkata.

Xmx okorob[a nd[ a yipuru uwe ha ma ke ha n’u kwu n’u kwu ma buru ha na ibu n’isi ha. Mark buru xzq kwobanye n’osimmiri a ma bido ngafe ya. Xfqdx mmadx nd[ ime ime obodo qzq na-ab[a kwa igafe. Ozugbo Chike jxr [xj (kara obi) ma sobe Mark. Xfqdx xmx okorob[a totaturu bx nd[ na-etu q nx buzi nd[ lara azx ugbu a. Mmiri a gafere obi Chike n’ebe o kacha too ogo mana q lgghachigh[ azx, q bx otu ugboro ka o tinyere xkw n’okwute na-am[ am[-q fqdxrx obere ihe ka o daa mana o nwetara ya ozugbo ozugbo. Mmiri a na-ad[bu olu bidokwa gbadaba agbada. Chike nwere nnukwu obi xtq n’ime onwe ya. O teghi
anya q zq bata n’ala qkqrq. Na mpako q txghar[a
[hx ka nd] qzq na-a gbali igafe.

Njem a nke fodxrnx f[ara ahx (atxgh[ qch[)
mana ihe mmxta bx ihe kacha Chike mkpa. O mere Chike
o nwe ezigbo nnukwu ntxkwas[ obi n’onwe ya. O
chepxtara na onye q bxla nwere ike gafe osimiri a
kwesiri ka ekwe ya n’aka. O nwere otu ilu nwanne nne
Chike na-atxkar[: o bx ihe jogburu udele ma sigbue
nkapi (jqrq njq) na mmadx gwuchara nnukwu osimmiri
Naija ma bxrx onye obere akxkx mmiri a loro
(ri ri). Ihe q putara bx na nwoke gara ule tara
akpx ekwesighi [da nke d] obere (agaghi [da nke
obere) Chike meputara ilu nke ya. Q s[[: nwoke nke
jiri xkwx nk[t gafere nkisa agaghi atx egwu igafe
osimiri Na[ja n’ugbo amara.
**ISI NKE ISII**


Nd[ gafere n’ule bx Chike na xmx nwoke abxq nd[ qzq mana Mark na mmadx atq nd[ qzq dara. Ozugbo Chike nxrx maka ngafe n’xle ya, q gbaprxr qsq xkwx eru ala n’egwu maka Mark nke agafeghi n’ule nwere ike tie ya ihe.

Ozugbo o gbaruru ebe egwu ad[gh[ o jiiri nwayqq na-aga. O chietara Abx onye nkuzi dere

O nwere otu nwata nwoke amagh[ akwxkwq na klası any[ q nwrx iyı
q sq ngwere ya gba ajx aga m agafe n’ule gxcha akwxkwq kpoo i sıııı
o txkwas[r[ uche ya n’qgxw, ma buru klası n’isi

Onye nkuzi dere obere abx a oge o fodoxrx obere ihe ka efuru efu xmx akwxkwq atq nwq maka onxnx qgxw xbxr (agwxmaakwxkwq) xfqdx nd[ m gbe re (ndiah[a) anagh[ ekwu ezi okwu gwara xmx nwoke atq nd[ a na qgxw a ga-eme ka ha cheta ihe ha gxr. Ha zxtara qgxw a na-em eru ahx bido n’xba ya, ka ule na-ab[a nso ha ebido na-emeghari emeghari ka ad[ isi ezughi oke. E bugara ha xlq qgxw na-egbughi oge ma ncha.
As[r] ha si n’xlq qgwx laa ka ha nqchara mkpxrx xbqch[ ise. Dib[a bekee kwuru na ha nwere isi qma, ha kaara imebi xbxrx ha kpm kpam. Xmx nwoke efuru efu nd[a ka ahx mara jijiji maka qd[da ha nke na-enweghi olilie anya.

Chike chetara as[r] niile agbara n’xlq akwxkwq n’oge ahx. Tupu xmx nwoke nd[ a esi n’xlq qgwx lgta, a s[r] na dib[a bekee kwuru na ha enweghizi ezi uche kpam kpam. As[r] qzq kwuru na n’otu n’ime xmx nwoke nd[ ahx mara onye isi xlq akwxkwq ha xө ra oge q gara ihu ha. Onye isi as[r] a bx Ezekiel.

Chike chetara ka ha siri taacha ahx n’xbqch[ mbx ha lgghachitara n’xlqakwxkwq. Onye q bxla weturu anya ala na-elele maa o nwere agwa d[ anaa ha ga-akpa. Q bx ka q gachara qtxtx xbqch[ ka e were ha d[ ka nd[ zuru oke n’uju n’omume ha. Oge ahx ule agachalar[, ezumike d[z] nso nso.

Q ga-abxr[r] n’oge ezumike ka onye nkuzi ha dere obere abx a nke mere ka qha na eze mata na mbido taam qzq. Oge ahx qtxtx izuxka agachaala nke a mere nd[ mmadx chifuo ihe merenu ma ch[kwa qch[ maka ya. Qbxlad[ nd[ xmx nwoke ahx o metutara sonyere n’[ch[ qch[a.

Chike na-akpudebe xlq ha nso. Q gafechaala okporo xzq awara awara banyezia n’xzq aja aja nke xkwx nk[t] na-ag a ya, ya bx nke kacha d[ nso ga- eru na No 15 qdx Ogbe ebe o bi. O nwetara oroma siri ike na-achaghi acha n’okporo xzq gbara ya ka bqqlx
na-aga. O were onwe ya d[ka onye oすこと zu n’ihu nnu kwu asqmp[ egwu bqqlx. O jiri aghxghq n’ime uche ya kpa ra bqqlx na-agafe onye ya na ya na-agba bqqlx, o tie maku oeh! d[ka nd[ na-elele egwuriegwu oge qkacha agba bqqlx na-enwe mmeri maka onye ya na ya na-agba bqqlx. O jiri aghxghq gbafe ugoro atq, ma gxq otu, abxq, atq tupu o jiri uche ya nye q<kp[, o tie o nyeela! O welie aka ya elu.

Oge ahx o hrxx ihe na-amxke amxke jupxtara n’ikpq aja nke q gbaliri elu. O hudatara ala were ya. N’obere oge q d[ ya ka xwa q na atxghari ya. O mechie anya ya mepekwa ha qzq. E<e q bx otu pens[ isii d[ ya n’aka. O lere anya n’ihu, o nweghi onye o hrzx o jiri aka ya kpuchie mkpxrx ego ahx ma tinye ya n’aka akpa ya uwe ya. Q gaba na-atxghi egwu q bxla, na mberede q nweta onwe ya ka q na-agba qsq.
ISI NKE ASAA
MKPEBI MKPXRX EGO AHX

Chike enwetunubeghi ego ha otu a na ndx ya. Ego o nweturula bx pensi atq. Nke a bxxrx oge o soro otu egwu xmx nwoke n’oge ‘Easter’.

Onye isi nd[ otu egwu a bx mmanwx qgbaa egwu. Qd[naala nd[ mmadx bx na e were mmanwx qgbaa egwu d[ ka mmqx. Xmx nwoke nd[ qzq bx nd[ a na-akpq xmx mmanwx ma q bx nd[ ojee ozi ya. Chike soro na xmx mmanwx.

