

**ENGLISH TO IGBO TRANSLATION OF *UNKNOWN*
*DESTINATION***

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APPROVAL PAGE

This dissertation has been approved as adequate in both scope and quality for the Department of Igbo, African and Asian Studies and School of Post Graduate Studies, Nnamdi Azikiwe University, Awka.

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CERTIFICATION

The work has not been previously submitted for any degree or diploma in any University. To the best of my knowledge and belief, the dissertation contains no material previously published or written by another person except where due reference is made.

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DEDICATION

This work is dedicated to my last child Chikadibia Onyeka Uzoalor Nnaa like a candle in the wind, you were snuffed out by the guards of Chief ABC Ojiakor of Uli who never cared. God says, “Vengeance is mine”. Nnaa, continue to rest in the Lord till that great resurrection day.

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Abstract

Over the years, most novels of Igbo background written by Igbo writers are mostly written in the English language. Different themes, techniques and characterization are even given expressions in the English language by the writers. Little or no attempt has been made to make these works reach the grass roots that are mainly illiterate or semi literate. This work focuses on the translation and analysis of prose text *Unknown Destination* (2011). It deals on sociopolitical issues like corruption, acrimony, embezzlement, insurgency ravaging some countries of the world today. For proper handling of this task, some translation techniques were employed. The theory of relevance was adopted as the framework for this research. This study also adopted the analytic method of research. That is a case of analyzing the data as they are. The source language text is juxtaposed with the target language text for a better appreciation and analysis of the translation. In analyzing the translated work, some linguistic and cultural issues were observed and discussed. The work recommends that Igbo translators and translatologists should endeavour to translate more works from other languages into Igbo to help in enhancing communication which will in turn promote the target language, Igbo. Through these translations, ways of handling translation issues will be developed. In the course of the translation, new words were formed through coinage by the researcher which is a positive pointer to language development. The research work has further buttressed the fact that prose texts written in the English language could be re-expressed into the Igbo language and the necessary ingredients still retained.

CHAPTER ONE

1.0 Introduction

The place of translation as a means of giving out information makes translation very necessary. Any needed information which is in another language could be re-expressed into other languages through translation for proper communication. Translation as a means of communication has the basic role of educating and informing. The importance of sharing information cannot be over stated because of what it can accomplish in the lives of individuals, organizations and nations. In fact, there is no area of endeavour that is excluded in this aspect.

Important facts and truths that are locked up in every piece of information which in turn is often expressed in some foreign languages are exposed through translation. Such facts, be they in sciences or arts, when translated are made accessible for the benefit of others.

Translation as a veritable tool for any human activity has been viewed and explained by various people. Th8/4riveni (2000:1) states that “translation is not simply a matter of seeking other words with similar meanings but of finding appropriate ways of saying things in another language”.

Commenting on the communicating role of translation, Ajunwa (1991:13) views translation as “a means of communication born of cultural contacts and interactions between speakers of different languages”. This goes to suggest that translation cuts across the cultures of the world. Therefore, if

people should know about other people's culture and other aspects of their lives, then the need for translating from one language to the other is very necessary.

Buttressing the above explanations, Edebiri (1982:1) states that; "Translation, one of the most important cross-linguistic and cross cultural practices has been going on in Nigeria for over a century now". The inference is still on translation cutting across different cultures of the world.

Translation actually started in Nigeria with the coming of the missionaries in the 17th century. During this era, some religious materials were written and translated by these missionaries, to aid the work of spreading the gospel. Not long, some indigenous writers joined in writing either in the Igbo or English languages. But it was observed from the works produced that the interest of these indigenous writers was more in writing than in translating. With this, many works were produced in the area of Prose, Drama and Poetry. These works were written in English or Igbo.

In the area of Prose, works like *Things Fall Apart*, only *Eze Goes to School*, *Drummer Boy*, *The Only Son*, *Efuru*, *Omenụkọ*, *Ije Odumodu Jere*, *Ala Bingo*, *Isi Akwụ dara N'ala* and *Mbediogu* were produced. In Drama, we have works like, *Ọjaadịlị*, *Nwata Rie Awọ*, *Obidiya*, *Akụ Fechara*, *Akụ Ụwa*, *Eriri Mara Ngwugwu* and *Ọkụ Ụzụ Daa Ibube*. Poetry though a more difficult area is not left behind. Some works have actually been produced in this area. We have works like, *Abụ maka Ụmụntakịrị*, *Ụtara Ntị*, *Akpa Uche*, *Echiche*, *Akọ na Uche*, *Ụyọkọ Mbem* and *Uche Bụ Ahịa*.

Surprisingly, of all the listed works, *Things Fall Apart*, *Mbediogu* and *Omenukò* have recently been translated into Igbo and other languages. It has been realized that not having enough translated Igbo works in other languages and also works in other languages being translated into Igbo has actually locked up facts and ideas about these people that own these languages, especially as it concerns the rich culture of the parties involved.

Against this backdrop, the researcher has taken up the task of translating the text *Eze Goes to School* into the Igbo language. This text produced in 1963 is one of the oldest literature texts for the Junior Secondary Schools all over the federation. As an old text with an Igbo background, there is the need for it to be re-expressed in the Igbo language so as to be of great benefit to the grassroots. Also, we should understand that no matter how educated or experienced one is in a foreign language, it is still a foreign language. “Honest and Dynamic people are generally more comfortable speaking, writing and reading in their own language”, Nwadike (2008:18). There is also the sense of fulfillment, independence and belongingness in using one’s language.

1.1 Significance of the Study

In a multilingual nation like Nigeria, the importance of a study of this nature is obvious. The translation of the text *Eze Goes to School* will help some Igbo people that are not literate enough to read and appreciate some of the cultural elements that were highlighted in the text. Apart from this, the reading of the entire book in their own indigenous language will also be highly appreciated.

The work will also be of immense help to students and teachers of the Igbo language who will find out through this study that Igbo is as good as any other language for the expression and dissemination of some cultural element seen in the text that are peculiar to the Igbo people. Finally, the study highlights some translation problems and how these problems hinder good translation work.

1.2 Scope of the Study

This work is limited to the translation of the text *Eze Goes to School* from English into Igbo. The work also covers the problems encountered in the process of translating the text from English into the Igbo language.

1.3 Background of the Study

It is generally believed that translation is as old as written literature. In Nigeria translation is viewed as an offshoot of missionary activities. According to Edebiri (1982:15), “translation has been going on in Nigeria for more than a century now”. When the missionaries came into Nigeria and launched in earnest evangelization, they realized that availability of the bible in various local languages will facilitate their work but the absence of a written tradition in the indigenous languages was an obstacle. By the middle of the last century, the Bible had been translated into some of the indigenous languages. The personalities that helped in translation during this period were Bishop Ajayi Crowther, Rev. J. C. Taylor, S. W. Kolle, Archdeacon Thomas Dennis and others.

Comparing the work of these missionaries, Edebiri (1982:20) said that by the middle of the last century they (the missionaries) had already rendered the Bible into the Yoruba, Igbo, Hausa, Ijaw, Efik and Kanuri languages. Apart from translating the Bible into some Nigerian indigenous languages, the missionaries also showed some interest in translating some other aspects of indigenous literature into the English language. Some English literatures were also translated into some indigenous languages. For instance, *The Pilgrim's Progress* (Ije Nke Onye Kraịst Jere) and some catechism texts were translated by Archdeacon Thomas J. Dennis with the help of some Igbo indigenes.

So it could be rightly said that the foundation of translation in Nigeria was actually laid by the early missionaries. They prepared the ground on which the indigenous writers/translators started planting.

1.4 Methodology

The research method and procedure adopted by the researcher were done in two stages:

1. Through reading of the source text, *Eze Goes to School*.
2. Translating the source text from English into Igbo.

Some related literatures were reviewed to gather some useful information. Dictionaries were also consulted.

In translating the source text, *Eze Goes to School*, the researcher will be guided by the principles of translation as propounded by Ettin in Nida (1964:14). She identified the text as a literary text. This text was thoroughly

read with interest and some difficult words and structures were fished out. Some academics in this area (Linguists) were consulted for some clarifications.

First and second translations of the Source Text into the Target Language were then made. These were given to some knowledgeable people to review. Corrections and comments were made by these people with justifications.

After all these, the researcher then made her final rendering of the Source Text from English to Igbo.

In the analysis of the translated text, the researcher employed some techniques. The entire work was guided by the principles and theories of translation.

CHAPTER TWO

Literature Review

In this chapter, related works were reviewed under: Theoretical studies and Empirical studies. In the theoretical area, related works by scholars were reviewed. Some textbooks, articles and journals were reviewed. For the empirical review, some research works such as thesis, projects, and seminars were also reviewed.

2.1 Theoretical Studies

Many scholars and translators have tried to explain and give the meaning of translation in various ways. Some view translation as a very veritable means of communication by which man assigns and conveys meaning in his attempt to understand each other. The idea here is that through communication, information is passed from one place to another. These pieces of information could be in any of the world's numerous languages and for it to be effectively disseminated, it must be translated in the needed languages. This prompted Darbelnet (1997:7) to view translation as;

That which consists in transferring from one language to another all the elements of meaning and only those elements which ensure that they retain in the Target Language (TL) their relative importance as well as the tonality and also taking into account their relative differences presented by the

culture to which the source and Target Languages correspond respectively.

The emphasis in the above view is on retaining the meaning and cultural elements of the original text (the source language) in the translated text (target language). Ajunwa (1991:19) explains that; “culture is an important aspect of any group of people. It is a complex collection of experiences which condition daily life. Culture includes language, history, tradition, religion and all that happens daily among a group of people. It could then be said that it is a total system of habit and behavior of a group of people. The culture of a people is quite peculiar and distinct to them. This being the case, for smooth communication and interaction to exist among the people of the world, people that operate outside a given culture must understand the norms and mores of other cultures. This is mostly done through translation.

Language as an aspect of culture is the medium by which culture is transmitted. Without language, man cannot socialize and everything about man will end up being static. In view of this, Anagbogu, Mbah and Eme (2001:14) state thus:

Socialization is achieved primarily through language. This is because it is a means the older ones in a society use to ‘teach’ the younger ones the culture of their society. Language is therefore a veritable instrument for socialization.

When man socializes, ideas are communicated and disseminated. Ideas differ from one culture to another hence we say that culture is relative. For people to know about ideas that are peculiar to other cultures that are outside

their domain and communicate effectively with them, translation becomes imperative. House (2009:8) said that; “translation is a cross linguistic socio-cultural practice, in which a text in one language is replaced by a functionally equivalent text in another”. The implication here is that translation cuts across linguistics and cultural barriers, hence through translation, cross cultural communication is made possible. The role translation plays, in man’s life are many. Hence, Uhuegbu (1994:306) says; “the art of translation has significant role to play in the acquisition, development and environment of any language”. The inference in the above view is that translation aids development, no matter the area it is looked at.

Similarly, Newmark (1981:16) views translation as an exercise which consists in the attempt to replace a written message in one language, by the same message in another language”. This in effect is saying that the translator should make sure that all that make up the language is preserved. It should be understood that language and culture are inseparable.

Suffice it to mention here that most African languages are greatly enriched with proverbs and figures of speech. These proverbs and figures of speech originated from and are peculiar to certain cultures. Igbo culture, for example, is very rich in proverbs and other figures of speech. In a typical Igbo setting, children are groomed to have good mastery of proverbs. In performing some rites of passage, boys are tested on the use of proverbs for it is believed that it aids oration (Ifemesia, 1979:54). Among the Igbo, it is a popular saying that “proverbs are oil with which words are eaten”, Achebe (1958:5). The above

statement carefully x-rays the esteem in which proverbs are held among the Igbo.

From his own perspective, Cartford (1965:20) sees translation as; “replacement of textual materials in one language (SL) by equivalent materials in another (TL). The emphasis here is on equivalence in meaning. In applying equivalence, though the word, or the structure may not be the same, the meaning is retained.

Inasmuch as translation performs a lot of functions, it is worthy to note that one of the characteristics of languages is its arbitrary nature. No two languages are the same. Thus in translating texts of one culture into another, some problems are bound to arise. Therefore, Robins (2002:266) maintains that:

While it is reasonable to assert that everything can ultimately be expressed in every living language as the need arises, languages differ in the way in which they divide up and lexically categorize the world of human experiences, so that translation can seldom be carried out.

From all indications, it has been observed that translation as an important medium of communication is an art and so one does not just dabble into it without adequate preparation and foundation. There are basic principles that guide translation. These principles when imbibed act as guide for any good translation that is aimed at providing effective communication. The importance of these principles has prompted Ettien in Nida, (1964:14) to state and summarize them thus:

- The translator must understand perfectly the content and intention of the author he is translating.
- The translator must have a 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 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.

From the above, one can then infer that; one cannot talk of communication if the message sent by the author is not understood by the reader. If translation is actually seen as; “the re-expressing of written message in one language by the same message in another language; the translator must observe that the work produced in the target language is faithful to its source language, (Ezeuko, 1997:21). A faithful translation enhances communication and proper dissemination of information.

2.2 Empirical Studies

In this section, some research works by some scholars were reviewed. These works include: thesis, projects, articles and seminars. Most of these works are centred on translation and communication. For most people

translation is just a question of substituting words with their equivalence. This is far from it. According to Finlay (1971) in Effiong (1997) there is what is called “mistranslation in advertising”. This means that a translation could be bad when some necessary elements are not put into consideration. Elements concerning culture, some proverbs and idiomatic expressions which are culture specific should be considered. According to Effiong (1975:5) from one of his findings he says that;

Despite the tight scrutiny of translation by advertising agency, a few bad works still go on air resulting in bad advertisements which attract complaints from listeners.

He further to cite an example with an advert in Hausa. A slogan, “milo the food/drink of future champions” was translated as “milo, abincin zakarun gaba”, which means, “milo, the food for future cocks....” It is quite true that the figurative meaning of “champion” in Hausa is a cock but the idea in the slogan was distorted because of wrong choice of word and this resulted in poor dissemination of information and thus communication is impeded. The inference here is that literal translation can destroy translation.

Manjeet (2006:3) encounter some problems in translating an Indian fiction into English. The two languages he worked with are quite different and so do the cultures. Many words, and expression were seen not to have adequate equivalence and these posed a lot of difficulty.

Ezeuko (1997:45) in his research on steps in processing rice grains observe that in creating terms and words, they are not just randomly created in a language. The process must comply with the linguistic morphological and

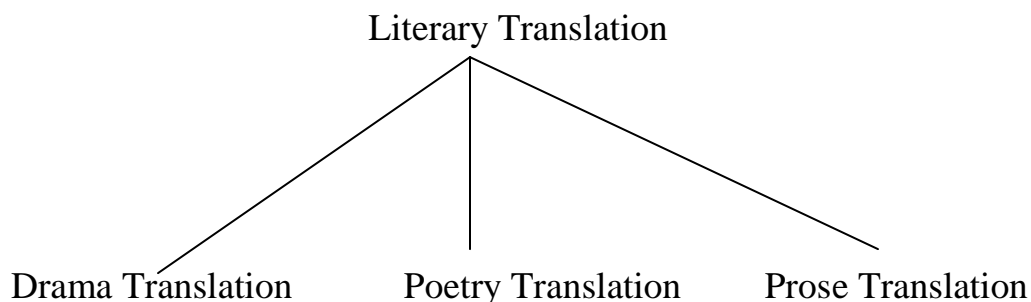
phonological rules of that language. Any deviation will not be acceptable to the language owners and thus communication will be impaired. He further explain that his findings proved that when words are created without abiding by the rules of a language the translation becomes bad and communication is negatively affected. So in any translation, one should be guided by the saying by Confucius as quoted in Asobele (1989:39) which asserts that:

If language is not correct, then what is said is not what is meant, if 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.

2.3 Types of Literary Translation

Literary works fall under literature. Literature as an art is distinguished for its quality of imagination, fictionality and creativity”, (Nwankwo, 2003:8). Literary medium uses language to communicate. Language as a medium of communication is used in literature, loaded with expressions involving proverbs and other figures of speech which are culture specific. Through the use of words, the reader or the audience is moved, and inspired aesthetically.

The literary genre is the form of literature in which we have drama, poetry and prose. In the same vein, a translation work that involves any literary work is a literary translation. Literary translation therefore involves: Drama Translation, Poetry Translation, and Prose Translation. It could be diagrammatically put thus:



i. Drama Translation

Drama is the form of literary work where men take up characters and act in the imitation of real life and situations. Plays are acted to teach a particular lesson (Nwankwo, 2003:9). Drama can also be described as a type of story that exists mainly in action and performed on the stage by different characters. A translation that involves drama is drama Translation. In translating a 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 play are also considered in translating a play. Neglecting these will result in destroying the intention of the author. This explains why Ajunwa (1991:53) suggests that:

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.

ii. 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”. It is characterized by beauty and form. For Iwuchukwu (2009:8), “Poetry is a piece of writing written in verse, containing images, rhymes and sometimes has emotional tones. In poetry, there is often an overflow of spontaneous emotions.