Ngwa gwu ha ad[gh] qtxtx. Ha nwere otu gba d[ obere e jiri osisi na akpxkpq anx mee ya, igba nd[ qzq bx [gbe nke eji osisi akx, obere [shaka bx nke e mere site na-emeghar[ iko s[garat[ nd[ e tinyere okwute d[ k[r[k[r. Nd[ ejighi ngwa egwu na-akx aka ha. Nd[ otu a na-aga n’xlq n’xlq na-agxrx nd[ nwe xlq egwu. Ihe a na-emekar[ bx inye ha obere ego mana oge xfqdx enye ha nri ma q bx ach[cha bekee. Na ngwxcha ha eke ihe ha nwetara ma Chike ketara pensi atq nke o jiri zxq ahxekere.

emere. Otu mgbe q kqrq akxkq maka obere nnxnx na osimiri Na[ja. Akxkq a na-atq Chike nke ukwu mere o jiri tinye ya n\baru na mmanx nke a mere ka q d[ kwa xtq na nt]. Otu a ka Chike siri kxq ya n’xd[ nke ya: Otu mgbe, o nwere nsogbu dapxtara n’etiti obere nnxnx na osimiri. Osimiri na-eleni ma na-akpari nnxnx maka (o\tu\ nnxnx haa) na nnxnx pere mpe s’[: qbxladi nnxnx na-efe efe nke kachasi buo ibu nq ya n’okpuru. D[ ka gi onwe gi ewere m g[ d[ ka mkpxrx aja. Ogologo gi q ha\ olee? [nchisi abxq. { ma ka ogo m ha? Ma[lx puku abxq na nar[ isii. Esi m Ugwu Foto Jonol site n’obodo ise. Si m n’ihu pxq{

Obere nnxnx hudatarara n’osimiri ahx ma kp[ibiria ya bx mmiri nke juru ya qnx loo ya. Ya as[ osimiri: otu q bxla i si buo ibu emeela m g[ ibelata otu txpqm. I belatarara kar[a ka { d[ na mbx. B[a jide m ma bxrx na i nwere ike. Ka o kwuchara nke a o jiri ngara fepu. Osimiri a txghar[r uche ya maka nke a ma kpebie na nnxnx kwuru ezi okwu. Q ghqtara nke qma na o nwere ihe osimiri agagh[ emeli. Q gaghi efe efe.

O nwere ike q bxrx xbqch[ a ka Chike bidoro nwebe mmas[ maka osimiri Na[ja ka q nxchara akxkq a. N’ezie Sarah kqrq akxkq a na nke nke ebe d[ ukwu. Chike gbakwunyere ogo osimiri a, obodo ise ahx na aha ugwu nd[ ahx - niile jiograf[ so n’otu ihe ana-akuzi na-amasi Chike [mxta q kacha atlas[.

Ugbru a ka a laghachi azx maka pens[ isii. Chike ejiri nwayqq were obere akwxkwq kechie ya ma tinye ya
n’aka akwa ya. Mana ka o gafere otu izuxka Chike bidoro iche qtx q ga-eme pens[ isii a ka q bawanye otu sh[l[. Otu xzq bx ijiri ya xzq ah[a, olee xd[ ah[a q ga-eji obere ego a xzq? Ebe q bx na nwa nne nne nwoke agaghi ekwe ya xzq ah[a. N’ikpeazx Chike buuru nsogbu ya ga na nke enyi ya Samuel, onye a na-etu SMOG. Samuel mara akpa agwa ka okenye. Q nqrq qdx na-atxhr[ uche ya. Samuel juru Chike s[ [ chqrx ibawanye pens[ is[[ ka q bxrx otu sh[l[.

Ee, Chike zaghachiri I nwere ike [ga na nke onye qbawanye ego’,

‘ Ebe ka q bi?’

Amagh[ m mana e nwere ike [chqpxtara g[.

Emecha, ha ekwekqr[ta [chq onye qbawanye ego echi ya. Ka ihe si kwuru, ha kpebiri ka ha ga-gwuo egwu. Ka ha na-agafe ha hrx nd[ na-ere a khwa qgaz[ esiri es[ na anx e mere n’xzq puru iche a kpqrq sxya’. Otu uche ab[a SMOG. O nwere pens[ atq n’aka akpa ya ‘ka any[ xzq akwa na sxya,’ o kwuru. Q bxrx na m xzq sxya pens[ atq { xzq akwa pens[ atq, m eweretu akwa, gi onwe g[ eweretu sxya m. Chike kwuru na naan[ ego ya ji bx maka mbawanye. I na-ekwu ka i bx nwwantak[r]? SMOG kwuru. Pens[ atq ga-afqdxrx gi nke [ ga enwe ike bawanye q bxrx zie pens[ isii emekwa [ bawanye pens[ isii q bxrxzie otu sh[l[.

‘Q bx ezie’. Chike kwuru, E nwere ike [bawanye sh[l[ ahx.

‘E yee, SMOG kwuru.
Mana olee ihe eji emefucha pens[ atq? Chike juru ajxjx a.

‘ka any[ jiri otu pMxann[ bido maka otu onye”.


Onwe Chike juru ya anya ka nwoke torola eto. Q zxtxbeghi ihe pens[ atq otu mgbe na ndx ya. O ritubeghi [gbar[ sxya. Naan[ otu ma q bx mkpekele abxq ka o ritunuru bx nke Ezekiel ma q bx SMOG nyere ya. Taa q ga-eri otu [qgbar[a r[ sxya.

S M O G mara xzq qfxma, o teghi aka ha enweta nd[ na-ere sxya. Otu e siri mee ya bx sxya txrx Chike n’anya nke ukwu. A ganyerechere mpekele anx suya ahx n’osisi d[ L[gal[ga. E bitucha ya na mmanx nri, ose, ahuekere na nnu a agwqrq agwq, e jiri osisi dunye ya gburugburu n’ala e bxmeEnwu<ru< qkx, qkx a na-enwu obere obere ka e ji e si ya bx anx n’ebi d[ oghe.
S M O G zxtara abxq d[ qkx ma d[kwa xtq n’an’anya. Q fqdxrx obere ihe ka Chike gbaba egwu n’ihi na an#xr juru ya obi. Q chqrq ibido ribe nke ya ozugbo ozugbo mana SMOG s[r ya hapx ka ha ga n’ukwu mango didebere nso ebe n`do d[.

‘Any[ abxgh[ nd[ enweghi ezigbo qzxzx, nd[ na-abx ha na-aga n’xzq ha ana-eri nri, SMOG kwuru.

Ihere meturu Chike mana o kwenyere n’ihe SMOG kwuru. Ha nqdxrx qdx na mgbqrqgwx xkwx mangoro a ma taba anx sxya a site na ijiri qnx ha na-am[pxta ha na mpekere n’osisi a ga`nye re ya.
ISI NKE ASATQ

CHIKE NA SMOG AGBASA

Ka ha richara sxya SMOG txtara aro ka ha jiri akwa ha gwuo egwu. O weere akwa ahx n’otu n’otu na-aku n’ihu eze ya, na xd[r{ mkpqtx o mere ga-ekwu nke ikpekere ya ka sie ike. O jidere ya n’etiti obu aka ya o mechiri emechi ma mezie ka ngwxchara ya p[r{ ap{xpta n’etiti mkpxs[ aka ya nke mbx. Q s[r{ Chike ka o jiri otu a$kwa$ ya kxq na ya.