With all these peculiarities, it is then clear that the translation of poems is difficult. Added to this is that it is difficult to achieve the style and meaning as depicted by a poet. All these pose difficulties to a translator who tries to recreate what a poet has in the source text.

iii. Prose Translation

A prose is just a story which could be real or imagined. In literature, prose writing is mainly of two types: Fiction and Non fiction. A fiction is a story that is imagined or wholly invented. They include works like: *Eze Goes to School* by Onuora Nzekwu and Michael Crowder, *Animal Farm* by George Orwell, *No Longer at Ease* by Chinua Achebe, *Ala Bingo* by Achara D. N., *Mbediogu* by Ogbalu, F. C., and *Ukpaka Mijiri Onye Ubiam* by Ubesie, T.

On the other hand, a non-fiction (prose) is not wholly invented. Some are true life stories. Examples of non-fictions are works like; *Zambia shall be free* by Kaunda, K., *African Child* by Camara Laye, *Who Killed Nzeogwu* by

Obasanjo, O. Any translation work that involves translation of prose be it fiction or non-fiction is a prose translation. In translating a prose, the story should not be brushed aside because it is the most important element of any piece of prose writing. Other aspects that ought to be considered are the setting, the characters and the language. Expressions involving figures of speech should also be considered. Events in their time-sequence should also be strictly followed. Any variation will destroy the story.

Concerning characterization, while translating a prose, characters should be carefully studied so as to understand their roles. This will help the translator not to assign undue role to characters. What is conceived in the source language should also be in the target language.

Another aspect is the setting. A story must exist in a particular time and space and that is the setting. In translating a prose, the translator should aim at recreating the source language setting in the target language. Characters are often influenced by the setting of a story. For instance, the period of war in *Isiakwu Dara N'ala* by Ubesie (1971:38) actually influenced the chief character Ada. So in translating a prose, it is of vital importance that the setting be borne in mind.

2.4 Importance of Literary Translation

Translation performs a wide range of useful functions. It cuts across cultural and linguistic barriers, thereby bringing international co-operations among peoples of the world. This function is in line with House's (2009:11) view of what translation is. According to her, translation is not only a linguistic

act, it is also a cultural one, an act of communication across cultures. It is through translation that different cultures come into contact. Through the writing and translation of *Things Fall Apart*, for instance, some cultural elements of the Igbo people were exposed to the world. This means that translation is a very useful instrument for dissemination of information and culture.

There is also cross fertilization of languages through translation in the sense that the enrichment of semantic and syntactic structures are made possible. Many languages have acquired a lot of vocabularies through borrowing. For instance the Igbo language has been greatly enriched through borrowing from other languages. Words like *jara*, *bọkwu* (beaucoup), *window*, *onuku* are all borrowed words from Hausa, French, English and Tiv respectively. These examples are got from the researcher's elementary idea of French and Tiv.

Great thinkers and inventors' views and findings are circulated through translation. Works of people like Jesus Christ, Plato, Aristotle and many scientists have been translated into many languages. Translation provides access to ideas that would have been locked up in the source languages. Such ideas when translated into different languages are exposed to other people that belong to different cultures.

In the area of politics, translation performs a lot of functions. People are made to be aware of what happens in the country through translation. For instance, in Nigeria, the Federal, State and Local Governments make their policies known to the numerous linguistic groups through translation.

Translation aids in teaching foreign and abstract concepts which could not be taught. Texts written in one language could now be re-written and read in another language. For example; *Things Fall Apart* by Chinua Achebe has been translated into many languages, Ferdinand Oyono's *Une vie de Boy*, has been translated into English as the *House Boy*, Camara Laye's *L'Enfant Noir* translated into English as *African Child*. Recently *Omenukọ* by Pita Nwana has been translated into Yoruba by Clara Ikekaonwu. Infact, translation has helped man to understand himself better and to progress in different dimensions.

2.5 Problems of Literary Translation

The work of translation is far from being easy. It can be very intricate and audious. So, the literary artist who tries to recreate what an author has in one language into another language is usually faced with some problems. These problems include: cultural, linguistic, psychological and stylistic problems.

i. Cultural Problems

Culture is a collection of experiences that condition peoples' daily life. Culture includes history, social structure, religion, tradition and customs. Language is an aspect of culture and it is the basic medium of any literary work. In translating any literary work, some cultural elements are met. The process of transmitting these cultural elements through literary translation is a complicated task. This is because culture is relative. Cultural elements are difficult to comprehend completely especially when one is not familiar with the culture of the people he is translating.

Furthermore, it is a known fact that cultural meanings are intricately interwoven into the texture of the language (Ezeuko, 1998:15). For the translator to capture and project these cultural elements, he must be familiar with the culture of the work he is translating. It is a well known fact that beliefs and feelings change from culture to culture. In Igbo society for example, black is used as it concerns mourning. This may not be the case in another culture. Also what is considered a bad omen in one culture may not be in another culture. In the traditional Igbo land, the hooting of an owl is considered a very bad omen but it may not be the same in other places. In a case like this, a translator that finds himself in such a situation is faced with an audious task.

ii. Linguistic Problems

Phonological, syntactic and semantic problems are linguistic problems. Phonology has to do with the sound system of a language. Syntax is concerned with the grammar rules of a language and how sentences are structured. Semantics has to do with meaning. This being the case, no two languages could then be seen as the same. Igbo and Yoruba belong to the same language sub-family but they are two different languages. Their phonology, syntax and semantics are different. The translator who is continuously moving between two different languages as shown above is faced with these linguistic problems. He may be tempted to force one or more linguistic features from one language into the other. This in effect, will negatively affect his work.

iii. Psychological Problems

A translator is always simultaneously concentrating on two different texts. This can affect the translator's frame of mind. A translator is psychologically affected when the text before him has something to do with his tribe, religion, history and other related areas. Where a text, before a translator is castigating his religion, or tribe, definitely, he will be psychologically affected. But he must be faithful to the text he is translating. Just like a lawyer who is to defend a thief whom he knows to be guilty. Once he has taken up the job to defend him, he is bound by the ethics of his job.

iv. Problem of Style

Style is one of the features that differentiate a writer from the other. So many things affect a writer's style. It could be environment, upbringing, religion and one's status/position in the society. In translating a piece of writing the translator is faced with the task of maintaining the style and content of the source language text. Deviating from the original style will definitely alter or destroy the beauty and harmony of the entire work.

v. Equivalence Problem

In translation, equivalence does not actually mean 'the same thing'. Different words or sentences can be seen as being equivalent to the other but they are not the same. In dealing with proverbs in translation, the source language proverb may not have a natural equivalent in the target language, because of the cultural or linguistic divergences between the languages. In a situation like this, if the translator could not find an equivalent proverb in the

target language and resorts to word for word translation, he is bound to destroy the structure of the proverb and at the same time ruin the beauty of the expression.

vi. Dialect Problem

Talking on the problem of dialect, Bloomfield (1935:54) asserts that “every village has its own local dialect which usually differs slightly from the dialect of its neighbour”. The problems observed between dialect and its standard create a lot of difficulty for the translator. Hence, Ajunwa (1991:60) illustrates with this examples

Standard Igbo	Local dialect
ọ na-ere nwa	ọ na-ere nwa (Ukpo dialect)
she sells baby	she is a baby sitter

The word “na-ere” has different shades of meaning as seen above and so requires the ingenuity of the translator to overcome such problems.

2.6 Translation Techniques and Definition of Concepts

‘Technique’ simply means a specialized way for doing something expertly. Every profession uses techniques in achieving its specific objectives and goes on to develop and improve on these techniques. These techniques guide the user in achieving the desired goals. The translation job is not left out of the business of using techniques.

In any translation work, it is the text under review that determines the techniques that should be employed be it literary or technical text. Vinay and Darbelnet in House (2009:31) groups the techniques into two namely; Direct

and Indirect techniques. The direct techniques consist of: loan, calque and literal translation. On the other hand, the indirect techniques consist of equivalence, transposition, modulation and adaptation. The indirect translation could also be called oblique translation.

Definition of Concepts

It is necessary at this point to define and explain these concepts so as to know when one comes across any of them.

Loaning: This is lifting of words that are not in a language from another language. It means borrowing to make up the target language. In Igbo language for instance a lot of words have been borrowed from other languages. Words like:

English	Igbo
window	windo
ruler	rula
coal tar	kolota

Looking at the above borrowed words from the English language, one will observe that the words have been borrowed and re-expressed with the Igbo orthography and sound system. Vinay and Darbelnet maintain that loaning and borrowing mean the same thing.

Calque: This is a form of borrowing. It involves copying from another language and expressing literally.

Example:

French	English
<i>laissez faire</i>	<i>laissez faire</i>

ad hoc

ad hoc

bureau

bureau

Calque also involves formation and translating of compound words and phrases from one language to the other. Okeke (1995:231) sees calque as “a form of loaning”.

Literal Translation: This involves word for word rendering of complete source language sentence into the target language. Example:

English

Igbo

Obi is a boy

Obi bụ nwoke

I want to kill it

Achòrò m ígbū yā

Equivalence

Ezeuko (1997:36) explains that equivalence is a translation technique that depicts relationship of equal value in both the source and target languages. It applies particularly to figures of speech that must be rendered in such a way as to conform to those of the target language. The styles of the source and target languages may not be the same but something similar should be applied to arrive at the same meaning.

Example:

Igbo: Kwòọ mmirī mgbe ọ kà dị n’ògbụgba ọlà

English: Make hay while the sun shines

Igbo: Ndị òjì ọsọ àgbakwu ògù amaghī na ògù bù ọnwụ

English: Fools rush where angels dread to tread

Transposition

Here, two or more items are caused to change positions without actually changing the message or the meaning (Uhuegbu 1996:8). A part of speech in the source language could be replaced with another in the target language and the message/meaning is still retained. Example:

English

John announced he would come back

Verbal

I ate roasted yam

Adjective

Igbo

Jon kwùrù màkà mbiaghàchi yā

nominal

Erìrìm jì a hùrù n'òkù

verb

Modulation

Vinay and Darbelnet (1976:7) defined modulation as variation in view point. With modulation, the view point of a message is changed. This change could be optional or obligatory. Modulation has a very wide range of practical application. Where a text cannot be literally translated and cannot be transposed, modulation becomes the best option. When well applied, it is always self explanatory.

Example:

English

they raped the woman

Igbo

ha dàkpòrò nwaanyọ ahụ

staff only

à chòghī ndị ọbià ebe à.

There are different shades of modulation such as:

- a. Explicative Modulation: This is always self explanatory. It aims at making clearer the target language items
- b. Symbolic Modulation: Here, the referent is changed to replace that of the source language. For instance in Oyono's *Une Vie de Boy* translated into English as *House Boy*, there are some aspects of modulation in it.

French SL

Tu n'a pas le

Sang vieux

English TL

You've got (in the affirmative)

Young blood

The word "vieux" means 'old' but translated as "young" in the English version. Also the French version of the first example was in the negative but re-expressed in English in the affirmative. In this example the view point changes from that of "vieux" (old) in the S. L. to "young" in the TL (Ajunwa, 1991:35). You are not old means that you are young.

- c. **Part to Whole Modulation**: At times a part of a thing is used to refer to the whole.

Example: "All hands on deck". Here the hand which is a part of the body has been used to refer to everybody

- d. **Negation of Contrary**: In this type of modulation, a positive expression can be translated in negative or negative into positive without changing the meaning. Uhuegbu (1996:9) sees negation of the contrary as "an

aspect of modulation which comes handy when one is dealing with certain forms of injunctions.

Example:

Igbo	English
Keep off	<i>E rutekwala ebe a</i>
For adults only	<i>Ò bughī màkà ụmùntákịrị</i>

In the above examples, the English version (S.L) in the affirmative has been re-expressed in the negative in the Igbo (T.L) in Igbo –la and –ghị are among the negation suffixes. Hence, *E rutekwala ewbea*” means do not come here while “*Ò bughị maka ụmuntakiri*” means it is not for children but for adults. So looking at the two versions (English and Igbo) the meanings are the same. There is no meaning loss.

So far, we have tried to look at some of the techniques a translator can apply while doing the job of translation. Suffice it to say that some of these techniques are easier to employ. Also some source language items are quite easy to render into the target language.

CHAPTER 3

PRESENTATION OF THE TRANSLATED TEXT

ISI NKE MBỤ

EZE EJEE AKWỤKWỌ

Eze Adj riri nri ụtụtụ ya bụ ụtara akpụ na ofe onugbụ a daghi n'ọkụ ọsọ ọsọ. O bụ nri niile fọduru na nri abali ụnyaahụ. O mesia chipuga afere niile ya na nne ya jiri ri nri, wee pua jewe Ama bụ obodo di mailu atọ site n'obodo nke ha. Nke a bụ mbụ Eze na-eje akwụkwọ.

N'ụtụtụ ahụ, Eze tetara mgbe oke ọkụkọ rahuru a mpio di n'isi ulọ nke ha kwara akwa mbụ.

Nne ya munyere lamp e ji aja urọ mee ka Eze ji anya ura bilite n'ute ndina ya wee piakọọ ya. O jee were atụ ya mgbe o na-apụ ije iza ezi. N'ofufo chi, nchawa ihe ọnụ ụtụtụ, obodo Ohia niile di juu, mana tupu o mesia ihe o na-eme, o nwere ike ihutu ndi di iche iche na-esi n'otu mkpuke fee nke ọzọ. Ndi oru ugbo na-amalite ije n'ugbo ha di iche iche, umu agboghọ bucha ite n'isi ha echu mmiri, ebe ndi nne nwaanyi ji nkụ a wara awa amalite isi nri ha.

Eze na nwanne ya nwaanyi, Ulu buru ite mmiri ha soro ndi enyi ha gawa n'uzọ mmiri. Ndi ọzọ zutere ha na-ajurita onwe ha "I boola chi?" Mgbe ha gwuchara mmiri, saa ahụ, Eze na Ulu gbajuru ite ha mmiri, wee si na mkpoda ndagwurugwu mmiri ahụ rigota wee lawa n'ulọ ha. Mgbe ha na-aga n'uzọ, ha

zutere nna ha, Okonkwọ Adị, ka o konyere ọgụ n'ubu ya. Ọ na-eje n'ugbo ya dị ebe kariiri mailu ise igwute ji. Ọ si Eze, ya gaziere gi n'ulo akwukwo.

Mgbe Eze na Ulu laruru ulo, ha choputara na nne ha emechawala ihe niile, ma na-akwakoba nkata ya o ga-eji ga ahia. O kpebiela na ebe o bu na ya na Eze ga-aga obodo Ama di anya, na ya ga-eweretụ ufodu n'ime ji di ya kotara ree. Ya mere, o kwakobara ji, ogbe oka na mkpuru akwu n'otu nkata, aki na mkpuru anara, egwusi, onugbu na mgborodi n'obere nkata nke Eze nwere ike ibuli. O bu n'obi iji ego o ga-ereta na ha zuta nnu, anu, osiakpa na akpu maka ezi na ulo ya. Site n'okpuru ihe nna ya ji ehiri isi, Eze weputara afe akwukwo ohuru ya, sheeti ocha na nika na-acha upa upa. Nne ya kechiri ha n'akwa di ocha ma tinye ha na nkata. Mgbe ha jikere imalite njem ha, Nne Eze boro ya nkata akwukwo nri ahụ nke o ga-ebu gaa ahia. Nne ya buru nkata nke ogologo, ha abuo wee jebe Ama.

Eze na nne ya gafere Ohia nke di na mgbada ugwu ebe ala di mkpogo na mkpoda. A rikasiri ulo n'ebe ukwu osisi digasi. Ha diketara ibe ha nso ma chee ihu ebe ndi nwe ha choro. Uzọ gbagwojuru anya gasasiri ebe niile. Ndi obia na-abia n'Ohia di ole na ole ma o dibeghi onye kpasara maka nke a. Osisi tojuru ebe niile. Otutu n'ime ha bu osisi a na-eri mkpuru ha eri, ole na ole n'ime ha bu maka icha ndo.

Eze na Nne ya gafere ama, ebe sara mbara aja uzuzu juru a kugasiri osisi ndi na-enye ndo, wara wara uzọ gara n'akuku osisi ndi a. Uzọ ahụ gakwara banye obodo ozọ nke o bu oke ohia na ebe a na-akọ nri kewara obodo ndi a. Ha

zutekwara ụmụ nwaanyị ka ha na-eje ahịa. Onye ọ bụla rutere na-ekele Eze na nne ya. Dị ka ha na-aga, ụmụ nwaanyị ndị a na-akọrị akụkọ na-achịkwa ọchi. Olu ha na-edekwa n'ime obodo mgbe ha malitere bụwa abụ. Nke a mere ka ihe akụkọ ha bụ dịrị ha mfe ma mee ka ha chefu na ihe ha ka ga-aga wee rue ahia tere aka.

E wezuga mmadụ ole na ole ma onwe ha, ụmụ aka ụmụ nwaanyị niile gbachitere onwe ha nkịtị. Eze, onye okike chị ya bụ inọrọ onwe ya nwayọọ , anaghị agwalinwu onye ọbịa okwu . O mechiri ọnụ ya karichaa mgbe ọ chọputara na ọ bụ naani ya bụ nwata nwoke nọ n'òtú ahụ . O nweghị ike ịgwa ụmụ aka ụmụ nwaanyị okwu. N'obodo Ọhịa, ụmụ aka nwoke na-ahụta onwe ha ka ndị di elu karịa ụmụ aka ụmụ nwaanyị, ya mere Eze jiri atụrụ ha nkọ.

N'ezie arọ nke ibu ya na ogologo ije nke ha gara amalitela ịbịa ya n'ahụ. Olu ya agbagọla ebe ọ naghị agasikwa ije ike. O nweghị ihe ga-ewepụ uche ya n'arọ nke ihe o bu na-anyị ya na ebe nke fọdụrụ ha ka ga-aga.

Mana Eze, bụ nwata afọ asaa, nwere ume nwata afọ iri. Ọ bụ ezie na a gaghị eji ume ya tūnyere nke ụmụ agbọghọ ndị ahụ na ndị obere ụmụ nwaanyị bụ ndị jerela ụdị ije ahụ ọtụtụ oge ma ọ gbakasighị ahụ ọ bụla, n'ihi na nna ya akụzierela ya idi ihe bịa ya na-enweghi mkpesa na ime ka nwaanyị ọ bụla mara na ọ nọ n'ihe mgbu. Ya mere Eze, ewezuga ịtụ egwu na ụmụ nwaanyị ahụ okachasi ndị obere agbọghọ ahụ ga-achị ya ọchi ma o kpesawa na-agbalisi ike igosi na ya bụ nwoke tozuru etozu na-ebido akwụkwọ ụbọchị ahụ.

Nne Eze chọputara oge adighi anya na ike agwuwala nwa ya. Mgbe ha na-arigo ugwu nke bu ebe ikpeazu ha ga-agacha, njem ha agwu o tueru ya aka ebe ha ga-akwusi, o si ya, “o buru na anyi gafee ukwu osisi mango ahụ, rue ebe ahụ, ‘e nwere odo nkwu, anyi ga-enwe ike ihu Ama . O dila nso ugbu a , ya mere; jisi ike” umu nwaanyi ndi na -abia n’azu ha juru ihe na -eme. Nne Eze si “akpu nwa m nwoke” “ejebeghi Ama mbu . O di m ka ike agwuwala ya” Nwaanyi ahụ kwuru si, “o kwanu ka o si adi mgbe mmadu na-eje ebe o jebeghi mbu otu mailu na-adi ya ka abuo, abuo adi ka ano wee diri gaba. Jisie ike nwa m. Anyi erubela ebe ahụ”.

Ha rutere n’odo nkwu ahụ nke di n’elu ugwu, na mgbada ya bu Ama, bu ebe mara mma ile anya. Anwu ututu wukwasiri nchake ya n’elu akwukwo osisi, ma n’elu akirika e jiri kpuo ulo nakwa n’ahu aja upa e jiri do ulo. Ukwu nkwu, ukwu nkwu juputachara n’etiti ulo na ulo nke na-egosi na eke kere uwa mere obodo a mma.

Otu o sila di, Eze ahughi ihe o bu la mara mma n’obodo Ama. N’ezie ihe o huru mere ya ikwu okwu nke mbu. O si, Nne, Ama dikwa nnoo ka obodo anyi, nne ya zagbachiri ya si “N’ezie nwa m, naani na o buru ibu kari. I gaghi enwe ike ihucha ulo ya niile site n’ebe a. Ufodu n’ime ha zochara n’okpuru nnukwu osisi ndi ahụ”

Eze chetara ihe butere ya Ama - ulo akwukwo - o wee juo nne ya ebe o di.

O zara ya si, “O di n’okporo ụzọ ebe ahụ.” O tụtwaara ya aka si, “Ebe ahụ sara mbara di n’ihu, ebe mmadu ole na ole nọ, bụ ebe ahia di”.

Ha jiri nwayọọ gbadaa ugwu ahụ si n’akukụ ụlọ akwukwọ ahụ gafee wee jewe n’ahia ahụ. N’ahia, ha buturu ibu ha, wee gbatia onwe ha.

Nne ya si ya, “Ngwa, gaa, yiri akwa gi ka m kpọrọ gi gaa ụlọ akwukwọ” “Agụ ọ na-agụ gi ka i gachara njem a. Eze zara ya si, “mba.” Nke a bụ, n’ihi na ọnụ o nwere maka ụlọ akwukwọ ọhụ hiri nne nke mere na afọ juru ya di ka o riri nri.

Nne ya toghere akwa ahụ di ọcha o ji kechie afe akwukwọ Eze, were akwa di n’ime ya nye ya. Mgbe o yiri ya n’ahụ, o karịturu ya. Nna ya gotara ha n’ebe a kwara ha kobe. Nna ya ma na ọ zuta nke ya na Eze ha na ọgaghị ete aka Eze etofere ya.

Umụ nwaanyị ndi ọzọ na-anụriri Eze n’uwe ọhuru ya. Nne ya gwara ha si “O na-eje akwukwọ” O kwukwa na mwute si, “ọ bụ mkpebi nna ya, ọ bughị nke m”.

Nwaanyị nke ọzọ tiri mkpu si “ijekwa akwukwọ?” “Ara ọ na-awị gi? Ihe nna ya kpebiri! Ma I meghi ihe ọ bula ikwusi ya!” N’oge ahụ, o nweghi nwoke ọ bula n’obodo Ohia jere akwukwọ. Ndi obodo niile, ha niile bu ndi oru ugbo. O nweghi uru igu akwukwọ baara ha. O dighi akuziri nwata nwoke ikọ ji, iru ụlọ, igbutu osisi, ma ọ bụ igba egwu odinaala.

ISI NKE ABỤỌ

ỤLỌ AKWỤKWỌ DỊ N'AMA

Nne Eze sogidere ya rue ọnụzọ ụlọ akwụkwọ ma legide ya ka ọ na-aga egwu egwu ịba n'ime ụlọ akwụkwọ. Egwu na-atụ nne ya dị ka ọ na-atụ ya. O guzoro n'okpuru ukwu osisi mango were na-elegharị anya.

Ogige ụlọ akwụkwọ ahụ ejighi nnukwu ihe bukarịa ama egwuregwu di n' obodo nke ya. E ji osisi akwachaghị akwacha gba ya ogige gburugburu. N'etiti ogige ahụ ka ụlọ akwụkwọ n'onwe ya dị, nke na-ebukarighị ụlọ nna ya. E ji aja ụpa doo ụlọ ahụ nke nwekwara ide e doputara bụ ya ji elu ụlọ akirika ahụ na-acha ụpa ụpa n'ihie etum ma na-achokwa, ịda ada n'ebe dị iche iche.

Eze hụrụ ụlọ ọzọ n'aka nri ya bụ ụlọ be onye nkuzi. E ji nzu na-acha gbaa tee ya nke na-achakpukwa n'anyanwụ ụtụtụ. Dị ka ụlọ akwụkwọ ahụ, e ji igu nkwa a kpara ka ute kpua elu ya. Ụlọ nke ọzọ di n'aka ekpe, bụ ụlọ ezumike ebe ndị na-agbasa ozi oma na-elekota ụlọ akwụkwọ na-edina ma ọ bụrụ na ha bịa n'Ama.

E nwere osisi unere na-etogasi n'ala ahụ. Ebe ndị a kaputara maka ịzọ okooko (fūlawā) ka dika otu ahụ n'ihie na mmiri ezobeghi ka e wee ruo oru na ha. Eze aghotaghi ihe niile o huru mana o ji ndidi na-eche ihe ga-eme.

O huru igwe umu aka nwoke na-abia mana naani otu nwata nwaanyi sonyeere ha. Otu nwoke si n'ulo ahụ e tere nzu ocha puta, wee gaa n'otu akuku ulokwukwo, si n'elu ulọ fara okporo igwe ha ka otu ntụ aka wee tuturu kwa

otu okporo igwe ugbo oloko nke nwere ihe mgbakọ n'otu isi ya. O jidere ya n'ihe mgbakọ dī ya wee were igwe ahụ na-akụ ya. Nke a bụ mgbirigba ụlọ akwụkwọ. Dī ka ọ na-akụ ya, ụmụ nwoke ndị na-abịabu n'ụlọ akwụkwọ ahụ bụ ndị Ama soro mgbirigba ahụ na-agụ egwu ka a na-akụ ya. Na-asị “ụmụ nwoke, ụmụ nwaanyị bịa akwụkwọ! “ụmụ nwoke, ụmụ nwaanyị bịa akwụkwọ!!”

Ha soro ya na-agụ egwu rue mgbe ọ kwusiri iku ya.

O mesia kụọ aka ya, feere ha aka ka ha bịa.

Mgbe ha gbakọrọ ya gburugburu, ọ gwa ha si “soronu m baa n'ime ụlọ akwụkwọ. Ha wee soro ya ka o chighariri.

N'ime klaasi, ha soro ya sekpuru ala mgbe ha hụrụ ya ka o sekpu ala. Ọ gwara ha mechie anya ka ha kpee ekpere, ha niile rubere isi, ọ bụ naanị otu nwata nwoke meghere anya ya. Onye ahụ bụ Eze. Ọ ghọtaghi ihe ọ ga-eji mechie anya ya ka a na-ekpe ekpere. Ọ hụbeghi onye ọ bula metutara ya ka o mechiri anya ya mgbe ha na-ekpe ekpere ma ọ bụ mgbe ha na-achuru mmụọ na-elekota obodo ha anya aja.

Ụmụ aka ahụ kere onwe ha ụzọ abụọ mgbe e kpechara ekpere . Otu òtù fere mmiri n'ala ime ụlọ akwụkwọ ebe òtù nke ọzọ zara ya . Nke a amasighi Eze. Iza ime ụlọ bụ ọrụ diiri ụmụ aka nwaanyị, ma o rubere isi, n'ih i na nna ya kuziiri ya irube isi nye onye ọ bula tọrọ ya, ọzọ nwoke a ruru ogo ibụ nna ya.

Mgbe a zachara ihe, nwoke ahụ bara n'ụlọ e ji nzu ọcha tee, bute ukwu ute. Ọ gbasara ha n'ala ma gwa ụmụ aka ka ha nọdụ na ya. Mgbe ha niile nọdụchara ala, ọ malitere guwa otu egwu obodo. O teghi aka ha malitere soro

ya kwesiwe ya ike. Mgbe ha kwechara ukwe ahụ, ụmụ aka niile mesapụrụ ahụ. Ihe nwoke ahụ masịrị ha, mgbe Eze nọ na-eche onye nwoke ahụ bụ, o kwuru okwu si “ọ ga-amasi unu ịma aha m?”. Ha niile zara ee n’otu

“Abụ m Maazị Ọkafo”

Abụ m “Onye nkuzi ụlọ akwụkwọ a”.

Abụ m enyi unu”. O chetụrụ obere ka nke a dabasịa, o wee jụọ, Gịni bụ aha m? Ha niile zara n’egwu “Maazị Ọkafo”. Ọ gwara ha si “Egwu atụla unu.”Unu niile na-emehaala nke ọma agaghị m apịa unu ihe. Kwuo ya ọzọ, tisie ya ike ọzọ.

“Maazị Ọkafo” Dị ka ọ gwara ha mee

“Maazị Ọkafo” mana unu agaghị akpọ m Maazị Ọkafo mgbe unu na-agwa ndị mmadụ maka m. I ga-akporiri m “Onye nkuzi”.

Ha niile tie, “Onye nkuzi

“ọzọ”

“Onye nkuzi”

“ọzọ”

“Onye nkuzi”

“Unu ma ihe kpatara m ji asi unu kwugharia ihe unu kwuru?” otu nwata nwoke si na ya ma. Ọ bụ n’ihi na e kwuo ihe ugboro ugboro ọ bula onye ntị chiri ga-anụ, Ọ ji otu ilu ndị be ha na-atụ were za ya.

Ọ jụọ ha si “Gịni kpatara na unu agaghị akpọ m aha mgbe unu na-agwa m okwu?

Eze chere na ya kwesiri iso n'onye mbu onye nkuzi ga na-ekwu maka ya. Otu nwata nwoke agbaala ya otu okpu site n'iza ajuju nke mbu ugbu a o choro igbapu ya na nke a. O bu maka na anyi niile ahaghi, '. I toro anyi niile, nna m gwakwara m na i ma ihe nke ukwu. Maazi Okafu wee gwa ha si "ugbua unu niile n'otu n'otu ga-agwa m aha unu".

Di ka ha na-ekwu n'otu n'otu, o na-edede ya n'akwukwo "ugbu a achoro m ka unu gee nti. O buru na inu aha gi, i ga-aza "Ano m ebe a, nna m ukwu". Nke a o doro unu anya?' Ha niile tie ee.

Ulo akwukwo ahụ bu ulo akwukwo ohuu. Mgbe ndi na-agbasa ozioma bu ndi nwe uloakwukwo ahụ kporo ndi okenye obodo Ama na obodo ndi ozọ di ha gburugburu tinyere Ohia ka ha kparita uka otu e nwere ike isi bidoro ha ulo akwukwo. Ha ekweghi bia ogbakọ ahụ. Ha achoghi ulo akwukwo, o ga-eme n'odinihu na aka na-akọ nri ga-abu ihe lara n'iyi. Kedụ uru mmadu ima agu na-edede bara nye oruugbo?' Bu ihe ha juru.

Obodo Ohia n'onwe ya nwere otutu ebe a na-akọ nri. Mana o bu ala adighi eme nri, nke mere ndi ebe ahụ ji alusi oru ike ihu na o nwere ihe ha wetara chaa. Ha enweghi ulo oru ebe a na-emeputa ihe o bu, o bu ezie na umu nwaanyi ha na-azuga obere ahia, ya mere na ala buuru ha ihe niile. Ndu ha niile, ekpemekpe ha, omenala ha, ihe niile ha ji adi ndu dabeere na ya.

Mana otutu ndi be ha, ndi hapuru obodo ha jee obodo mepere emepe ahutala udi ibi ndu ozọ . N'ihia na ha enweghi ike igu na ide , o hira ha ahụ inweta ezigbo oru. A na-ewe ha naani n'oru ikọ ugbo, ndi ogwu aja na ndi obu

ibu. Igụ akwụkwọ ha aburula ihe gafere agafe. Ichighakwa n'ụlọ akwụkwọ agafeela mana o feela n'ebe ụmụ ha nọ?

Ha dere akwụkwọ zigara ndị na-agbasa ozioma bi nso Ama na-ariọ ha ka ha ruorọ ha ụlọ akwụkwọ maka ụmụ ha. Ha kwuru na ha achọputala uru igụ akwụkwọ bara na otu ha siri chọsie ụlọ akwụkwọ ike maka ụmụ ha nọ n'ụlọ.

N'ihі akwụkwọ ozi ndị a, ndị a na-agbasa ozioma wee ruo ụlọ akwụkwọ n'Ama. Mana ndị okenye nọ n'obodo achoghi ya, ha nwara oko ha ihu na ha kwusiri ndi ezi na ụlọ ha ije ya.

Maazi Okafọ, onye mbu a kporo ilekota ụlọ akwụkwọ ahụ bu onye Akụ, bu obodo di mailu iri na ise site n'Ama. O bu nwoke gbara agba, di afọ iri ato ma buru onye huru umu aka n'anya. O dighi ka ufodu umu nwoke ndi ime obodo nwere otutu ndi nwunye. O bu naani otu nwaanyi ka o na-alu, n'ihі na o bu ezigbo onye uka. O nwere obere umuaka ato, Maazi Okafọ abughi onye nkuzi a zuru azu, o nweghi ukpuru usoro nkuzi o na-agbaso mana umu akwukwo ya na-eme nke oma n'ule niile n'ihі na usoro nke o na-agbaso na-eweputa ihe ka mma n'ime umu akwukwo ya.