O kwuru, q bxxr na akwa g[ akxwa, q bxxr nke m mana nke m kxxwa aga m enye g[ ya . Chike hqpxtara akwa ma gbalisie ike [kx ya n’eze SMOG. O chichere qnx akwa ebe q p[r{ ap{x n’ime aka ya ma f[q ya qnx.

SMOG kwuru “gaba n’ihu Egbula m oge”, Chike kxxr akwa ya na nke enyi ya. O mere mkpqtx nxxwa, mana na mbido o kweghi nghqta nke kxxwa n’ime ha. Chike lere anya ma hx na nke ya akxwagh[, q ghqtara na q kxxwa nke SMOG. Q wuliri elu na n’qnx. SMOG jiri nnukwu iwe nye ya akwa ahx wara awa. Ugbru a otu akwa ka o jizi. Chike txtara aro ka any[ welie abxq fodtxr.

SMOG pxq! O kwuru n’iwe n’asxsx bekee Chike saghachiri bata! d[ ka q na-ekpechapx azx akwa ahx wa$ra$ a$wa$. Olee ihe na-ebere akwa? G[ txtara aro maka egwuriegwu a.

SMOG jxrx Onye na-ebe akwa?. Mana onwe g[. O kwuru qzq n’asxsx bekee. Chike ch[r{ ya qch[ d[ ka q na-eri akwa ahx o ritara erita SMOG kxrx akwa ya na
magoro ggwu xkwx osisi ma bido ribe ya n’emeghi mkpqtx q bxla. Chike bidoro gbube mkpxrx qh[h[q maka nwata nwoke na-ebe akwa ma q brx na o merighi n’egwuriegwu.


ISI NKE ITOOLU

QBAWANYE EGO

N’echi ya SMOG gaghach[r n’xlq qgw x ileta nne ya ahx ad[gh[. Ya mere o nweghi ike iso Chike gaa na nke qbwawanye ego. Mana q kwara ya xzq ebe ahx nke qma. Ya bx, naan[ Chike gabara.

Inweta ebe ahx ah[agh[ ahx. Xgbq ngosi d[ na mpxta nwere nkqwa a:

Qkankuzi Chandus

Onye anwans[ a ma ama, onye mgbqrqgw x na mkpa akwxkwq

Nnwale ga-eme ka i kweta
A hx n’anya e» kwe«.
Q bx nwoke d[ mkpxmkpx ma y[r singleti na-acha xra xra. O yiri n[ka kar[r ya. E jiri tapolini siri ike kwa ya nke na akwa a na-eme mkpqtx ma q na-anqdx qdx.

G[n[ ka [ na-achq? Q jxrx ajxjx
‘Achqrq m ka { bawanyere m ego’.
Chike zara.
‘Ego ole? Nwoke ahx jxrx ajxjx.
“Pens[ atq?
Atq g[n[?
Pens[ atq, Chike kwukwara, q gw xla ihe m ji.
‘Ha ha ha ha ha. O wetara qkankuzi Chandus Pens[ atq. Ha ha ha ha ha!’
Chike kwuru qzq, Q gw xla ihe m ji. Chandus kwuru, ‘q d[ mma’.
'Ahxrx g[ n’anya nke ukwu onye ka { bx?'

Chike, { d[ m mma. G[n] ka nna g[ na-arx?

Nna m anwxqla, Chike zara ya. Ee, ama m mana achqrq m [nwale gi, Chandus kwuru.

Q gbara Chike ghar[ ourent o siri mata. O gosiri na q bx onye anwans[ n’ezie.

Qkankuzi Chandus anagh[ abawanye pens[ atq mana ga m enyere g[ aka; q kwuru. Aga m enye g[ ihe ga-eme ka inwe nnukwu ego. Lee m. Chike elebe ya anya na- esepugh[ aka. O wepxtara ntx d[ inchinsi isii n’otu akpa ya ma tinye ya n’imi ya ruo mgbe q bamicheke 'O kwuru, kpqq m qkankuzi Chandus!.


Naan[ pens[ atq ka m ji, Chike zaghach[r[.

Q ga-ezu, Chandus kwuru. Mmxq ga-akwx g[ xgwq n’oge na-ad[gh[ anya.
Chike jiri obi iwe nye ya pens[ atq a.

Oge o ruru xlq, o mere ihe Chandus gwara ya. O tinyere mgba echi a na mmiri ugboro asaa ma debe ya n’okpuru pilo mgbe q chqrq [rahx xra. O tetara xra ugboro abxq n’abal[ na-eche na chi efuola. N’ugboro nke abxq, q kpqtere Michael jxq ya ma chi efuola. Michael taΩ muΩ ruΩ n’iwe ma dxq ya qdx ka q ghara inye ya nsogbu n’xra ya.

N’ikpeazx, chi foro Chike ka na-arxhx xra miri em[ Michael gaz[r[ kwaa ya aka n’ike kpqtee ya. Q nqdxrx ala, na-atamu na-eficha anya ya. O nwere ihe o bu n’uche mana o nweghi ike ikwu ihe q bx. E mecha, d[ ka n’otu ntabi anya, mmxq ya gwara ya maka mgba echi a. O wepxrx pilo ya. Mgba echi tqgbqrq otu ahx q d[.
ISI NKE IRI
CHIKE ALACHAGHI NA NKE CHANDUS

N’xtxtxt ahx, iwe juru Chike obi. Obere nri ka o riri. Michael jxrx ya ihe bx nsogbu ya mana q gbachiri nk[t ma na-eche nnukwu echiche maka ihe ahx merenu. N’ehihie, o kpebiri ka q gwa SMOG ihe mere. Q bxkwanx ya txz[r] aka [ga na nke onye a~nwa~ns[.~

SMOG na-eri nri gar[ ofe qkwrxr. O jiri ofe nke o nweghi ike Igbochi metqs[a ihu uwe ya. Chike hxxr azx jupxtara n’ofe a. O toro ya a3kp[r[.

SMOG onye kpxjuru nri n’qnx kpqrq Chike ka q b[a rie nri.

‘Mba, { meela’, Chike zara, “agxx ejigh[ m”.

Na SMOG akwaghar[ [ny[nya igwe kpqrq ya, gaa soro ya rie nri, nna SMOG. Q bagh[ uru Chike ichere ka a r[q ya ar[q. Q kwqrq aka ribez[e nri. Q ma ka e si eri ofe qkwrxr; ka o richara, o metqgh[ uwe ya ma ql[. Chike kpqpxrx SMOG iro tupu q gwazi ya ihe merenu maka onye anwans[ ka nna SMOG ghara [nx.

SMOG were iwe maka ihe a mere ma n^xq iyi na ya ga-e~me~n[n~ nwoke ahx.

Chike juru ya, ‘O nwetulanx mgbe q bawanyere g[ ego?’.

‘Mba’ SMOG zaghachiri. Nne m na-chqrrq m ihe niile; q bagh[ uru mx nwa [bawanye ego. Chike enweghi anxr[ na mkpar[ta xka a mana o nweghi ebe q ga-alx qgx ya.
'Kedu maka nne gi?' Chike jxrx ya. Q na-ad[ mma. Q bx rqmatizim na-ar[a ya.