Ugwọ onwa a na-akwu Maazi Okafọ pere mpe mana n'ihі na o naghі akwu ugwo ụlọ ebe o bi, o bukwa nwunye ya na-asachasi ihe niile a na-asacha asacha n'ụlọ. O siiri ya ike iji ego ya elekota ezi na ụlọ di mmadu ise. Mana o nwere nnukwu ala ebe o korọ ji na akwukwo nri, ebe umu akwukwo na-enyere ya aka mgbe ufodu aru oru.

ISI NKE ATỌ

EZE AKỌỌ IHE NIILE MERE YA N'ỤIỌAKWỤKWỌ

Ụmụ aka iri abụọ bịaara n'ụlọ akwụkwọ ọhụrụ ahụ n'ụbọchị mbụ mana naanị otu nwata nwaanyị a na-akpọ Chinwe dị ya. Ndị mụrụ ya anọla n'Ọnicha bụ nnukwu obodo mepere emepe. Ha ahụla ụmụ nwaanyị na-akuzi ihe n'ụlọ akwụkwọ, na-arụkwu ọrụ nọọsụ n'ụlọ ọgwụ ma ọ bụ dị ka akawo na-edekọ ihe n'ụlọ ahịa gasị. Ụmụ aka ụmụ nwaanyị ndia nwere ike inweta ọrụ ndia n'ihie na ha gụrụ akwụkwọ wee mụta ka e si agụ na-edede. Ebe ọ bụ na Chinwe bụ naanị otu nwa ha nwere, ha kpebiri izu ya ka o wee dị ka otu n'ime ụmụ nwaanyị ndị ahụ ha hụrụ n'Ọnicha.

Tupu akwụkwọ agbasaa n'ụbọchị ahụ, Maazi Ọkafo gwara ụmụ akwụkwọ “Ọ bụrụ na unu laruo gwanu ndị mụrụ unu ma ọ bụ ndị unu na ha bi ka ha zụtara unu sleeti na pensul. Gwa ha na unu ga-asa ahụ tupu unu abia akwụkwọ ụtutu ọ bula na unu ga na-abia akwụkwọ n'oge. Ọ bụrụ na ụlọ unu dị anya n'ụlọ akwụkwọ, gwa ndị be unu ka ha na-akpote unu n'oge. Unu ghotara ihe m kwuru? Ha niile zara, “E e”.

Ọ gwara ha si “unu esila otu a, aza ihe”. Ezigbo ụmụ akwụkwọ na-aza ndị okenye “Oo nna m ukwu.” Ọ bụrụ na okenye ahụ bụ nwaanyị, i ga-aza ya “Oo nne m ukwu”. Nke a o doro unu anya?. Ha zara ya, “Oo nna m ukwu”. Maazi Ọkafo wee kwuo si: “ugbua, oge ụla eruola” mana tupu nkea, sekpurunu ala ma mechikwanu anya. Mgbe ha mechara ihe o gwara ha, o duru ha n'ekpere: O

Chineke, duru anyị laa n'udo. Ekwela ka anyị daa ma ọ bụ kpọbie ụkwụ anyị na nkume. Ekwela ka anyị daa n'ọrịa. Nyere anyị aka ịdị na-abia akwụkwọ kwa ụbọchị, ka anyị na-amụta ihe onye nkuzi na-akuziri anyị, ịbụ ezigbo ụmụ aka wee baara nne na nna anyị uru. Nyere ndị be anyị aka ịchọputa na akwụkwọ bụ ezigbo ihe. Nyere onye nkuzi na nne na nna anyị aka. Ihe ndị a ka anyị na-arịọ site na Jizọs Kraịst Onyenweanyị Amen.

Ha niile zaa “Amen” ka o kpesiri.

Eze chọtara nne ya n'ahịa. O rubeghi elekere mbụ nke ehihie mana o rechaala ihe niile o bu bịa ahịa ma zutachaa ihe niile ha choro n'ulo. Ha na ụmụ nwaanyị ndị ozo yikoro wee laba. N'ihia na ha niile bu ụmụ nwaanyị na n'ihia na ha anaghi akwusi ikọ akuko maka ahia ha, Eze enweghi ohere ikoro nne ya ihe mere n'ulo akwukwo. O bu enweghi ezigbo agwa bu imanye ndi okenye aka n'onu mgbe ha na-ekwu okwu. O bu mgbe nna ya si n'ugbo lata na mgbede ahụ ka Eze nwere ike ikọ akuko ya.

Mgbe o huru nna ya ka o na-alota, o gbara oso gaa zute ya n'uzo. “Ama m na i jere akwukwo taa”, nna ya kwuru Di ka o bu nkata ji juru n'isi ya na-aba n'ulo Eze zara “Ee nna m” na-agbali ka o gosiputa ihe o mutara n'ubochi mbu ya n'ulo akwukwo. Nke a nyere nna ya onu.

I ga-abia ka i gwakwa m ihe ndi ozo maka ulo akwukwo ahụ. Mgbe ha noduru ala, Eze juru ya ma o ma aha onye nkuzi ha “mba, nwa m kedụ aha ya? ‘Maazi Okafọ’, Eze ji nganga kwu nke a, mana o kwuru na anyi agaghi akpo ya aha ya na anyi ga na-akpo ya onye nkuzi.

Eziokwu! nna ya maara ụma kwu ya na mgbagwoju anya “maka gini”
N’ihi na anyị na ya ahaghi. Nke ozo, nke a na-egosi nsopuru,

O bu eziokwu, kedụ ihe ozo Maazi Okafọ gwara unu taa? O kwuru na i ga-azutara m sleti na pensul. Eze zara Di ka o na-aguko ha na mkpisiaka ya ka o ghara inwe nke o bu la o ga-echefu. Nke abuo, anyi ekwesighi idi na-abia leeti n’ulo akwukwo. Nke ato, anyi ga-asariri ahụ anyi kwa ututu tupu anyi ejee akwukwo. Nke ano, anyi ga na-edebe akwa anyi ocha.

O turu Eze n’anya na, nna ya jere n’akpati o naghị ekwe akpoghe, meghe ya weputa sleeti na pensul. O gwaghị Eze, mana n’ime akpati ahụ e nwekwara akwukwo abuo e ji ede ihe, mkpisi ode, pensul na inki. O bu ezie na Okonkwo amaghị agụ ma o bu ede mana o kpebiri na nwa ya ga-agu akwukwo, ebe o bu na o biela Obodo, bu isiobodo ha, o choputala uru akwukwo bara. O kpebiela n’obi ya na Eze ga-aguriri akwukwo. Nke a mere o jiri soro ndi ahụ na-agba mbọ ihu na a luru ulo akwukwo n’Ama. Ugbu a nro ya abiawala na mmezu, n’ihi na nwa nke afọ ya, Eze ejewela akwukwo.

Nna a, i maara na otu n’ime umuakwukwo biara n’ulo akwukwo taa bu nwata nwaanyi aha ya bu Chinwe.

“Ugbu a gee nti, nna ya hiri aka n’anya wee gwa ya si “N’ule o bu la unu ga-ele, i ga-eme nke oma kari umu nwoke niile n’ule. I ga-aburiri onye nke mbu mgbe o bu la. O buru na izuzube otu nwoke ewee gafee gi, ekwela, nwa m ekwekwala ka nwata nwaanyi ahụ, bu Chinwe gafee gi”.

Ututu o bula tutu, o jewe akwukwo o ga-aza ngwuru nna ya ma gaa na mmiri chute mmiri. Mgbe o si n'ulo akwukwo lota, o na-eri nri ehie, muo otu e si ede mkpuru abidii, gaa chutakwa mmiri, sonyere umu aka nwoke, igba mba, izo nzuzo, igba uta na egwuregwu ndi ozo masiri ha. Mgbe ufodu o na-akuziri umuaka nwoke ndia egwuregwu ndi ha gwuru n'ulo akwukwo. Ihe ndia na-atu ha niile utu.

Eze bu nwata nwoke na-aghota ihe osiso, o nwere mmuo icheta ihe. O naghie echefu osiso ihe o bula onye nkuzi ya kuziri ya. N'onwa nke asaa n'afu, umu akwukwo na Maazi Okafu noorala onwa isi, o kere umu nwoke iri abuo ahụ uto klaasi abuo, otu uto ka o kporo klaasi otaakara 1^A ebe nke ozo bu klaasi otaakara 1^B. Ndi na-aghota ihe osiso ka Eze ndi erubeghie afu asatu ka o tinyere na klaasi 1^A. Ha di itoolu tinyere nwata nwaanyi ahụ bu Chinwe.

O bu naani Maazi Okafu na-akuziri klaasi abuo ndi ahụ. Ndi klaasi nke 1^A, o na-akuziri ha ihe nke ha ga-eme n'afu na-abia. O naghie egbu oge o bula n'ihu otu ihe, o choro ka mgbe umu aka ahụ ga-eje n'ulo akwukwo nke di n'obodo mepere emepe ka ha tutara ya ugo site n'ime nke oma kara umu aka nwoke niile si n'ulo akwukwo ndi ozo.

Nke abuo o kwenyere na ngwa ngwa umu aka mutara igu na ide, na ndi obodo ga-achoputa uru akwukwo bara osiso.

ISI NKE ANỌ

AGỤ AHỤ NA-ERI MMADỤ

Ka mmiri mbụ zoro n'ọnwa nke ise n'afọ, a kpuriri ala ma dozie ebe a ga-akụ fūlawā. Ndị Ama nyere Maazị Okafọ ala nke ọ kpọrọ ndị ọrụ wee jee sụchasia, sue ya okụ ma kowa ya. Mgbe mmiri zosibere ike, ụmụ aka zoro fūlawā n'elu obo aja e doziri maka ya. Maazị Okafọ korọ ji n'ubi ya. Dị ka ihe ọ korọ n'ubi ya na-eto, ụmụ akwukwọ ahụ nyeere ya aka rụchaa ahịhia n'ubi ya. N'oge igwuri egwu nke ututu, ụmụ nwoke ole na ole na-arụ ọrụ n'ebe ahụ; mgbe ụfọdụ kwa ma a gbasaa akwukwọ.

Mgbe ụfọdụ ọ buru na ha bia akwukwọ, ha na-ebutere ya ukwu nkụ. Ọ na-amasi ha iruru ya ọrụ n'ihia na ọ na-emeso ha nke oma. Ọ bụ nwoke enweghi nsogbu nke na-akuziri ha ihe nke oma.

Ọ bughị naanị na ọ na-eme ha ka ha na-ege ntị n'ihe ahụ ọ na-akuziri ha - kama ọ na-agwakwa ha uru ọ bara bụ ibi ndụ n'ụkpuru omenala ndị be ha. Ọ na-eje n'ulo ha dị iche iche ihu na ha na-agụ akwukwọ n'ulo, ma na-arukwa ọrụ kwesiri ka ha ruo n'ulo ma marakwa ma ndị muru ha na ndị ha na ha bi a na-elekotakwa ha anya nke oma. O teghi aka a maara Maazị Okafọ n'okirikiri ebe niile ụmụ aka na-agụ n'ulo akwukwọ ahụ si aputa. Ihe ya na-amasi ụfọdụ ndị okenye n'ihia otu o si eje be ụmụ akwukwọ ya na obi ume ala ya. Ha niile ji nke a na-asopuru ya. Na ngwucha afọ, Eze gbara onye nke mbụ na klaasi. Obi di ya utọ nke ukwu nke mere ya iji oso gbalaa be ha nke di mailu abuo ikoro ndi

mụrụ ya akụkọ oma ahụ. Ubochi ahụ, e ji otu okukọ sie nri abali iji ñuri oñu otu Eze siri mee nke oma.

N'afọ na-esọ ya, e bufere Eze na klaasi otaakara nke abuo. Afọ ahụ gaara Eze nke oma rue mgbe e wechara ihe ubi n'ona Novemba. N'otu mgbede, agu gburu otu nwata nwoke n'ogbe di nke ha nso. Umụ nwoke nọ n'ebe ahụ jikotara onwe ha Di ka otu ndi nta gaa choo agu ahụ ubochi ato mana ha enweghi ike ihu ya. Emesia agu ahụ burukwa otu obere nwata nwaanyi na-echu mmiri. Site n'ubochi ahụ gawa, o nweghi onye o bua na-ahapu Ohia. Eze anaghizi eje akwukwo, umu nwaanyi na-echu mmiri naani mgbe ha na umu nwoke ji ngwa agha, mma na uta. O nweghikwa onye na-eje oru n'ugbo, mana mgbe ubochi ano gasiri ufodu ezi na ulo enweghizi ihe oriri. N'obodo Eze ha, nri ha nwere bu n'ugbo ka o na-adi o bughị n'ulo. Ya mere ufodu umu nwoke jiri jewe n'ugbo ha.

Okonkwo Adi jiri onu ututu puo tinyere umu nwoke ise ndi ozo ka ha jee weta nri n'ugbo ha nke Di kariri nso. Uzọ e si eje n'ugbo ahụ di warawara nke ukwu nke mere na ha na-aga n'otu ahiri, otu nwoke bu nkata na ogu ha niile. Ndi ozo niile jicha mma e somara esoma na uta. O bu Okonkwo du ha aga. Na mbu o hughị ihe o bua na-egosi agu ahụ o bua owa ya. Ya mere, ha niile na-ekwuritara onwe ha okwu. Mgbe ha rigooro obere ugwu, Okonkwo chighariri n'ebe uzo ahụ gbagoro n'ike.

Na mberede, agu ahụ si n'elu nnukwu nkume di n'ebe ahụ, makwasị Okonkwo n'elu. Mbọ akaekpe ya mibara Okonkwo n'ubu, arọ agu ahụ wee

tituo Okonkwọ, ha abụọ ju ala. Agụ ahụ dakwasị ya n'elu. Ọ bụ ezie na ihe a mere Okonkwọ na mberede ma ọ bụ nwoke siri ike. Ha abụọ wee tụtughariwa, kporewe mgbada obere ugwu ahụ. Okonkwọ na-etị mkpu ka ha abụọ na-alụ mana ndị ha na ya so jiri ọsọ gbapụ n'ụdị na ha gara ikpọ ndị mmadụ ka ha bịa nyere ya aka. Tutu ha lughachi, o jirila mkpụmkpụ mma ya sugbuo anụ ọhịa ahụ, mana ahụ afoghị ya maka na agụ ahụ ji mbọ ya meruchaa ya ahụ.

Okonkwọ nwurụ ka ụbọchị abụọ gachara. Iru uju na akwa dị egwu dị n'Ọhịa n'ihị na ọ bụ nwoke mmadụ niile na-asopurụ ma na-enwekwa mmasi n'ebe ọ nọ. E liri ya Dị ka dike n'ihị na ọ nwurụ ka dike ebe ọ zoputara obodo niile na nnukwu ihe ojọo dakwasara ha.

Tupu Okonkwọ anwụọ, ọ gwara nwunye ya ka ọ hụ na Eze gara n'ihu igụ akwụkwọ ya, o pekata mpe rue mgbe ọ maara agụ na-edekwa. Ọ bụ ezie na nwunye ya anabatachaghị atumatụ a, mana ọ nwara ike ya ihu na o mere ihe di ya gwara ya ka ọ na-achọ inwụ.

Ngwa ngwa ọ nwurụ, ndị be ha nọgidesiri ike ikwu na olili ya ga-adị ka nke onye a maara aha ya.

Ewezuga okwukwa nkịtị a na-akwa mmadụ ma ọ nwụọ, ogbe iri ndị ọzọ, ndị ritere uru n'ike a ọ kpara bụ ndị ha na ndị ọhịa si n'otu agburu biakwara ikwanyere ya ugwu ikpeazu. Ha ga-akpotakwa ndị egwu a maara aha ha n'otu aka ahụ, ndị niile bịa ga-eriju afọ nke oma.

Okonkwọ nọburii n'ọtụtụ òtù ndị be ha . Òtù niile ndị a nwere mmemme ha na-eme mgbe onye otu ha nwurụ, ma mmemme ọ bụla na-ewe ọtụtụ ihe. Ha na-eme ya iji kewapụ onye nwurụ anwụ n'ebe ndị otu ya dị ndụ nọ.

Mgbe ụfọdụ mmemme ndị a na-anọ ọtụtụ afọ, nke ga-abụ mgbe ọ bụla ndị nwe onye ahụ nwurụ anwụ nwere ihe a ga-eji mee ya. N'ọnọdụ nke Adị, ndị be ha ekweghị ka agbasapụ mmemme ahụ agbasapụ nke gaara eme ka ego nne Eze ga-emefu dịtụ mfe kama ha kpebiri na a ga-emekọ ha niile ọnụ.

Ọ bụ maka gini? Iwe, nganga agadi nwoke di girigiri ka mkpuru aziza, juru nne Eze. Ọ maka gini? Ọ kwughachiri nke a n'olu ike, Nwa nne anyi nwoke ọ bụ ogbenye nke na mmemme akwamoozu ya ga-abụ ihe a ga-eme ọtụtụ afọ? Ọ bụ na o nweghi ọtụtụ ji n'oba? ọ bụ na o nweghi ọtụtụ ewu? Gini ga-eme anyi ga-eji chere?

Ha chorọ ka ha mefuchaa ego na ji niile Adi nwere nke e nwere ike iji kwuru Eze ugwo akwukwo bu ihe nne ya chere. Ya mere ọ si, di m kwuru na nwa ya ga-ejeriri akwukwo. Ọ buru na e mee ihe niile gbasara akwamoozu a n'uju, o nweghizi ihe ga-afọ iji kwu ugwo akwukwo Eze na nke iji nye umuaka nri.

Ma Agụ gwara nne Eze si; “Isi adighi gi mma” Agụ bụ nwa okorobia nwere nnukwu afọ nke na-enuputa n'ihu ma ọ na-aga. Ọ bughị mmadụ siri ike; ọ na-ekwu ka ichoku, mgbe niile ọ na-eji okwu ojoo agwa ndi mmadu okwu “kemgbe gi na nwanne anyi nwoke si n'Obodo lata, ọ bụ gi na-ekwu ihe na-eme n'ulo ya, ugbua ọ bụ na ọ nwuola, i na-eche na i ga-achikwa...”

Iwe ekweghi ka o kwuchaa, si o doro m anya na di gi enweghi mgbe o gwara gi ka I ziga Eze akwukwo. O bu uzọ nghogbu isi wee dokwaara onwe gi ego kwesiri ka e jiri kwaa ozu. Gini ka o ga-eji gwa gi ihe di otu ahụ ebe anyi niile na-eme nke oma na -anughi isi ulo akwukwo . Okonkwo o nwere mgbe o jere akwukwo a kuziere ya otu o ga-esi ru oru rita ihe o ga-eji bi ndu? Mba. kedụ ulo akwukwo kuziri ya otu e si ako ugbo? Kedụ ulo akwukwo kuziri ya otu e si aru ulo, alu nwaanyi, elekota umu aka anya, otu o siri lie nna ya n'usoro omenala anyi? Kedụ ulo akwukwo kuziiri ya inye ndu ya wee zoputa umu anyi? Kedụ ihe Eze na-acho eje n'ulo akwukwo? O bu na o kaghi mkpa na a kwara nna ya nke oma, bu otu n'ime mmemme akwamoozu ndi dike anyi nwere n'obodo anyi?

“Mba”; nne Eze kwuru n'obi ilu si o buru na Adi, onye maara na o ga-anwu, chere na mmemme akwamoozu ya di mkpa kara, o kaara igwa m. Unu kwesiri ima na m na-eme ihe ga-amasi di m na umu ya, nke bukwu umu unu n'otu aka ahụ.

O buru na i choputara na ha bukwu umu anyi otu ahụ, gini mere na i gaghi ekpuchi onu gi, gi nwaanyi nzuzu?”Agụ kwuru nke a n'iwe, ebe afọ ya na-ekwoli elu na-ekwoda ka o na-ekwu okwu. Mgbe anyi choro ndumodu gi, anyi ga-ario gi ya. Mana o buru na i choo ime ihe masiri gi, o bu n'ulo nna gi ka i ga-anọ eme ya, o bughị n'obodo nke i bughị otu onye n'ime ha.

O bụrụ na i choro na o ga-eje akwukwo nke ahụ gbasara gi. Iwe kwuru nke a ka o na-adọ agba ya kporo nkụ aka. “Mana o bụrụ na nwa ahụ too di umengwu, bụrụ ajọ nwa, i ga-ata ahụhụ si na ya pụta.

Nwaanyị bere akwa; o bụ ugbua ka onwụ di ya bidoro imetuta ya. Ugbu a ka o hụgara mkpa nwoke nwere okwu aka ya di, bụ nwoke iguzoro n’etiti ikwu na ibe na-achọ ihe ha ga-eme.

O teghi aka e nwechara mkparitauka ezi na ulọ a, agadi Iwe zipuru umu okoro iri n’oba Adi. Ha jere ugboro ise, n’otu nje, ha na-ebute ukpa ji ise turu elu. Mgbe ha butechara nke ise, ji niile di n’oba gwuru. N’ime ji niile Okonkwo nwere na Ewu iri na abuo machara abuba ka ha jiri kwadobe mmemme nke anubeghi udi ya mbu na be ha.

ISI NKE ISE AKWAMOOZU

A kara ụbọchi a ga-eme mmemme akwamoozu nna Eze . E zipuru ndị ozi ịga gwa ndị mmadụ na ndị òtú dī iche iche n’obodo ndị ọzọ . A jụrụ ase mmanya site n’aka ndị niile na-ete mmanya (ụmụ diochi) mgbe chi ụbọchi ahụ na-efota, ekwe malite dawa gwawa ndị mmadụ, na ‘Okonkwọ Adị anwụọla’, ‘Adị bụ dike anwụọla’. Bịa kwanyere ya ugwu ikpeazu. “Bịa kwanyere ya ugwu zuru oke.”

Tupu ehihie erue, ndị mmadụ sitere n’ebe dī iche iche na-enubata n’Ohia, buruchaa ihe ha na -eke agba egwu na ngwa egwu ha . Ụmụ nwoke kechara nnukwu akwa n’okpu áta ́ ha. N’ubu aka ekpe ha ka ha nyanyere akpa e ji akpụkpọ ewu wee mee. Ụfọdụ n’ime ha ji n’aka ha opi ọdụ enyi ma ọ bụ osisi ebe ndị okenye n’ime ha ji m̀kpọ toro ogologo.

Na mbụ ha na -abata abụọ abụọ e mechara ha bịawa n’iri iri , n’ikpeazu, n’òtú iri abụọ na iri atọ . Onye ọ bụla bịa na -ebu ụzọ gaa hụ ndị ihe mere na nwunye ya ísĩ́ hā́ ndo. Tupu ọkara ụbọchi, ndị mmadụ ejupụtala Ohia.

Uda ikwe nri a na-asụ n’azu ụlọ na-adaputa n’ihu ebe ahụ ụmụ nwaanyị na-agbaghari buruchaa afere na nnukwu ite ọna ofe ma ọ bụ akpụrakpụ nri ji na akpụ ma ọ bụ nri ọka e sere ese. Ụfọdụ bụ nri ndụ a ka ga-esi esi. Ndị ọzọ na-ebubata nri n’ite ofe dī nnukwu ọkụ na anụ a mīrī amī nke ha kwadoro na be ha dī iche iche ha chọrọ inye Dī ka ihe ha ji akwado ihe a na-eme. Ọsịsọọ na-

atasisi ha n'ahụ Dị ka ha na-agbaghari ihu na a kwadoro ihe niile. Ndị obia n'onwe ha nọ n'ulo di iche iche ebe ha nọ na-eyikoro ihe ndi ha ga-eji gosiputa ihe ha muru n'ehie ahụ.

Mgbe e richara oriri, mmemme akwamoozu biiri oku. A gbara onu egbe mkponaala asaa iji gosi mmalite ya. N'ufodu ulo ahụ, otu ndi na-achụ nta nọ na-aku igba ha. Uda osisi, ogene, ekpiri na uda egbe sonyekoro uda igba ahụ a na-aku. Umụ nwoke na umụ nwaanyi nocha n'akuku ama obodo Ohia. Dị ka ha nọ na-eche, uda ihe egwu di iche iche na olu ndi na -abu abu na -adakorita na-abia nso tutu rue mgbe otu ndi na-achụ nta bu ndi nke mbu jiri bata n'ama ahụ.

Ha bu otu ndi na-achụ nta n'Ohia. Otu a bu ndi mbu bu uzọ bia n'ihu na o bu ndi Ohia nwe ama ahụ nke ozọ Okonkwo Adi bu otu onye n'ime ha. Ndi otu a ji akwa di iche iche kee ekike. Onye o bu na-achokwa ka a huta ya ka onye di egwu kara ibe ya. Ufodu tere akuku ahụ ha ufodu ihe di iche tekwa ihe ozọ n'akuku nke ozọ. Ndi ozọ ji ihe iche iche tukasia ahụ ha niile. Ha nile yi akwa elu e ji agwo ngwo mee, okpu e ji okpokoro isi anu mee na akpukpo anu e ji eke ya. Ha niile bucha ube, mma na egbe cham Mgbe adighi anya, otu ndi ozọ malitere batawa n'ama. Dị ka otu o bu na-abia, uda igba na-agawanye n'ihu tutu rue mgbe e nwere ike inu ha site n'ebe di anya. Ndi nta ahụ na-egosiputa otu ha si agba anu site n'ime ka ha huru anu bi n'ohia, otu ha ga-esi zoo na-eche ya rue mgbe ha gburu ya.

Mgbe ndi nta ahụ biachara, otu egwu ndi ozọ Dị ka egwu etilogwu biara. Ha na-awuli elu ma were ikpere wuda n'ala na-emerughị ahụ. Ha na-edina n'ala

ma na-atughari na-enweghi ihe na-enyere ha aka. Ha na-awughari n'uzo di iche iche ma na-atukwa okpa egwu hira ahụ. Otu o bula na-acho ka ha gbakaria ibe ha. Di ka ngedegwu e ji osisi nke e kegidere n'ogwe unere abuo na -ada, ha na-etu onwe ha aha otutu ma na - echetara otu o bula asompi na ihe ngosi di iche iche ndi bu ha uzo megasiri ofuma.

N'ubochi nke na-esoye ya, umu aka malitere na-agaghari n'obodo. O bu otu nwaanyi na-abu abu na-edughari ha o na-abu, ha na-azaghachi ya. N'ulo o bula, nwaanyi ahụ du ha ga-agwa ha ka ha gbaa egwu. A na-enye umu aka ahụ onyinye ego na okuko.

N'ehihie, a na-akwusi n'ihie oke anwu na-acha. Ngwa ngwa o kucharara elekere ato nke ehie umu aka umu nwaanyi Ohia na-etecha ahụ ha dum ihe, dozikwa isi ha n'uzo magburu onwe ya, gbaa egwu n'etiti ama. Umu nwaanyi Ohia na-esokwa ha n'azu, otu abuo ndi a ga-agba egwu n'udi ha na-agbabeghi mbu bu udi ha gana-echeta mgbe niile. Di ka ha na-agba egwu, onye obu abu ji abu ako akuko ndu Okonkwo Adi, Di ka onye huru ndi be ha n'anya nke ukwu nke na o nyere ndu ya n'ihie ha.

Di ka akuko na-aga, umu nwaanyi ndi ahụ na-agbasi egwu ike. Mgbe o ruru n'ebe agu ahụ no wee bagide ya, otutu n'ime ndi na-agba egwu na ndi na-elele ha na-adapu n'akwa. Ha dapuru n'akwa ariri ka ha chetara otu Okonkwo di ka e bubatara ya na ozu agu ahụ dogburu ya, mgbe ha chetakwara oke ihe mgbu o gabigara, obi gbawaa ha. N'ubochi ahụ mmemme ahụ kwusiri n'oge.

N'ubochi ndi ozọ na -eso, mmemme akwamoozu ka na -aga n'ihu . Òtú ụmụ agboghọ ọhuru gbara egwu n'oge ehie. N'izu ahụ niile, ihe oriri gbara kasa, ndi mmadu na-eri na-agba egwu otu ike ha ha. Ihe niile e mere na mmemme a toro Eze uto. Ndi mmadu na-emeso ya ka eze. Mgbe niile a na-enye ya ihe o ga-eri. Mgbe o huru na o gaghi ericha ihe niile e nyere ya, o were uto na-enyetukwa umu aka ndi ozọ bu ndi na-esoghari ya. O di Eze ka mmemme a buru ihe ga-adị ebighi ebi, mana o mechara kwusi.

N'ubochi nke asaa, bu ubochi ikpeazu nke mmemme ahụ, udi mmanwu di iche iche putara. E nwere ndi obere na ndi buru ibu, ndi girigiri na ndi gbara agba, ndi ogologo na ndi mkpumkpu, ndi mara mma, ndi joro njo, ndi ji nwayo eje na ndi na-eme osiso, ndi na-adighi emesi ike kama ha ji egwu ha na-agu, na-agbakwa eme ndi mmadu obi oma. E nwere ndi ozo na-emebisi ihe ndi a na-amanye uto n'ukwu iji doghachi ha mgbe ha choro imebi ihe; ndi na-eme aghara, ndi na-ebute ihe mgbagwoju anya nye ndi na-elele ha. O nwere ndi na-akpa ochi site n'akuko ha. E nwekwara ndi na-eme anwansi Di ka irudo osisi aka, osisi ahụ akponwu, iwufe ulo, ibu nkata anwu na-agba agba ma o bu ibu oku n'isi ha. Ndi mmadu gbara anya ha nkiri n'ubochi ikpeazu a. O bukwu ubochi e siri ji na ewu Okonkwo Adi foderu. N'ime ya ndi mmadu erichanwughị ha niile.

E nyere Okonkwo Adi ugwu a na-enye dike. Mana nwunye ya na umu ya ga-ata ahuhu n'ihie nke a.

ISI NKE ISII

EGO ADIGHI MAKU UGWU AKWUKWO

Eze agafeela na Standadi I e weputara ohuru na ngwucha afu. Ugbua, o di afu itoolu, o na-ebu na-esi ike mana o naghị etowanye ogo. O toputala di girigiri, di nko ma dikwa uchu n'ighota ihe.

Ugbua e nweela umu nwoke di iri ano n'ulo akwukwo Maazi Okafu. A rughariala ulo akwukwo ahụ ka o buo ibu ibata onuogugu umu akwukwo. Maazi Okafu bu onye na-enweburi mmasi n'egwuregwu bopolu mgbe o no n'ulo akwukwo. O bukwa naani ya bu otu egwuregwu o huru n'anya. N'obere ohere o nwetara, o webatara nke a n'ulo akwukwo ahụ nke na-eweghi umu nwoke oge imuta ya. Eze na-emekwa nke oma n'egwuregwu a. Igba oso na iwuli elu nyeere ya ezigbo aka. O dighi anya ha latachara ezumike Isita, nne Eze dara n'oria. Ihe mgbu o nwetara n'onwu di ya na ngharipu o nwetara site n'otu umu nne di ya siri laa aku di ya n'iyi tinyere mgbakasi ahụ o na-enwe n'ime onwa ole na ole ndia mere ka o daa n'oria.

Mgbe nne Eze no n'oria ka Eze choputara uru nna ya bara Di ka onyeisi ezi na ulo. Ugbua o na-achọ ka o ruo oru Di ka nna bi n'ulo. Otutu abali, o na-anodebe nne ya ahụ adighi ike Di ka nna ya na-eme mgbe o bula ahụ adighi nne ya. Mana o bu nwata, o bu ezie na o na-agbalisi ike imu anya mana ura anaghị ekwe ya wee rue na o dina ala rahụ ura.

Eze suchasiri ala di n'uso ulo ha. O koru ya were akpuru ewu na ntutu fesa na ya. Ihe niile ha mere n'ugbo ha di n'ulo akwukwo ka o na-emekwa na nke ya di n'ulo. O bu ubochi e tinyere ihe ndi ahụ ga-eme ka ala mee nri nke oma n'ulo akwukwo ka o na-etinyekwa na nke ulo ha; o na-akunye mkpuru na ya, ubochi ha kunyere n'ulo akwukwo.

E nwere otutu ewu n'obodo Ohia. Ichu ha ka ha ghara ita ihe o kuru, nwa nne ya nwaanyi bu Ulu nyeere ya aka gba ogige siri ike gburugburu ala ahụ.

N'ugbo ya, Eze kuru tomato, mgborodi, egwusi, yabaasi, ose na okwuru. O na-elekota ha Di ka a kuziiri ya n'ulo akwukwo. Eze akwusighi ebe ahụ. Ha nwere ukwu oroma abuo, a kuru ubochi a muru Ulu, ku o nke ozu ubochi a muru Eze. Ehihie o bu la o latara akwukwo, o na-aghoru oroma ole o nwere ike ibu n'obere nkata buru ya jee Ama. N'ututu, o na-ebili n'ezigbo oge ruo oru diiri ya ma burukwa oroma jee n'ahia di n'Ama. N'ebe ahụ, o na-eresi ya ndi mgbere tupu akwukwo ebido. Mgbe o lotara, o na-ewere ego o retara mgbe ufodu nye nne ya, ma mgbe ufodu, o nye nwanne ya nwaanyi maka nri ha.