'G[n] bx rqmat[z[m]?' Chike jxrx. Amagh[ m. Q bx qr[a nd[ okeny. Xkwx na-egbu ya mgbu. Ha abxq gara n‘xlq onye anwans[]. Chike s[r[ ka ha gaa qsq qsq n’ihi na q chqrg ka q lgghachi azx n’xlq tupu nwa nne nna ya alqta qrx.

"I gwara ya?" SMOG jxrx ya. ‘Mba’, Chike, zaghachiri. "Kedu ka m ga-esi gwaa ya?"

Oge ha ruru na nke Chandus, o ji akx oyibo an[Ax gar[].

"G[n] ka xnx chqrg?" O jiri oke iwe jxq ha.

Abx m Chike onye b[ara xnya ahx' "Aghqtagh[ m g["‘, Chandus kwuru n’olu Pijin. Mana g[ nyere m echi aka a’, Chike wepxtara echi aka igwe ahx.

"Mx nyere gi ihe a? Ara q na-aga b[g]?"

'M s[r[ ya b[a na nke g[, “SMOG kwuru. O nyere g[ pens[ atq ka [bawanye ya. “Qgbxgba ghar[ agagh[ agwx agwx”, Chandus kwuru. “Unu abxq b[ara nye m pens[ atq?"

Esoghi m ya b[a mana...’

Sinu ebe a pxq ugbu a ma q bx m kxzie unu ihe unu agagh[ echefu na ndx unu. Leenu! Xmx aka ugbu a anagh[ atx egwu. Egwu atxgh[ unu [b[a n’xlq m na-ekwu okwu enweghi isi na qdx. Nna unu zuru ohi pens[ q bxgh[. Unu kwxrx ebe a m b[aghachi azx, unu ahx nw[]. O banyere n’iime xlq ya na-eti mma n’ala. SMOG gbapxrx qsq, Chike esochie ya anya.
ENYI CHIKE SAMUEL ONYE A NA-ETU SMOG BIDORO KXZIBERE YA OTU ESI AGBA [NY[NYA IGWE N'OGE EZUMIKE. SAMUEL ENWEGHI [NY[NYA IGWE MANA Q D[R] YA MFE INWETA OTU NA NKE ONYE MEKANIKI. ONYE MEKANIKI A BI N'OTU ANYA XLQ NKE NNA SAMUEL. N'EHIHIE, Q NA-ARX QRX N' OKPURU OSISI NWERE NDO D[ N'IHU XLQ HA. QTXTX MMADX NA-EBUTARA YA [NY[NYA IGWE KA O DOZIERE HA. OGE XFDQDX, Q BX IMEZI BREKI MA Q BXIDOZI TU[bu bu gbapuru agbapu ka ha na-achq ka o mezie. N'XD[R] Q BXLA A CHQRX KA O MEE O DORO YA BX MEKANIKI ANYA IMEZI. MGBE Q BXLA, { NA-AGAFE, { GA-AHX YA KA O YIRI AKWA QRX YA NA-ACHA XKPA XKPA NKE MMANX XGBQ ALA (GRIIZI) METQS[R] AGBA MBQ IME KA [NY[NYA IGWE MEBIRI EMEBI NWEGHACHIKWA NDX QZQ. Q NA-AKPODO [NY[NYA IGWE ISI ALA YA NA GARA YA NIILE ELU KA IKUKU FESI YA OGE Q NA-ARX QRX A. O NWERE XGBQ NGOZI A KXDORO N'OSISI O DERE AHA Q[tx tx ya- DIB{A {NY{NYA IGWE.

{gbakwunyere qrx [ny[nya igwe nke a na-ebutara ya ka o mezie, o nwekwara [ny[nya igwe ise nd[ q na-enye n'ego pens[ isii maka otu a[wa]. Q bx otu n'ime nd[ a ka Samuel buuru n'ego. Q gwagh[ mekan[k] a na onye na-amx amx na-aga [nya ya. Q bxrx na q gwara mekan[k] q garagh[ ikwe. {ny[nya igwe a bx maka nd[ toro eto ma d[ elu kar[a Chike. Q bxr[] ezie na o toro uto qsq qsq. O nqrq qdx n'oche [ny[nya igwe, xkwx ya anaghi erutu na pedalx. Ya bx, q na-a[nya]}
Chike mxrx otu izu xka nweta ike [nya [nya igwe na-adagh] ada n'ogologo xzq. Q na-egbu mkpxrxh[qh?q ma q na-a[nyax[ igwe a. Samuel nwere mmas[ otu Chike si aga n'ihu na mmxta, wee txqrq ya arq ka o gaa nwaaw [nya n'okporo xzq awara awara kar[a [nya naan[ n'ime ama egwuriegwu. Samuel kwuru na ebe a ga anwale, onye kacha agba igwe bx na m n'okporo xzq awara awara.

Chike nwere obi abxq mana o mechara kweta. N'ikpeazx, ka q nwale xzq nd[ mmadx anaghi agakar[. Q txrx Chike n'anya otu o siri mee nke qma. O nwere afq ojuju nke mere na o bidoro gbube (fuba) okporoqgh[q ndx nd[ ntorob[a-n'ike n'ike ka q na-adaba n'egwu q na-agx. Ngara ebuo ya isi ma na-eche ihe kpatarana na nd[ mmadx na-ekwu na [nya igwe h[ara ahx. Q d[ mfe kar[a ofe qkwrxr, Chike chere. Ozugbo ozugbo xgbq ala pxtra n'akxxk ma tine isi, Chike e nweghi ike ijikqlata onwe ya q txghar[a n'ike banye n'okwute buru [nya[ya igwe daghachiri azx suo otu osisi eletriiku buru Chike dakpunye n'olulu (o[lu) d[ nso n'ebe ahx. Q pxtra; mmiri at[t[ na-atxs[s[ ya n'ahx. Qzq kwa, ikpere aka na xkwx ya tiri n'elu ihe e jiri siment[r xzq. Q[nya[ d[ ya n'ahx ad[gh[ nnukwu.

Ama ka o sila d[, q d[ ka a ga-as[ na o mebiri nnukwu. Ihu agara takqsr[re, breki jxriri ajxr[s[, mkpara atq sqkwa ttxqts[a. Mgbali niile Chike na
samuel gbal[r] ka ha gbat[a agara ahx bx nke am[tagh[ ezi mkpuru.

N’ikpeazx, ha kpebiri [ga gwa mekaniki ebe o kweghi ha imezi. Ebe ihu agara anaghizi atxghar[, ha buliri ya elu kwara agara azx [ny[nya igwe laa n’xlq.

Mekaniki were iwe nke ukwu. Q s[r] Chike na iwu megidere na q ga-akwx xgwq ihe niile mebiri.

‘Mana enweghi m ego’, Chike kwuru. ‘Biko gbaghara ya’, o nweghi ego, Samuel kwuru. Mana mekaniki zara: “q bxrx na o nweghi ego, onye gwara ya nyaa [ny[nya igwe m?” B[a ka [ gosi m ebe i bi. Q bxrx na I nweghi ego, nd[ mxrx g[ ga-akwx xgwq nzuzu g[. Chike r[qrq ma kpecha ire mana mekaniki egeghi nt[ ma ql[. Mekaniki kwuru, “[ na-egbu m oge? B[a gosi m nd[ mxrx g[. Q bxrx na [ meghi qsq qsq aga m akpqga g[ na nke nd[ uwe ojii ugbu a.

N’ikpeazx, Chike buru xzq; mekaniki nyara otu n’ime [ny[nya igwe ya sobe ya nwayqq nwayqq. Egwu jidere Chike [kpqrq ya gaa na nke nwa nne nne ya nwoke. Ya bx, o kpebiri imeghar[ ya anya site n’[kpqgar[ ya gburu gburu obodo a mepere emepe. Ha gbagoo ogbe mbx gbada nke qzq gbagoro nke atq.

‘Ebe ka i s[r] na I bi?’ Mekaniki jxrx

‘Amagh[ m nqmba ya’ Chike kwuru. “Mana q bx ebe a, q txrx aka n’ihu ya”.

Ka ogologo oge gas[r[, ha laghachiri azx ebe ha bidoro. Iwe juru mekaniki obi; q na-amaja Chike ma chqq itipu ya mmxq n’anya. N’ihi iwe ji mekaniki q

Nd[ mmadx ana-agbakq. Xfqdx mmadx ana-atxtxta ihe nwaany[ na-etinyeghachi ha na nkata ya. Ha bx txmatx, ose kpqrq nkx, na ji. Mana q na-eweli olu ya elu n’ike n’ike. O kwuru na q gagh[ ewere ihe nd[ a txtxtara n’okporo xzq sie nri ma rie na be ya. Q chqrq panwx iri abxq ya.

Na mgbagoju anya, Chike m[pxrx gbalaa xlq qsq qsq.
ISI NKE ISI NA ABXQ
ONYE AH{A, QKPA AKX ERI ERI


a ihe a mgbede q bxla ihe d[ ka otu izu xka. O nweghi mgbe q d[ Maazi Nwana n’uche inye ya ihe q bxla. Naan[ otu xbqch[ ka o tinyere aka n’akpa kaki tarawxza ya, obi ana-akx Chike n’olile anya. Naan[ ihe Maaz[ Nwana nyere Chike bx mkpxrx ahxekere atq.


Aha ya n’uju bx Maazi Pita Nwana. Q bx onye a ma ama n’obodo ma na-agachi xka anya. Xtxttx xbqch[ xka niile, o na-eyi nnukwu uwe agbada ya aga xka, ya na ezi na xlq ya. Q nakwa aga ihe qmxmx akwxkwq nsq xbqch[ Fra[de niile. Q gbara Chike ghar[[ o/tu ajq nwoke a ji na-etinye uche n’ihe gbasara ofufe (xka).

Oge xfqdx, q na-ahapx xlq ya n’ime abal[ lqta n’xbqchi na esota ya. Nd[ mmadx na-ekwu na q nq n’o/tu nzizo nd[ na-enwe qgbakq n’abal[.

Otu abal[, Chike nwere afq m’gbu ka q tachara mango asaghi mmiri. Ka q na-akx elekere anq nke xtxttx, q gara mposi. Ka o mepere xzq, q nxrx mkpqtx nzq/kwx n’ezi. O mepetrxz xzq obere wee nyo/nye anya n’ezi. Q bx Maaz[ Nwana na onye qb[a na-alqta ebe a magh[ ama. Ha gwuzoro n’ezi kpaa nkaka/tas obere oge. E mechaa, onye ob[a haprx, Maaz[ Nwana n’onwe ya banyere na be ya.

Chike etinyeghi nnukwu obi ya maka ihe a mere n’xxz xtxttx, a mana o mechera chetakwa ya.
ISI NKE IRI NA ATQ
NRO CHIKE MEZURU

Ohere Chike b[ara na mberede. O mere n’otu xbqch[ ezumike. Nwanne nne ya nwoke gara ezumike n’Xmxqf[a nke q ga-alqta echi. Chike riri nri ehihie ya qsq qsq wee gbadaa n’akxxk osimiri na-agwagh[ Michael. Ebe q bx na o nweghi ego, o bughi n’obi [gabe osimiri.

Ka q gbadara n’akxxk osimiri, q hrx xqtxtx xgbq ala na gwongworo nd[ na-eche a n’akworafe. O hrx xmx nwoke atq na-asa xfqdx xgbq ala. Q hrx na ozugbo ha sachara xgbq ala, nd[ nwee ha kwrx ha xgwq. Q gbaghachiri azx weta bkreti na nk[r[ka akwa. N nghar[p, Chike chqpxtara na xgbq mmiri a apxmla nakwa o nweghizi xgbq ala d[ ebe ahx; naan[ gwongworo d[ ebe ahx. Mana o teghi anya, xgbq ala nd[ qzq ab[a o nwebekwa nchekwube. Mana ha niile bxcha obere xgbq ala. Chike kwuru n’obi ya na q ka mma [nwa] nnukwu xgbq ala nke onye nwe ya bx qgaranya. Ozugbo ozugbo, nnukwu xgbq ala Toro ogologo zqbatar Chike gbakwuru onye nwe ya nso. Q d[ ka q bx m[sta. Chike enweghizi obi ikwu okwu. Q ndebere xgbq ala ahx na-eche ihe q ga-ekwu. D[ ka o na-amagh[ ihe q ga-eme, otu n’ime xmx nwoke gakwuru nwoke a ma s[ ya,’ ‘ka m saa xgbq ala q[ qga?’

Nwoke ahx eleghi ya anya na mbx mana q gara n’ihu na-esepughi aka. O kwuru qzq, ‘xgbq ala q[ ruru nnukwu inyi. Aga m asa ya nke qma.
Ugbu a, nwoke a leziri ya anya ma kwe n’isi. Nwantak[r] nwoke a nxqrx ma bido qrx. Chike na-ata onwe ya xta, q tabara egbugbere qnx ya. Q gwara onwe ya.’ Q bxhr na nwata nwoke a ga-emenu ya, aga m emenu ya.

E mecha, otu obere xgbq ala batara. Chike enweghizi n+hqrx ugbu a. O gbughizi oge chaa chaa. O gakwuru onye nwe xgbq ala ma s[ na Bekee: “M nwere ike [sa xgbq g[ qga. O ruru inyi; “{ ma na { na-ag a Legqs. Nwoke mxrx a mx ma kwuru gaba n’ihu”

Chike kujuru bqketi ya mmiri na pqmpx d[ nso ma bido qrx. Q sachara gaa gwa onye nwe xgbq na ya asachaala. Mana nwoke a egeghi ya nt[ maka na ya na enyi ya na-akpa nkata. Q zara Chike ‘daalx’ n’eleghi Chike anya ma ka na-ekwu okwu. Chike kwrx ebe ahx na-atxghar[ xkwx ya. N’ikpeazx, nwoke a lere anya qzq ma tinye aka n’akpa ya. Obi Chike ana-akx n’ike n’ike. Q kpopxtara qtxtx ego ma were otu nye Chike.

‘I meela qga’ Chike kwuru. E mecha, o lee anya were hx na q bx otu shili. N’obi anxr[, o kelekwara, ‘I meela qga. Nwoke a zaghachiri. Ya na enyi ya nqrg na-akpa nkata, ya na s[gareti q kpx n’qnx.
ISI NKE IRI NA ANQ
CHIKE N’XGBQ MMIRI

Nrq Chike reọọreọọ eọọreọọ. N’ikpeazx o ruru Asaba. Q wxl[r[ elu qtxtx ugboro ma bxq a>b x “otu osimmiri ka q fqrq [gafe”. O so n’otu abx q mxtara na C.M.S Central School, Xmxqf[a.