Mgbe ahụ digha nne ya mma, o zutara Eze obere akpa o ji etinye ego niile o retara n'ihe o wetara n'ugbo ya na oroma o na-ebu eje Ama. Mgbe oge ruru ha ga-akwu ugu akwukwo nke taam nke ato, o nweghi ego ga-ezuru ya. Nne ya siri n'ego ndi o dobere wee mezue ya. O gbara mbibi ego o jiri zutara ya afe akwukwo n'ihi na nke ochie adokasiala. Na-agbanyeghi n'ihe o nwere iru n'ubochi hiri nne, Eze na-eweputa oge isonye n'ihe a na-eme n'obodo. Na

ngwucha izu, ọ na-eteta n'oge sonyere ndi ọgbọ ya n'irucha na izachasi ama ma ọ bu imezi oche ogugu a ruru n'okpuru osisi. Ọ na-eso nne ya jee n'ugbo akpu ya buru ole o nwere ike ibu wee lota. O mesia, ọ sọ akwa ya. N'ehihie, Eze na-akukwa egwu n'obodo mgbe ọ bula e nwere ndi ga-agba egwu ma ọ bu mgbe mmanwu na-agba ma ọ bukwanu mgbe e nwere akwamoozu.

N'afọ ahụ, Chinwe Ndu naara Eze onodu nke mbu ya n'ule nke e ji efegha klaasi. Eze si n'ulo akwukwo bere akwa lota ma ju iri ihe ọ bula na mgbede ahụ. Ọ bughị na ọ bu onye nke abuo na-ewutekarisi ya kama na ọ bu nwaanyi naara ya onodu ya.

Ka afọ rughariri, ihe sibeere ezi na ulo Eze ike. Ukwu oroma ha abuo nwuru na-amaghi ihe gburu ha. Ihe niile kporo nku, ugbo Eze juputara n'akuku na-anwu anwu. Ebe ha si enweta ego bu naani n'ugbo akpu nne ya, nke o bu okara n'ime ya ka akpu ka dizi. Ego ha na-ereta n'aku ha tiri bu nke ha ji emeju nke a.

Na mbu ọ Di ka ihe oma na-achọ imere ha. Ulu nwa nne Eze luru di. Di ya bu onye Ama. O nyere nne ya na umu nne nna ya ndi nwoke ihe onyinye Di ka ọ bu omenala na nwoke na-achọ ilu nwaanyi ga-egosi ndi muru nwa ọ na-achọ ilu na ya toruru ogo ilekwata nwaanyi ahụ nke oma.

Ọ buru na onye na-achọ ilu ya bu onye oru ugbo, ọ bu ji na mmanya ka ọ ga-eweta, ọ buru na ọ na -aru oru n'ebe ozo, ọ ga-eweta ego. Di Ulu onye bu onye ami (soja) wetaara ndi be Eze ego di pound iri anọ. Iwe, nwa nne nna Eze jichiri ego ahụ si na ya ga-edebere ya Eze rue mgbe Eze choro ilu nwaanyi. Nne

ya siri ọnwụ si na a ga-enyeriri ya ego ahụ Dị ka ọ dị n'omenala mana Iwe jụrụ ajụ, ndị Okenye kwado ya.

Ya mere, ihe na-aga n'ihu na-esiwanyere Eze na nne ya ike. O rere ihe ụfọdụ o nwere n'ihu agụụ na ikwurụ Eze ụgwọ akwụkwọ mana ego o nwetara ezughiri ha ọ buladi iri nri.

Eze na-ewetakwa ole o nwere iji nye aka. O na-ekwe otutu ọnya n'ohia ma na-ekpe ekpere abali ọ bula ka ọnya ya mata anụ Dị ka oke ohia nke ọ ga-ere. Ọnya ya na-egbute otu anụ ma ọ bụ nke ọzọ abali ọ bula. O nwekwara ndi ọzọ na-emekwa otu ihe ahụ nke mere na anụ na-asukọ n'ahia mee ka ọnụahia ha di ala.

O dighi anya, ọ di ezinaulo Eze ka ihe isiike ha na-akari ha, karisia na Eze ga-akwusi ije akwukwo. Nwanne ya nwaanyi gaara enyere ha aka mana a tufere ya na di ya gaa ugwu. Nke a bu oge a na-alu agha abuo nke mba uwa. Otu e si ebughari ndi agha (soja) bu ihe a na-eme na nzuzo karisia ọ buru na ha na-eje n'ihu agha. Nke a mere na Eze na nne ya enweghi onye ọ bula ha ga-agbakwuru.

NKE ISI ASAA

MAAZI OKAFỌ ARIỌ MAKÀ EZE

Ọ dighi anya Maazi Okafọ matara maka ihe isiike di iche iche Eze na nne ya na-agabiga. Ọ wutere ya hinne n’ihi na ihe Eze na-amasi ya; Eze bu otu n’ime umu nwoke ma akwukwo n’ulo akwukwo ha. O jere leta ha ma ghotata site n’onu nne Eze udi ihe isiike ha no n’ime ya.

O kpebiri irio ndi Ohia ka ha nye aka ikwuru Eze ugwo akwukwo. Mgbe o kwadochara otu o ga-esi hu ha na mgbede echi, o laa be ya.

Na mgbede echi ya, o biara Ohia. Ndi okenye zukoro na be Chike. Chike bu onye bukarisiri okenye n’Ohia. Ha na-ewe ya Di ka eze ha. O bubu nwoke toro ogologo, maa mma ma ugbo a, o hujiela werezie mkpo na-aga, uwe mwuda ocha o yi Di ka ihe a na-ahu n’agba ochie baibulu n’ihi na ntutu ocha juputara isi ya, ogologo afonu ocha kpuchie ihu ya.

Ndi no na nzuko ahu bu Iwe na Agu, umu nne nna Eze, Bosa mkpumkpu nwoke nwere obosara obi na aka furu afu nke oma. Achike okamgba a ma ama; Uka, dibia afa; na Aso, nwoke di ganigani ma tookwaa ogologo, nke Di ka o ga-agbaji abuo.

Mgbe o kelechara ha ekele onye o bu la gbara nkiti.

Maazi Okafọ wee si “o bu maka Eze Adi ka m jiri bia ka m hu unu. Ama m na unu agaghi aghotehie m ma o bu ru na m si na odinihu ya kwesiri ka o chukaria unu ura kari mu onwe m. Nke mbu bu na o bu otu n’ime umu unu

nke agamnihu ya bụ unu ga-eri uru ya; Chike okamgba kwuru si “Nke a bụ eziokwu.” Chike gakwara n’ihu si, nke a bụ ihe m na-ekwu mgbe niile; A na-agụ Ohia ka otu n’ime obodo nwere okamgba a ma ama. O buru na anoghi m ebe a, o nwere onye o bula ga-echeta Ohia?”

Maazi Okafọ kwuru gawa si abiaara m ka m hu unu n’ihi na nwata nwoke ahụ nọ na nsogbu; Agụ ji agbara ndi nna nna ha nuo iyi di ka o choputara na nne Eze na-ekpesara onye nkuzi ahụ ihe niile. O si, “m ga-eti nwaanyi ahụ ichaka ma o buru na o na-eche na o ga-akoto aha anyi n’efu.”!

Nwoke isiocha ahụ bụ Chike bidoro si ya ”I kwesighi imanye nwoke na-ekwu okwu aka n’onu, o bu agwa ojoo, gawa n’ihu biko onye nkuzi.” Maazi Okafọ kelere ya. Nsogbu ya abughi ihe ga-eme unu ihere. O bu nwata nwoke maara akwukwo. O na-arusi oru ike, nwee nrubeisi ma na-asopuru mmadu. Nsogbu ya bu na o nweghi ego o ga-eji kwu ugwo akwukwo ya. Ana m eche na o nweela otu ihe o meere onye o bula n’ime unu na-agbanyeghi otu ihe ahụ si pe mpe. O kewapubeghi onwe ya n’uzo unu si ebi ndu. O bukwa otu onye n’ime unu. O bu nwa unu nwoke. O choro enyemaaka ka o wee nwee ike kwu ugwo akwukwo ya. O gwula. Ha gbara nkiti ogologo oge ka o kwuchara okwu, ya mere, Bosa siriri: “o nweghi mgbe o bu anyi na-ahụ maka akwukwo o na-agu, o buru na ego o ga-eji kwu ugwo akwukwo adighi, ya kwusi akwukwo. Kedu ka anyi ga-esi bu ibu akwukwo ya ugbu a?”

Maazi Okafo chetaara ha na o bu ochicho nna ya na o ga-eje akwukwo

Kedu ka nna ya ga-esi were oru diiri ya nye anyi. O buru na o choro ka e gbue umu anyi niile, i ga-akwado ya? “Nna ya enweghi ihe o bula o choro.” Agu kwuru na mwute si “nwaanyi ahụ bu nwunye ya konukoro ihe niile a.” O bu asi’.

“Mba, o bughị asi; Maazi Okafo jiri nwayo kwuo kwusie nke a ike, O gwara m tupu o nwuo na o choro ka Eze gaa n’ihu n’iga akwukwo ya karichaa ihe ozọ’.

Ha nuru ihe o kwuru ma ha ekwughị okwu o bula. Ya mere otu onye n’ime ha siri, “o buru na igu akwukwo bu ezi ihe, agaara m enye aka. Mana o na-ekewapu mmadu n’uzo ha si ebi ndu. O naghị akuziri nwata nwoke otu e si ako ji. Mgbe ha rurita ụka otutu oge, Chike gwara Maazi Okafo ka o nyetu ha ohere; agatala aka, n’ihi na echeghi m na anyi ga-anọ odu.

Maazi Okafo hapuru ha, jee ihu Eze na nne ya wee gwa ha okwu ya na ndi okenye Ohia ji n’aka.

Ka Eze na nne ya na-anuru ihe Maazi Okafo na-ekwu, ndi okenye Ohia na agadi Chike no na-agbaghasi, na-eche ka Maazi Okafo rue ebe o gaghị anu ihe ha ga-ekwu tupu ha agawakwa n’ihu na nzuko.

Unu anula aririọ gbara ghari onye nkuzi biara riọ. O bu ihe gbara ghari n’ihi na o sonyeghi n’uzo anyi si eme ihe. Otuosiladi, n’oge nke m, ahula m otutu nnukwu ihe mgbanwe ma o doro m anya na mgbanwe ozọ nwere ike wetakwa obere ihe di iche ma o bukwanyu ewetaghi ndiche o bula. Gini ka unu na-eche?

Bosa bụ onye ọzọ kwuru okwu. O si, ekwenyeghi m na anyi ga-akwuru Eze ugwo akwukwo. O bu ezigbo nwata nwoke, amaara m nke a, mana otutu n'ime anyi enweghi ihe anyi ga-eme iji nyere ya aka. N'ima atu, mu onwe m nwere umuaka iri na ndi nwunye ato. Ekwesiri m inye ha niile nri na uwe. Nke ọzọ, afo a bu afo ojoo, ndi nwunye m enweghi uru o bula ha nwetara n'ihe ndi ha rere n'ahia Ama. Okpomooku na-emebisi ji di n'oba m. Kedu ka m ga-esi tukwasikwa ibu ikwuru nwata nwoke na-enweghi otu mu na ya siri metuta ugwo akwukwo?

O bu ezie na anyi ajughi ego ole ugwo akwukwo ya bu, Aso nwoke ahụ di nganga toro ogologo kwuru si “o doro m anya na ego ole o bula o di na o buru na anyi niile kee ya, o gaghị aburu anyi ibu aro. Ka anyi kpoo Maazi Okafo ma choputa ego ole ugwo akwukwo ahụ bu. Okamgba Achike kwuru si “Ha bu shilin iri ato na abuo maka otu taam. Maazi Okafo gwara m?”

Aso gaara n'ihu kwuo, si “o buru na anyi asato no ebe a kee ya, o bu naani shellin ano ka otu onye ga-akwu otu taam. Echeghi m na nke ahụ buuru anyi nnukwu ibu.” O teela m bubere ibu ndi mmadu. Agu kwuru Di ka afo ya na ayoghari. “Agaghị m emekwa ya ọzọ?” Gini kpata gi na Iwe jiri mefusia ihe Okonkwo nwere n'akwamoozu ya? Ma Chike kwuru si, o bu unu abuo mebiri ezinaulo ya.”

“Onye gwara gi na anyi mere nkea? Ano m ebe ahụ mgbe nwunye ya gwara gi ka i hapu ihe ufodu maka iji zu nwa ya n'akwukwo mana i juruaju. N'echi ya, Iwe buru ihe jee tokoro ji niile di n'oba ha gbukwaa ewu ha niile.”

Ọ ka mma inye onye nke gi nwuru anwu akwamoozu dara ıda karisia onye nwuru ka dike; Agu kwuru nke a Di ka ihe di oke mkpa.

Chike juru si, ọ ka mma imefusi nri n’onye nwuru anwu ma hapu ndi di ndu n’agu

Onye mere gi onye nkwupute onu ha? Agu juru ya. Ọ bu n’ihi na ha enweghi onye ga-ekwuchitere ha onu ka unu jiri choo ka agu gugbue ha? Iwe kwuru, “mana onye nkuzi ekwughi na agu na-agu ha. O kwuru na ha enweghi ego iji kwu ugwo akwukwo. Nke a bu okwu a kpu n’onu.”

Ha gara n’ihu n’igbaghasi n’olu ike na-ekwusikwa ya ike. Ihe ka n’onuogu kwuru na ha agaghi atuko ego maka ugwo akwukwo Eze n’ihi na afọ joro njo maka na ha nwere umu na ndi nwunye ha na -elekota anya; nke ozo na ihe gbasara Eze abughi ha ka o diiri. Mgbe o doro anya ihe mkpebi ha bu, agadi Chike kwuru okwu ozo.

“Ọ bu ihe ebere na unu kpebiri iju inyere nwata a bu Eze aka. Ọ buru na ahụ ka siri m ike na m na-arukwa oru, a gaara m enyere ya aka. Ahula m otutu ihe mgbanwe n’oge nke m ma otutu ka na-abiakwa. Unu na-aju ya ugbo a n’ihi na o nweghi nna, na n’ihi na nne ya bu ogbenye. Unu maara ihe o ga-abu echi? Unu anaghi eso ukpuru nna unu ha. Ha agaghiaju nwa a Di ka unu na-eme. Ma site n’amara Chineke o ga-adi ndu werekwa iko unu ji manye ya manyekwa unu.

E zipuru otu onye iga gwa Maazi Okafọ mkpebi ndi okenye. Onuma juru Maazi Okafọ obi nke mere na o were iwe laa.

ISI NKE ASATỌ

EZE NỌ NA NSOGBU

N’ezie, afọ ahụ bụ afọ ojọo n’Ọhịa. Ma n’ebe Eze nọ, ọ kaara ya nọ. Mgbe ndị okenye juchara aririọ Maazi Ọkafọ rịrọ, ọ dị Eze ka o nweghi ike ijekwa akwukwọ ọzọ, ọ bụ ezie na tutu Maazi Ọkafọ ahapụ Ọhịa, ọ gwara ya na nne ya na ya ga-eme ihe niile o nwere ike ime iji nyere ha aka.

Ọjụjụ ha juru mere Eze ka o cheta ihe mgbu ahụ dị n’ihu nna ya mgbe ọ nọ n’ọnu ọnwụ na ajọ mmerụ ahụ nke agụ ahụ meruru ya. Ihe ikpeazu o kwuru bụ na Eze ga-aga n’ihu igụ akwukwọ ya o peketa mpe ya gurue ebe ọ ga-enwe ike ideli ihe. O chetara ahụ rịrịa nne ya na mbọ ọ gbara ihu na nne ya gbakere ngwa ngwa. O chetara ihe isiike niile mara ya aka n’ihu na okwu nkwugide niile ya na nne ya gabigara n’ihi na nna ya anoghi ndu.

Ihe na-egbukari ya mgbu ugbua bụ otu umu nne nna ya siri mefusia ihe nna ya na mmemme akwamoozu mgbe nna ya nwuru, na otu ha siri were ego di Ulu nyere ya na nne ya. Ihe ndia na-eme ya ka ọ na-ebe akwa n’abalị.

Otu ututu, Di ka ọ no na-arụ ọrụ diiri ya n’ezi na ulọ, ọ malitere ichemi echiche ime. Ọ gini mere? Kedụ otu m ga-esi nweta ugwo akwukwọ m? Ihe gara aga agaala ma o nweghikwa ihe a ga-eme ya; N’ezie, a ga-enweriri ụzọ mgbapu n’odinihu?.