O soro nd[ na-em e njem kwxq n’ah[r[. Ka o rutere ya, o nyere onye qna ego otu sh[l[. Onye qna ego nyere ya tiketi na pensi isii fqdxrx n’ime ego o kwuru. O nwere nnukwu obi Anxr[r[]. Ta a gafechaa, q ga-enwe ike kqqrq nd[ enyi ya, ‘Amarala m Asaba’. Naan[ Legqs ka q fqdxrx.

Q nqtere aka tupu xgbq mmiri qzq ab[a. Chike enweghi ndidi. Q na-agbago na-agbada na egbu qh[h[qnx.

Hapx nwunye q[ banye a>m[  
Otu osimmiri ka q fqrq [gafe
Otu osimmiri Otu osimmiri
Otu osimmiri ka q fqrq [gafe.

N’ikpeazx, xgbq mmiri ahu ab[a. Q d[ obere n’ebe tere anya. Obi Chike ana-akx ka ha>m[a. Q nqdxrx ala n’otu n’ime oche d[ ogologo maa kwrxr qtq qzq. O lepuru anya n’xgbq mmiri na-ab[a ma nwee nchekwube na o lepu anya qzq na xgbq mmiri ahx ga abia nso. Q mechiri anya ya ma gxq ihe d[ ka nar[ abxq. Q nwara uko ya ka oge na-agba qsq qsq.

Ka xgbq niile si Asaba hapqchara, xgbq mmiri na xgbq nd Qn[cha bidoro bataba. Oge xfqdx, q d’ ka xgbq ala na xgbq mmiri na-achq [daba na mmiri. Mana o nweghi nke dabanyere na mmiri. Chike hxrx ka xgbq ala ahx q sara banyere n’xgbq mmiri. Q d’ qcha ma d’kwa qhxrx. O buolar[ akara xgbq ala a n’isi, PC 73 79.

Xgbq ala nke pxrx n’ikpeazx nwere redio nke a gbaliri olu ya elu. Onye qkwq xgbq ala ma gba ta ego ji egwu na-akpq na ya mere ihe q=Gch[3 maka na onye nwe xgbq ala ahx anqgh[ nso. Q na-akpq nd’ na-ag a Legqs ka ha b[a soro ya ma kwxq obere ego. Oge xgbq ala nke ikpeazx a banyere xgbq mmiri, onye na-arx qrx mmiri nke yi uwe na-acha qcha na anxna fere nd’ a na-eme njem aka ka ha b[a. Ozugbu ozugbo ahx, nd’ mmadx azqba oche. Chike nq n’ihu oge a na-azq xzq a.

Injini bidoro sxba. E gburu sa[r[n’ n’elu, xda ya d’ ka nke mgbxr[gba nnukwu [ny[nya igwe. Xgbq mmiri a lara azx ka q hapxchara n’elu ala, a kxq
mgbxr[gba xda injini ad[kwa elu. Xgbq mmiri gbara gburu gburu wee bido njem ya [ga Asaba.

Q d[r] ka nro. Chike chere ma q bzkwa ihe na-eme eme. "Ya bx na q bx m", o chere. 'Chike Anene a na-etu Chiks nwa okorob[a nke Xmxqf[a, Ogbe District Mba[nq, Province,Qn[cha Qwawa anyanwx, Na[jir[a, Qd[da anyanwx Afr[ka, Xwa, Xwa niile. Otu a ka o siri dee aha ya n'akwxkwq ggxgx qhxrx ya. O so n'otu ihe q mxtara n'aka enyi ya bx Samuel a na-etu S.M.O.G Chike na-eme njem a o buliri onwe ya elu d[ ka oge a chqpxtara Na[ja Mungo Park. N'ikpeazx, ebe a bx nnukwu osimmiri Na[ja. O tiri aka n'obi ya d[ ka a ga-as[ na ya nwe Na[ja, wee kuo nnukwu ume. Ikuku ebe a d[ xtq ma d[kwa yor\[

Kwq kwo kwo xgbq
Ugbo mmiri g[
Nwayqq nwayqq
Anxr anxr anxr
Nd\[ naan\[ nrq
Ka ike igbu qh[h] gwxrx ya, o bidoro chebe maka Legqs. Q gbara ya ghar[ otu akwa mmiri 'Carter' ga-ad[.. Q nxla ka a kwara ya na redio. Q mara maka "Tinbu 'square,' Marina, Tafawa Balewa Square, Bar.

Beach, Yaba, Apapa, State House wee gabaz[a. Mana ebe kacha ya mkpa [hx bx City stadium ebe a na-asq mpi qgbsqgba bqqlx niile
O nweghi ihe na-atq Chike ka nkqwa ogbugba bqqlx d' ka nd' N.B.C si na-ekwu ya. Oge qbxla e nwere asqmmpi bqqlx, xfqdx nd' agbata obi ha na-ab[a na nke nwa nne nne ya nwoke [gere nt' na redio otu e si agba bqqlx. Q na-ad' ha mma [nxrx olu onye nkqwa bqqlx a. Oge o tiri mkpu: "Q bx goolu" onye q bxla tiri mkpu, 'gqqqlx'. Xfqdx na-awxli elu ma kwe nd' enyi ha n'aka. Ha na-eme nke a naan[ oge nd' ha na-akwado nyere goolu.
ISI NKE IRI NA ISE
CHIKE ABAAN NA NSOGBU


D[ ka akxkq nd[ enyi ya s[r[ kwu, Chike txrx anya na Asaba ga-aka ebe niile o garala. Q txkwrara anya na Midwest Region ga-enwe nnukwu ndmche na nke qwxwa anyanwx. Mana ugbu a, ha otu ihe: ala na nd[ mmadx na-arx otu xd[ qrx. Ka Chike na-abami n’ime obodo, q hxrnx x1q nd[ katx mma. Mana ha e nweghi isi, ha niile erughi na mma ka nke nd[ d[ na New Market Road n’Qn[cha.

A maka o sila d[, Chike nwere obi an#xr[ maka otu ihe. Q ga-eso na-etu qnx d[ ka nd[ otu ya.

Ka mgbede na-akpxdobe nso, Chike chere na o hxtxchaala Asaba Q ga-alaghachir[r[ ozugbo. O tinyere aka n’akpa ya ma chqpxxta na pensi isii ya d[ ya. Q

'Biko qqa, achqrrq m [laghachi Qn[cha taa. "{ chqrrq [laghachi Qn[cha?" Nwoke a jxrx ya ma ka na-akpqchi igodo xlq qrx ya. Okwu ya d[cha ka eziokwu ga-enye aka. Nchekwube Chike lqqchachiri azx.

"Ee qqa’, q zaghachiri.

"E yaa, mana [ gagh[ alaghachi Qn[cha taa, "nwoke ahx zaghach[r]. Xgbq mmiri nke ikpeazx apxqla. Laghachi azx n’xttxtx echi.

"Mana ebi m n’Qn[cha;” Chike ebee akwa. “O nweghi onye q bxla m ma ebe a”.

"Q d[ mwute," nwoke ahx kwuru ka q na akpqchi xzq xlq qrx ya ma pxq. Chike kwrxr xe ahx na-ebe akwa. Otu nwoke nqqr[ n’osimiri asa ahx gbagotara yiri akwa eji efuche ahx n’ukwu ya ma s[: ”{b[a Asaba d[ mfe; q bx [laghachi azx’. Q na-eyicha egwu, ya na obi, [ta mmiri, nnukwu egwu ejide Chike; o kpebie [hapx akxkq “osimiri. O hudatara ihu ya n’anyammiri juru ya anya; Egwu jidere Chike, o kpebie [laghach[ azx n’ah[a Asaba. Q dabere n’azx otu n’ime xgbq ala gwongworo kara nka bee akwa ime ime obi. Q d[z[ ya ka q bxrx na o rubere nne ya isi onye gwara ya ka q ghara [kpxdebe akxxk osimiri nso. Oge ahx ka o
chetara otu ihe nne ya na-ekwukar[. O gwara ya na ibe akwa anagh[ egbo mkpa q bxla. Ya mere kama ihe akwa o bidoro iche ichiche ma o kwadobe ihe q ga-eme.

Otu n’ime ihe o chetere bx [gakwuru otu n’ime nd[ nwe xlq ah[a ma jxq ma q ga-enwe ike rahx ebe ahx. Mgbe ahx, q b[ara ya n’uche na nwoke ahx nwere ike b xr x onye ohi na onye ntqr[. N’ikpeazx o kpebiri i zo n’otu n’ime xgbq ala kara nka ruo n’xtxtx. O lelechara ha hx na otu n’ime ha bu SMOG No. 1. O kpebiri na q d[ mma na q ga-ar ahx na ya n’ihi na q bx aha q mara.
ISI NKE IRI NA ISII

NSOGBU CHIKE AKAWANYE NJQ

Chike achqgh[ banye n’xgbq ahx oge nd[ mmadx na- ahx ya. Ya bx, o kpebiri [di na-akwxghar[ ruo mgbe qch[ch[r[ d[r[. Q hxrx ka nd[ ah[a na-emechi x1q ah[a ha ya na xmx nwaany[ na-azx ah[a ka ha na-ebuko ngwa ah[a ha ebuba ha n’x1q ha na-edede nke ha zxfqrrq. N’oge na-ad[chagh[ anya, o nweghizi onye nq n’ah[a. Ka uhuru chi gachara. qchich[r[ gbara. Chike gara n’azx ugbo ala ahx rigoro wee jiri nwayqq banye. N’izizi, q d[na n’elu otu n’ime oche ogologo. E mee, o chee na q ka mma izzo n’okpuru ha; q gbadara n’okpuru ogologo oche ma d[na n’ala xgbq ala ahx. O chetara nne ya na xmx nne ya nd[ nwaany[ nq n’x1q n’enwegh[ nsogbu q bxla iwe ya d[waygere qkx. Agxx jidere ya wee tinyere anwx nta na-ebe ya na nt[. O nwegh[d[ mgbe o ji chqq igbu ha maka na ha kar[r[ akar[ tinyere na igbu ha ga-eme mkpqtx. O ji otu aka ya jikqrrq onwe ya d[ ka a\ajx\ were aka nke qzq tinye n’etiti xkwx ya abxq. Egwu ekweghi ya rahx xra. Qtxtx mgbe ka q na-ad[ ya ka q nxxr xkwx nd[ na-ab[a nso. O kpere ekpere ma bee akwa nwayqq n’qch[ch[r[ ahx. Ka qtxtx oge gafere, q rahx xra. Ajq nrq nyere ya nsogbu. Q rrqrq nrq d[ iche iche ebe ajq mmadx na nd[ mmxq na-achx ya na-eti mkpu na nt[ ya.

Na n\de\e\r, o tetara n’xra n’ike na mberede. Xmx nwoke atq na-ekwu okwu nso nso ebe q nq.

"Ha na-atx anya any[ oge mgb[rgba xka kxxr elekere atq," otu onye n’ime ha kwuru. "I ji n’aka n’ezie na o kwesiri ntukwas[ obi?," Nwoke nke abxq jxxr.

‘Ee’, onye mbx zara. Atxkwas[r] m ya obi;

Onye nke abxq kwukwa, [ ma na g[ na xfqdx n’ime ha nwere ike nwe nkwekorita e mechaa ha aga gwa nd[ uwe oji. Any[ ga-ejiriri n’aka na ha bx nd[ atakwas[r] obi.

Onye nke atq kwuo, qga q bxrx na any[ ejighi n’aka, any[ agagh[ aga cha cha. Achiqgh[ wahala nd[ uwe oji.

‘Xmx ana-atxka egwu’, ‘obere ihe unu ana-ama jijiji ka xmx nwaany[. Naan[ oge ana-ek-e ego ka onye q bxla ga-enwe ike.

"Mana nd[ oyibo kwuru na mgbochi qr[a ka qgwxgwq ya”.

{ba qgaranya abxgh[ txtxrxx racha. Ego d[ n’ogwu. O ruo n’qgx, any[ alxq ya. Egbe a m ji n’aka abxgh[ ihe egwuriegwu’ nwoke a kpqrq oga kwuru.

Egwu ekwekwaz[gh[ Chike kuo q bxlad[ ume. O mara na o mee obere mkpqtx pekar[r] mpe, ha agbagbuo ya; ya mere o mekwagh[ kqm ka agx xlq.
D[ ka xmx nwoke nd[ a na-ejikere, ka ihe ga-esi ga; mgbirigba xka akxq n’elekere atq, qya ka any[ pxq, nwoke nke mbx kwuru,’ “site n’ike nke Chukwu ihe niile ga-ad[ mma”.


Gwongworọ ahx bidoro gaba. Chike mepetxr[ anya hx na qch[ch[r[ ka ad[, O mechikwa anya qzq. Ugbu a, ahx ana-ama ya jijiji.

Nwoke ahx amatagh[ na ya na Chike nq n’azx xgbq gwongworọ ahx bido kwaba xkwara ma tamue n’onwe ya. N’ihi egwu, Chike amagh[kwa nteaka njem a. Mana q matara mgbe xgbq ala kwxsinatara; e mecha, q txgħar[a ma jiri nwayqq nwayqq n’ikpeazx q kwxs[z[a kpam kpam.
ISI NKE IRI NA ASAA

IHE ND[ OHI AHX MERE

Oge xgbq gwongworo ahx kwxs[r[, nwoke a nq n"azx gbadatara. Chike mepere anya hx na chi efochabeghi. Xmx nwoke atq nd[ ahx na-ekwu s [. Qkwq xgbq ala tughar[r xgbq gwongworo a.

Ebe niile dara jxx. Owu dara obere oge. Chike kpere ekpere ka xmx nwoke nd[ a pxq q bxlad[ out nkeji-ka o nwee ike gbadata ma gaa zoo. Mana hx apxgh[. Kama ya, onye nke anq b[ara nqnyere ha. D[ ka Chike siri ghqta, onye nke anq bx onye nche abal[.

Nwoke nke mbx, onye isi nd[ ohi a, gwara onye nche abal[ a okwu. 'I hxxr egbe a mx bx, o kwuru, "q bxgh[ ihe egwuriegwu. { b[akwa [gbagha, anq[ na g[ anwxq'. Maka g[n[ ka m ga-eji gbagha? Onye nche abal[ jxrx. 'I che na ego na-elu m ilu. Ka I che na q bx xgwq qnwa qrx ka m ga-eji zxq xmx aka m na koleji?.

n’qch[ch[r ahx q na-ahxtx ihe obere obere. Q hwxr ihe d[ ka qnx xzq ma banye na ya. ‘As[ m onye d[ ihe ahx? Qkwq xgbq ala tiri qzq ma gbaa qkx tqch[.