Di ka ọ na-eche , olu abuo malitere ikwu n’ime ya. Nke mbu sirị jee zuru ihe na nke ndi agbataobi unu, n’ihi na ọ bụ ha mefusiri ihe nna gi. Ọ bụ ha ji

pound iri anọ ahụ i nwere oke n’ime ya. Ọ bụrụ na i zuru ụgwọ akwụkwọ gị na nke ha, o nweghị ihe ọjọọ i na-eme ọ bụ naanị ihe bụ nke gị ka i na-ewere.

Olu nke abụọ sirị; mba, ọ bụ ihe ọjọọ izu ohi; Nke ọzọ, ọ bụrụ na ha jide gị, ha ga-ete gị ntụ, konye gị iberibe eju na ogbugba n’olu ma dugharia gị, igbara egwu gaa obodo niile, a na-akuru gị igba na aka. I choro ụdị ihe di otu a?

Olu nke mbụ kwuru si, ọ bụrụ na izughị ohi, i ga-akwusi ije akwụkwọ. Ọ bụrụ ndị be unu meriri n’ikpe azụ’ Tulee ihere i ga-agabiga ma ọ bụrụ na e jide gị; olu nke abụọ ji nwayọọ ma na-akwagide ya. Tulee ihe ihere ọ ga-ewetara nwa nne gị nwaanyị na nne gị. Ọ ga-egbu nne gị mana i ga-ejeriri akwụkwọ, bụ ihe olu nke mbụ gwakwara ya ngwa ngwa. Ego ahụ di n’ulo Iwe mana o nweghị onye ọ bula nọ ebe ahụ, gaa choọ ya ugbua.

Olu nke abụọ chighariri gwa olu nke mbụ; ‘Enyezila ya ndumodu ọjọọ. Mgbe niile i na-achọ ka ndị mmadu na-eme ihe ọjọọ.

Ọ bụrụ na ihe m kwuru di njọ, gwa ya ụzọ ọ ga-esi nweta ego ụgwọ akwụkwọ ya. Olu nke mbụ kwuru nke a n’iwe. ‘Egela ya ntị; olu nke abụọ duru Eze odu. Ọ huru ihe ọjọọ n’anya. Mgbe i nọ na nsogbu, kpeere Chineke. Ọ huru umu aka n’anya, ọ ga-enyere gị aka.

Eze chetara ebe Maazi Okafọ guuru ha otu oge ‘Riọ, unu ga-ariota. Ọ gbaba n’ime ulo. Ọ bụ ezie na nne ya na-akpo ya ka o rie nri ututu, ma o sekpuuru ala, mechie anya ya, makoo aka ya abuo, ma kpesie ekpere ike ngwa ngwa n’udi o kpebeghi mbu.

O si, Chineke, “ana m ata ahụhụ hinne. Enweghi m ego iji kwu ugwo akwukwo. Ndi be anyi nwere ego, mana ha achoghi inyere m aka. Nne m bu ogbenye, o nweghi ike inyere m aka. O bu naani gi nwere ike inyere m aka. Biko, Chineke, nyere m aka ka m wee nwee ike guchaa akwukwo m Amen!”

O guzoro oto ma nwee obi anuri . Mana o nweghi ihe o bu la mere iji nyere Eze aka. O bu mgbe o foduru mkpuru ubochi abuo ka akwukwo bido ozo, ka nwoke ogologo afonu ocha ahu bu Chike kporo Eze, kporo ya baa n’ime ulo ya ma mechie uzọ. Site n’ite o liri n’ime ala okpuru akwa o gbara ute, ka o weputara akwukwo ego shillin iri. O kwuru si “were nkea” O bu naani ihe m nwere. Si ebe ozo chota ka i wee mezue ugwo akwukwo gi. Chukwu gozie gi nwa m’.

Eze nwere obi anuri. Anya mmiri onu juputara ya anya , n’itu Chike n’anya o makuo ya ma susuo ya onu n’egedege ihu. Eze gwara agadi nwoke ahu na-achi ochi mgbe o nwere onu okwu si, Nna m ukwu, Chineke ga-akwughachi gi. A gwakwala onye o bu la ozo naani nne gi na onye nkuzi gi otu i siri nweta ego ahu, mmadu abuo ndi ahu agaghi eche na izutere ya ezute’

Nne Eze ejeela ahia Di ka o si eme. Mgbe o lotara ahia, Eze gwara ya ihe agadi Chike nyere ya, o biliri ozigbo gawa ikele ya. Mgbe o loghachiri, otu nwaanyi bjara irioro ha obere ite ona ka o wee siere nwa ya nwoke ezigbo nri n’ihi na o si Onicha bia ileta ha. It e ona ahu di n’ime ulo nke bu ulo nna Eze.

O nwebeghi ihe e ji ite ahu mee ihe Di ka afọ abuo gara aga. Mgbe nne Eze gara ibute ite ahu, o nyiri arọ karija ka o kwesiri. Nke a mere na o dobara ya

n'ala wee kwughee ya. Kiriiri ego foro obere ka o ju ya. O lelere ha ma choputa na ha bu ezigbo ego. O wusara ha niile n'ala ma buru ite nkiti puta n'ime ulo ahụ. Mgbe nwaanyi ahụ lara, nne Eze laghachiri ma guko ego ahụ. Ihe ego niile ahụ di bu shellin iri abuo na otu. O kporo Eze gosi ya ego ahụ. Ugbua, a ga-akwu ugwo akwukwo gi, nwa m. Chineke anula ekpere anyi n'ih na tinyere shellin iri nke agadi Chike nyere gi na ego a, o bu naani otu shellin ka o foduru nke m nwere ike inye gi site n'ego m retara n'ahia.

N'abali ahụ, Eze tinyere uwe akwukwo ya n'okpuru ihe o ji ehiri isi ka o wee di ka ihe e dere ede. N'ututu echi, o were ugwo akwukwo ya wee jewe Ama. Ihe mbu Maazi Okafu mere n'ututu ahụ bu inabata umu akwukwo biara akwukwo, ndi niile mere nke oma n'ule ka o tinyere na klaasi ozo ma doziere ha otu ha ga-esi no. Ugbua Eze anodula na Standadi II. E zitela obere onye nkuzi n'ulo akwukwo di n'Ama. Maazi Okafu kowaara umu akwukwo onye o bu ma tinye ya ileketa klaasi ndi otaakara, ya onwe ya nweziri naani ndi Standadi I na II o ga na-akuziri.

Osiso na-esu Eze na nne ya site n'irusi oru ike, ma tupu taam nke abuo erue, ha enwetala ego a ga-eji kwuru ya ugwo akwukwo. Mana nkea gachaa, Eze ejighi n'aka ebe ego ugwo akwukwo nke taam na-abia ga-esi bia.

Ndi Obodo Ama, Ohia na obodo ndi ozo di ha gburugburu na-abiakwute Maazi Okafu ka o deere ha leta maka ndi nke ha no mpaghara obodo di iche iche. O na-edere ha opekata mpe leta iri na ise n'otu izuuka. o bu na mmalite

taam ka otu ihe gbataara Maazi Okafo n'uche. Otutu ndi mmadu na-edegara ndi be ha no n'amị na-agwa ha ka ha lota ulo ngwa ngwa. Maazi Okafo enweghi ike idechara ha niile leta ahụ, ya mere o gwara Eze ka o na-abia akwukwo ubochi satodee ka o na-edere onye o bua choro leta leta. Na mbu, ndi mmadu na-achi ochi mgbe Maazi Okafo gwara ha na o bu obere Eze ga-edere ha leta ahụ. Mana Maazi Okafo bu nwoke maara ihe. O choro igosi ha na Eze ga-enwe ike idere ha ihe o bua ha kwuru. Ya mere o ji mee ka Eze na-edere leta ndi ahụ n'ulo akwukwo. Mgbe o dechara leta o bua, onye nwe ya na-ewere ya gaa n'ulo Maazi Okafo. N'ebe ahụ ka Maazi Okafo ga-agu ihe ahụ Eze dere. Ndi ahụ ga-ahụ na o dere ihe ha kwuru n'otu n'otu - ahiriokwu o bua, ma mkpu e tigasiri, atumatuokwu na ilu di iche iche. Mgbe adighi anya, o doro ha anya na o na-edere ofuma, ebe ufodu si na o na-edekwa ka Maazi Okafo n'onwe ya si ede.

Mgbe izuuka nke mbu gachara, Maazi Okafo si Obodo weta akwukwo e ji edere leta, stampu na nfelop. O gwara ndi mmadu na ha ga na-akwu penny isii maka leta o bua edere ka o wee nochite anya ihe e ji de leta na oru di n'ide leta o bua. Maazi Okafo na-eke uru si n'ime ya aputa n'etiti ya na Eze. O naghi enye Eze ego ndi ahụ kama o na-agwa ya ka o na-edetu leta ole o dere n'izu uka o bua.

Mgbe oge ikwu ugwo akwukwo gi ruru; anyi ga-ewere peni abuo a na-enweta n'otu leta wee mata ole a ga-enweta nke ga-enye aka maka ugwo akwukwo gi. Eze kwere ya, 'oo nnam ukwu n'obi anuri. Mgbe ndi mmadu bidoro gbasawa akuko na a na-edere ha leta ha otu ha choro, otutu ndi mmadu na-abia ka ha hu nwata nwoke ahụ di egwu ma nwalekwa ya. N'izu uka iri na

otu tupu akwukwọ emechie n'Ogost; Eze enwetala ihe kariri otu pound. Tupu mgbe ahụ, mmiri amalitela izo ọzọ, Eze koro ugbo ya Di ka o na-eme n'afọ ndi ọzọ ụfodu ego o na-enweta n'ugbo ya ka o ji emeju ego ụgwọ akwukwọ ya ebe o na-enye nne ya nke foduru maka nri ha. Otu a ka Eze siri hu na ya nwere ike ikwu ụgwọ akwukwọ taam ikpe azu ya mgbe akwukwọ malitere.

ISI NKE ITEGHETE

NWOKE BEKEE ABIA OBODO AMA

Otu ụtụtụ ụbọchị Mọnde, mgbe a lọtachara ezumike Ọgọst, Maazị Ọkafo gwara ụmụ akwukwọ si “onye nlekọta agụmaakwukwọ bụ Maazị Thomson ga-abịa n’ụlọ akwukwọ dị n’Ama. Onye nlekọta agụmakwukwọ a bụ onye ọcha. Ọ na-abịa ile ndị nọ na klaasi dị elu ule nke ha ga-eji ba n’ụlọ akwukwọ Sentral dị n’Obodo. Nke ahụ gachaa, ọ bụrụ na igusie akwukwọ ike, i nwekwara ike ije n’ụlọ akwukwọ sekọndirị. N’ebe ahụ ka ị ga-amụta ọtụtụ ihe.” E mechaa, ọ gwara ndị Standadi II okwu. Ọ bụ unu bụ ndị ule a gbasara kpomkwem, unu ga-agusi akwukwọ ike ka unu wee gafee n’ihi na e nwere ụlọ akwukwọ iri ndị ọzọ ọ ga-eji otu ule ahụ letakwa. Ọ bụ ụmụ akwukwọ iri atọ mekarịchara nkeoma n’ụlọ akwukwọ ndị a ka a ga-ewere. Ya mere unu ga-agusi akwukwọ ike ka unu wee mee ihe ga-atọ ya ụtọ ma mee ka oge na ike m na-etinye n’ikuziri unu ghara ibụ ihe efu ma mekwa ka nne na nna unu mata na ego ha na-etinye n’isi unu abughị ihe lara n’iyi.”

N’izu ahụ, ụmụ akwukwọ ahụ gụsiri akwukwọ ike. Ha na-agurụ akwukwọ ruo n’ime abalị n’ihi na ọdinihu ha dabeere n’ule ahụ. N’ụbọchị Fraịdee, ha kpochasiri ụlọ akwukwọ n’ihi na akwukwọ agaghị adị na satodee na ụbọchị ụka.

Na mgbede ụbochi ụka, onye nlekọta agụmakwukwọ ahụ jiri ụgbọala ya bịa n’Ama. ọ rahurụ n’ụlọ ezumike nke a rụchara ọhụrụ. N’ụtụtụ, ụmụ

akwukwọ biara akwukwọ n’oge. Mgbirigba kuru, ha niile kwuru n’ahiri ebe Maazi Okafo biara lelee ha. Ha fere aka gagharia n’obere ebe ha na-egwuri egwu wee baa n’ulo akwukwọ ha Di ka o na-aguru ha, akaekpe, akanri, akaekpe akanri. Ha kpere ekpere ma bukwa abu. A kporo ha aha ma kanyechaara ndi biara. Ihe omumu nke mbu ubochi ahụ bu ihe gbasara akwukwọ nsọ malitere. Mgbe ha mechara nke a ma na-eweghachi akwukwọ nsọ ha ka onye nlekota agumaguakwukwọ ahụ batara. Umụ akwukwọ niile kwuru oto wee kelee ya ‘Ndeewo, nna anyi ukwu’.

Ihe Maazi Thomson huru juru ya afo mana o bughị mmadu na-egbu oge n’ihe enweghi isi. Ndeewo nu, unu niile, nodu ala. O chigharia n’ebe Maazi Okafo no si, Ama m na i gwara ha ihe kpatara m jiri bia. Aga m amalite ozigbo n’ihi na enwere m ulo akwukwọ abuo ndi ozo m ga-eje taa ma ha abuo techara aka n’ebe ibe ha di.

O chighariri na klaasi ma gwa ha okwu n’asusu umu aka ahụ o bu ezie na o naghị ekwucha ihe ha na-aghota mana o juru umu aka ahụ anya na onye ocha nwere ike isu asusu ha.

Ya mere, o dere ajuju gbasara mgbakọ na mwepu n’ugboojii. Umunwoke ahụ dechara ihe ndi ahụ tutu oge ezuo. Oge niile, onye o bula n’ime ha na-agughari ihe o na-edede na ihe o nwetara. Maazi Okafo kuziiri ha ka ha ghara isi n’ebe a na-ele ule puo tupu oge ezue. N’oge a na-ele ule niile ahụ, umu

akwukwo si n'ulo akwukwo di n'Ama mere ihe toro Maazi Thomson utu. Ha niile dere Asusu Bekee ede na nke a juru ha n'onu, ajuju ozo bu n' a kpoo e dee, tinyere nke ikpeazu bu iguputa ihe n'asusu nke ha.

Mgbe e lechara ule ndia, Maazi Thomson buru ugboala ya gaa n'ulo akwukwo ndi ozo wee loghachi n'Ama. E mechara ya na Maazi Okafu were igwe gaa n'obodo di iche iche ihu ndi okenye ha.

Mgbe ha na-aga Ohia Maazi Okafu kororo Maazi Thomson nsogbu Eze, o wee kwe nkwa igwa ndi okenye maka ya . Ndi okenye ji obi anuri nabata ya , n'ihu na otutu n'ime ha ahubeghi onyocha mbu. N'ihu nke a, Maazi Thomson buuru ha ihe nlele. Mgbe Maazi Okafu gwara ha na o nwere ulo nweere ukwu ano a na-akpo ugboala, ha niile siri na ha ga-abia ihu ya n'ututu echi.

Maazi Thomson gwara ndi okenye okwu maka Eze. O gwa ha n'asusu ha si "unu nwere ike inula na abia m ilele umu unu akwukwo maka iba nnukwu ulo akwukwo di n'Obodo. O jukwa ha si umu aka ole si n'obodo a eje akwukwo? Maazi Okafu zaa si 'O bu naani otu onye, Eze Adi."

Nke a juru Maazi Thomson anya "Naani otu onye" maka gini?. Ejeela m obodo ndi ozo di gburugburu ebe a, na nke o bula n'ime ha, e nwere opekata mpe mmadu ano no n'ulo akwukwo. Gini mere na unu na-alaghachi azu?

Otu okenye zara si nne na nna anyi ejeghi akwukwo mana ha biri n'obi anuri, 'oge ndi ahia agala," ka Maazi Thomson kwuru n'iwe. Unu kwesiri idi na-aga n'ihu ka ndi agbataobi unu. O bu ndi be unu ndi maara uru agumakwukwo bara bu ndi rioro ka e webata ulo akwukwo ma unu na-agwa m na unu nwere naani otu nwata nwoke n'ebe ahia."

Mana mgbe ha niile jebere akwukwo, ihe o ga-aputa bu na o bu mmadu ole na ole ga-afodu iru oru n'ugbo anyi, bu ihe okenye ozu kwuru.

O nwere ike ibu mana unu amaghi na ihe e ji aru oru ka mma ka a na-akuzizi ugbo a. E nwere igwe nke nwere ike iku ugbo niile unu n'otu oge taa. Igwe ndi a nwere ike ikori ala, ku mkpuru ma ghoo mkpuru ndi ahụ.