O nwere obere anya xlq ebe Chike banyerela. Q d[bara aka ya ma chqpxta na ihe ahx bx nnukwu akpat[ nwere xzq mepere emepe q chqburu [pxta qzq ka q gbapx, mana xmx nwoke nd[ qzq sonyere qkwq xgbq ala. Q gwara ha na oge q na-achq qkx toch[ na q nxrx mkpqtx.

Chike emechie anya ya ma taa egbugbere qnx ya. Xmx nwoke nd[ ahx ka na-achq ya. Onye nche abal[ ahx gwara ha na o nweghi nwoke q bxla nke nwere ike na-agagh[ qgburu/ qgburu ahx n’oge ahx. Q s[r[ na o nwere ike buru otu nwamba nke bi n’otu n’ime xlq nd[ d[ oche. Nke a mere ha enwe nchekwube tqrq atq. Ha niile wee pxwa qzq. Mkpxrx obi Chike na-akx ka aka odo d[ n’ime ikwe.

Ka q nqtxrx, q nxrx ka ha na akwanye ngwongwo n’ime gwongworo, o were ha ogologo oge. N’ikpeazx njin ebido gwongworo ahx enupu njem. Chike kudara ume ntqpx n’agbx. Q d[ ya ka ya bxba abx. Mana o chetara onye nche abal[. Q ga-anqr[r[ nso nso. QnÂ–x Chike pxkwa qzq. O kpere ekpere ya, Chineke zita chi oÂ–fufoÂ– ka q zqpxta ya. D[ ka n’iza ekpere ya, oke qkpa kwara n’ebe d[ anya. Nke qzq azaa n’aka nke qzq.

Mana Chike amakwaghizi oge chiforo. Ike gwxrx ya tinyere na q kwxrx qtq rahx xra.
ISI NKE IRI NA ASATQ
OTU IHE NIILE SI BIE

Nke a bx ugboro abxq olu nd[ mmadx kpqtere Chike n’xra. O mepera anya n’egwu (n’xjq). N’oke Qnx, q bx ehihie bu ihe a. Q pxtara na nnukwu igbe ahx ma nyo anya n’akxxk ebe q na-anx olu nd[ mmadx. Ha bx nnukwu xzz d[ mma. Ya mere, q gabara n’etiti igwe mmadx nd[ ahx. Ihe q hxrq gbara ya ghar[. E kedoro otu nwoke n’otu xkwx mango. E kefuru ya aka abxq azx ma jiri akwa ojii kechie ya qnx. O nweghi ike imeghar[ ma ya fqdx ikwu okwu.

Qnx jxpxtara nd[ gbakqrrq ebe ahx obi. Otu onye nwalere [tqpx nwoke mana nd[ qzq siri na q ka mma ka nd[ uwe ojii b[a. Chike na-axtle ya n’uche ya n’ike n’ike. Mana o nweghi ike [ghqtacha ihe na-em. Mmxq ya ghasara agbaso n’ike gwxrx ya.

N’ikpeazx, nd[ uwe ojii abxq b[ara ma tqpx nwoke a. Q daa n’ala Chike echie ma q nwxmla. Otu onye kutere mmiri a wtxrxa ya n’ahx. Nke a d[ ka o nyetxrnx aka maka na o kuliri ma nqrxq ala.

O were ogologo oge inwetacha onwe ya n’uju na kqq akxkq ya. Mgbe niile Chike na-eche n’ike n’ike otu o nwere ike. Mmadx niile na-achq [nx akxkq nwoke a a[kka atqpxr x n’agbx oge o zuchara ike. Q kqrq akxkq ya. Q s[r] na ya na-eche nnukwu shqpx nche oge nd[ oji-egbe ezu bagidere ya ma merie ya. Ha Kedoro ya n’osisi ma t[wa shqpx. Q s[r] na ha d[ ihe d[ ka mmadx asatq n’qgq ma ha ji gwongworq qhxrx b[a.
Nd[ uwe-oji na-achq [ga lee shqpx ahx mgbe otu obere nwata nwoke na mberede tiri mkpu n’ime igwe mmadx; nwata nwoke a tirimkpu, nwoke a na-atx as[. ‘Ahxrx m ha,’ anya niile ana-ele nwata nwoke a. Q bx Chike kedu ihe q na-ekwu maka ya? Xfqdx mmadx jxrx. Ahxrx m nd[ ohi ahx, Chike kwuru, nwoke a nyere ha aka. ‘Ahxrx m ka ya na ha na-akpa.

E nwere ike nd[ mmadx a[ka] eleghara ya anya ma q bxrx na onye nche akpaghi agwa qgba aghara. Ozugbo ozugbo q nxrx ihe Chike kwuru, q gara n’ihu qsq qsq jide Chike n’akp[r]. Mana otu onye uwe-oji zqpxtara Chike kwapx onye nche a n’akxxx Igwe mmadx were nnukwu iwe maka qgba aghara onye nche zipxtara.

{ chqrq igbu nwata nwoke a? Xfqdx n’ime ha juru. ‘Q d[ ka nwata nwoke a na-ekwu eziokwu’; nd[ qzq kwuru.

Onye uwe-oji a juru Chike ihe nke a pxtara. O nwere oke qn-x na o nweziri ohere na ike [kq akxxkq ahx qfxma. O kwuru ihe doro anya nke a mere ka onye q bxla kwenye na o kwuru eziokwu. Q gwara ha na gwongworox bx SMOG No 1 nakwa na aha qkwq xgbq ala bx Ignatius. O mecha gosi ha ebe o zoro ka q gbapxtara na gwongworox ahx. Q bu obere xlq igwe nqdebere qdq xgbq ala.

Nd[ qzq kuru aka n'eba q d[ ukwu. Ha s[r[ na ha ahxtxbeghi xd[r[ ikpeike sitere n'aka obere nwata nwoke di otu a.

Nd[ uwe ojii jidere nd[ ohi atq a n'otu xbqchi ahxkwa. Ha weghachikwara akwa velvet[ nd[ ohi a zuru. Akwa gburu nnukwu ego-puku kwuru puku panwu. Onye isi shqpx ahx kwere Chike n'aka ma kwee ya nkwa ihe onyinye ma e mecha. O nyere ya ezigbo nri ma bua ya n'qd xgbq mmiri.

Nd[ mmadx ana-ekwu ebe niile maka njem puru iche nke Chike. Foto Chike pxtara n'akwxkwq akxkq. Qzq kwa, a nxrx aha ya na redio. Ka e kpecara nd[ ohi atq na onye nche ahx ikpe, a kpochiri ha n'xlq mkpqrq Chike nwetara leta n'aka maneja shqpx ahx. O kwupxtara na aga enye ya agxmakwxkwq n'efu ruo na koleji.

Ya bx njem mpxhriche Chike n'ikpere Osimiri Na[ja wetaara ya ntaramahxhx ma mecha weta xgwq isi qma. Q ch[pxtakwara Maaz[ Pita Nwana, onye ah[a qkpa akx eri eri xkwx n'ama. Q bx ya bx onye isi nd[ ohi a niile.