Ha kwuru na nke a abughi eziokwu, gosiputakwa ya n'ihu ha.

Unu echeghi otu ahụ? “o buru na unu kwenyere ihe Maazi Okafu gwara unu gbasara ulo m nwere ukwu ano, unu ga-makwa na m na-ekwu eziokwu.” Agụ gwara ya si, Anyi ekwenyeghi n'ihe i kwuru. Ihe anyi kwuru bu na anyi ga-abia hu ya.

‘Gini mere na I jighi ulo gi ahụ bia n’Ohi? Iwe juru ajuru nzuzu a. Maazi Thomson zara si, o bu n’ihi na e nweghi uzọ o ga-esi ga.

Maazi Okafu kwutere ihe ozu. Egu dikwa n’ihi na Eze ga-akwusi akwukwo maka na nna ya nwuru anwu. Nne ya bu ogbenye, ma o dighi onye o bua choro inyere ya aka. Aririo m ndi a, mana ha ekweghi.

Maazi Thomson kwuru si, nke a bu ihe jogburu onwe ya. Unu amaghi ihe na-efunahu unu. Chee ka m gwa unu, obodo unu na-agbanwe ma na-agbanwekwa n’ike n’ike. Naani ma unu sonyere na mgbanwe a ugbua, ubochi na-abia mgbe unu ga-echeta okwu m na mwute n’ihi nzuzu unu. O kwusitu. Enwere m ike ikwuru ya ugu akwukwo mana agaghi m eme ya n’ihi na nke a bu oru diiri unu.

Ngwa ngwa Maazi Thomson na Maazi Okafo lasiri, onye oje ozi wetara agadi Chike leta ma si ya na a ga-eweghachi usa leta ahụ echi na nke nwa D.C. Ndi okenye ahụ agbasabeghi mgbe e wetara leta ahụ. Onyeozi ahụ amaghi agụ mana o gwara ha na a chorọ usa ya ngwa ngwa. Onye nwere ike igu ya? A kpọrọ Eze, mana o nweghi ike ighota ya n'ihia na otutu okwu di na ya, ha emebeghi ya n'ulo akwukwo. Ya mere ndi okenye kpebiri ichere ka ha gosi ya Maazi Thomson n'ututu.

N'onu ututu echi ya ha no n'ulo akwukwo di n'Ama. Otutu ndi ozọ sikwa n'obodo ndi ozọ biara ebe ahụ ka ha hu Maazi Thomson. Maazi Okafo nabatara ha. O gbasara ute umu akwukwo n'ime ulo akwukwo, ebe mmadu niile noduru ala. Ndi enweghi ike ihu ohere n'ute ahụ noduru ala n'obere aja ngwe uloakwukwo. Umụ nwoke ndi Ohia enweghi ike iba n'ime. Ha nogidere na mputa rue mgbe Maazi Okafo siri n'ime ulo akwukwo puta.

Anyi natara leta a unyaahụ mgbe unu lara. Eze enweghi ike igu ya, anyi wee wetara gi ya.

Maazi Okafo naara ha leta ahụ. O si, n'ezie, amaara m na o ga-esiri Eze ike igu mana o buru na o nokwuo afọ atọ ma o bu anọ ozọ n'ulo akwukwo a o ga-enwe ike igu ya. Di ka o na-ekwu, o mepee akwukwo ahụ o ji n'aka, guo. O wee malite ikowa.

Nke a na-ekwu maka ego utusi unu ga-akwu o bu okpukpu atọ ihe unu kwuru n'afọ gara aga. Ufodu n'ime ha tiri mkpu si, Awuu!

‘Ewo!’ ka ndị ọzọ tikwara. Nke a ga-egbu anyị’ Mgbe ahụ Maazị Thomson bịaara n’ime ụlọ akwụkwọ. Ha kelere ya, ma na-egbughị oge, otu nwoke biliri ma kwue si, onye ọcha, ndị be anyị kwuru na anyị ga-eziga ụmụ anyị niile akwụkwọ mana ụlọ a pere mpe, unu nwere ike ime ya ka o bukarịa? ‘Ee, ma ọ bụrụ na ndị obodo niile ga-ekwe iziga ụmụ ha niile akwụkwọ ma mekwaa ya emee.

Nwoke ọzọ kwuru si, “Anyị ka na-eche ihe niile ị gwara anyị na be anyị ụnyaahụ. Anyị ga-enye Maazị Ọkafo ụsa anyị; n’ihi na eze anyị anaghị n’obodo anyị enweghị ike ikpebi ihe ọ bụla n’azụ ya.

‘Nke a bụ eziokwu’

Onye nke atọ kwuru si, ụnyaahụ mgbe unu lara, e wetaara anyị leta gwa anyị na anyị ga-akwụ okpukpo atọ n’ụtụisi anyị kwurụ afọ gara aga.

Udị ahụ kwa ka e ziteere anyị bụ ihe ndị ọzọ kwuru Dị ka ha na-egosi akwụkwọ e ziteere ha n’obodo ha. Nwoke nke atọ kwuru si anyị ekpebiela iriọ ndumọdụ unu.

Ndumọdụ m bụ ka unu ziga ụmụ unu akwụkwọ. Maazị Thomson kpachara anya kwue nke a. Ọ gaghị ete aka ụmụ unu ga-amata mgbe onye ọ bụla chọrọ ka ọ ghogbue unu, ha ga-asị, mba’ n’ihi na ha ga-aghọta ihe bụ uche ndị ziteere unu leta ahụ.

Otu nwoke chọrọ ka ọ mata ihe e ji ego ha na-akwụ kwa afọ eme. Maazị Thomson kọwara na ego ndị ahụ bụ maka ikwụ ndị uwe ojii ụgwọ, iru ụzọ, akwa mmiri, post ọfiisi na ihe ndị ọzọ.

Onye ọzọ kwuru si, mana anyị enweghị ihe ndịa n'ebea, ọ bụ ezie na anyị akwutala otụtụ ego n'afọ ndị gara aga.

Ọ bụ ya kpatara m ji si unu ziga ụmụ unu akwukwọ n'ihì na oge na-adighi anya na ha ga-ahụ na unu nwetara ihe ndị a.

Ndị ahụ si Ohia nọ n'ezi gbara nkịtị na-ege ihe niile a na-ekwu. Ha na-atule ụsa niile Maazi Thomson nyere site n'ajụjụ ndị si n'obodo ndị ọzọ jụrụ.

Mgbe nzukọ ahụ gbasara, Maazi Thomson nyara ụgbọala ya si n'ọnọdụ ụgbọala ya puo. Ndị mmadụ na-ele ụgbọala a na mgbagwoju anya. Ọ nyaghariri ya ụgbọ abụọ n'ama egwuregwu. Nke ụgbọ atọ, o rue nso ebe ndị Ohia nọ ma si ha, ụgbu a unu ekwerela na ihe m gwara unu bụ eziokwu?

Ndị okenye nọ na-atule n'ụzọ mgbe ha na-ala ma ha emere nke ọma iju ikwurụ Eze ụgwọ akwukwọ. Mana tupu ha ruo Ohia, ha echefuola ihe niile gbasara Eze.

ISI NKE IRI

SENTRAL SKULU

E weputara rizooltu ule ahụ onye nlekota agumakwukwo biara lee umuaka. Atọ n'ime mmadu ise bu uzọ bu umu akwukwo Maazi Okafọ, Eze so n'otu n'ime ndi mere nke oma. O gwara nne ya, ma o bu ezie na o nweghi onye ozọ ha gwara, mgbe adighi anya obodo niile anula ya. Onye o bula na-ekele ya mana o nweghi onye o bula chere echiche maka ikwuru ya ugwo akwukwo

Mgbe ha no n'oge ezumike Maazi Okafọ biara ihu Eze na nne ya mana Eze gara ileta onya o kweere oke ohia.

Mgbe onye nkuzi ahụ na-achọ ihapu Ohia, o juru nne Eze ma o ga-ekwe ka nwa ya jee biri n'Ama.

Nne Eze juru si "Ya na onye?" Maazi Okafọ kwuru si "Nke ahụ abughi ihe na-eche m. Eze na-abara gi ezigbo uru. O na-ekutere gi mmiri na-akpatara gi nku, o na-esiri gi nri ma o buru na i jewe ahia. O bu ya na-asuchasi akwa, na-ejegasiri gi ozi, o na-eme gi onye abuo. O buru na o puo, o bu naani gi ga na-aruzi oru niile.

O jiri nwayoo zaa si, o nweghi aja m na-agaghi achu maka agumakwukwo Eze.

Ihe a i na-ekwu o si gi n'obi puta? N'ezie o si n'obi m niile. Eze di m mkpa hinne. Mana karisia, achoro m ka o jee akwukwo, n'ihi na nke a bu ihe nna ya kwadooro ya.

O di mma, i ga-ekwe ka mu na Eze biri na be m? M ga-ahụ na Eze na-eje akwụkwọ. M ga-ahụ na o guru akwụkwọ rue ebe ike m ha.

Nne Eze bere akwa, anya mmiri oñu na obi uto si n'anya ya na-erudata na nti ya. O maghi ihe o ga-ekwu. Mgbe Eze lotara, nne ya gwara ya na o ga-aga ibiri na nke Maazi Okafọ bu onye ga na-akwuru ya ugwo akwụkwọ. Gi nwa kwanu, nne ebee ka i ga-eje? Eze ji ezi mmetuta gwa nne ya nke a.

Echela maka m, nwa m, aga m anọ ebe a m ga na-ahụ gi mgbe o bula m biara ahia. Echegbula onwe gi maka m, aga m adi mma. Mgbe adighi anya, Eze gara biri na nke Maazi Okafọ. Ndi be ya lara na be ha n'ihia na nwunye ya di ime. Eze aburula odibo Maazi Okafọ. O bu ya na-esi nri, asu akwa na-aruchasi ahia. Nke a anaghi ewute ya n'ihia na o na-eri nri otu o siri choo ma na-enwekwa ohere agu akwụkwọ ya ebe Maazi Okafọ nokwa na-agbaziri ya. A na-ahapukwa ya iwere akwukwo Maazi Okafọ amu akwukwo.

Nne Eze na-abia ahụ ya ubochi ahia o bula. Ubochi o bula o ga-abia, o na-ewetara Eze na Maazi Okafọ ihe onyinye akwukwo nri, mmanu na ihe ndi ozo na-atọ uto a na-eri eri nke o na-eme n'onwe ya.

Obi na-atọ Maazi Okafọ uto maka Eze. O di afọ iri na otu ugbua ma na-agbasi mbọ ike n'oru na n'akwukwo ya. Maazi Okafọ na-ahụ ya n'oru ma o bu n'ebe o na-egwuri egwu, o na-adi ya ka ya buru na Eze bu nwa afọ ya. Ubochi o ga-abu echi ya ka ulo akwukwo Sentral di n'Obodo emepee, Maazi Okafọ zutara Eze akwa akwukwo ohuru, akwukwo na omaricha akpa akwukwo. Eze

kelere ya n'ihe ndị a ma kwe onwe ya nkwa na ya agaghị agharipụ ndị niile na-enyere ya aka.

Na mgbede ahụ, mmadụ ise ahụ, bụ ndị mere nke ọma n'ule bịaara ihu Maazi Okafo ka o wee nye ha ndumọdụ ikpe azụ.

“O bụrụ na unu jerue n'ụlọ akwụkwọ ahụ, kwanyere onwe gị ụgwụ. O bụrụ na unu mee nke ọma, ọtụtụ ụmụ akwụkwọ si n'ụlọ akwụkwọ a ga-enwe ike nweta ohere n'Obodo. O bụrụ na unu emeghị nke ọma, ị mara na unu na-emechiri ndị ọzọ ụzọ. Unu adịla eche maka naanị onwe unu, unu ga na-eche kwa maka ndị ọzọ.

“A lụkwala ọgụ, ka a ghara iji okwu ọjọọ mara unu. Na-asopurụnụ ndị nkuzi nọ n'ebe ahụ Dị ka unu si asopururụ m. Na-erubere iwu niile isi. Na-emesonu ndị nkuzi na ụmụ akwụkwọ unu nke ọma. Achoro m ka unu na-egosiputa onwe unu ka ụmụ akwụkwọ a zuru nke ọma”.

Nwata nwaanyị ahụ bụ Chinwe juru si, “biko nna anyị ukwu, anyị ga-ebi n'ụlọ akwụkwọ ahụ ka anyị ga-esi ebe a eje akwụkwọ kwa ụbọchi?”

Unu ga-esi ebe a na-eje akwụkwọ. E nweghị ọtụtụ ụlọ ebe obibi e wee dobere ya ndị be ha dị anya. ‘Mana nke anyị dị anya “n’eziokwu mailu ise, ka otu nwata nwoke a na-akpọ Azi kwukwara.

Ama ga-adị ka o tere aka n'ụlọ akwụkwọ Sentral dị n'Obodo mana o teghị aka ọ bụla maka na o nwere ụmụ akwụkwọ ndị be ha dị ihe ha ka mailu iri rue iri na ise. O bụ maka ha ka e jiri ruo ebe obibi.

Otu n'ime ha a na-akpo Belu juru ajuju si, o nwere onye ga-abia kowara onye isi Sentral skulu ndi anyi bu?.

'Ee, m ga-eso unu jee? Nke a mere ka obi to o umu aka a to n'ih na ha na-eche otu ha ga-esi me n'ubochi mbu ha n'ulo akwukwo ohuru ha. O ka nwere otu ihe foduru. O bu ru na unu jee n'Obodo, unu ga-ahu omaricha ulo di iche iche, ugboala na ihe ndi ozo bu ihe ohu na ihe ndi ga-agba unu ghari. A kwurukwala na-ele moo. O bu ru na i mee ya, i ga-adaba n'ihe mberede di iche iche. N'ezigbo onu ututu echi, ha hapuru obodo Ama. Oyi na-atu, ya mere ha gasibere ije ike ka ahụ wee kpoo ha oku. Uzọ ahụ sara mbara ma juputa na etum n'ih na e teghi ya korota. Onye o bu la n'ime ha yiiri akwa akwukwo ya ma nyara akpa akwukwo ya tufee n'azu ya.

Ha ekwughi otutu okwu n'uzo; o bu ezie na Maazi Okafu bu enyi ha mana ha na-enye ya nsopuru na-atukwa ya egwu ka onye nkuzi ha. O bu naani mgbe o kpara ha ochi, juo ajuju ma o bu to ihe aka ka ha na-ekwu okwu ma o bu chia ochi. N'ikpe azu, mgbe ha gachara ije ihe ha ka otu awa na okara, ha rutere Obodo nso. Ulo niile ha huru di ka ha na-aba n'ime Obodo ahụ enweghi nke turu ha n'anya naani ulo ole na ole, ha adighi iche n'ihe ha na-ahu n'Ama. E wepu na ufodu buru ibu. Ole na ole n'ime ha puru iche gunyere ulo uka St. Barthlomew nke nwere towa abuo toro ogologo, ulo elu ukwu ole na ole na ofiisi Distrikiti e jicha okwute siri ike ru ha ma chokwaa ahụ ha mma puru iche. Ha gagidere tutu rue mgbe ha batara n'ulo akwukwo ahụ. O bu nnukwu ulo e ji okwute were ru nke nwere windo e hujiri ehui ma o nweghi ihe e ji emechi ha,

ọ bụ naanị ogidi nke e guzobere na mkputamkpu obo aja ndị ahụ pere mpe ka e ji kewasị ha. Maazị Ọkafo tọrurụ ha aka n'ụlọ onyeisi ụlọ akwụkwọ, ụlọ ebe ndị nkuzi bi, ụlọ Onye nlekọta agụmakwụkwọ na ụlọ ndị ụkọchukwu. Ọ bu okwute ka e jiri rụ ha niile mana e tere ha niile nzu na-acha iche iche.

ISI NKE IRI NA OTU OGU A LUGASIRI N'ULO AKWUKWO

N'ulo akwukwo ohu a, ihe mbu ha na-eme bu ikpe ekpere ma bukwaa abu. Emesia onyeisi ulo akwukwo, bu obere nwoke nwere olu na-ada ka egbe eluigwe kwuru okwu si ndi niile biara ohuru cherehu n'ezi n'akuku uzọ mbata. Ndi ochie niile jeenu na klaasi unu ndu.

Maazi Okafo na umu akwukwo ya tinyere ndi ozọ biara ohu na ndi nkuzi ha chere ihe ha ka nkeji miniti iri ato tupu Onyeisi ulo akwukwo abia ihu ha. Mgbe o biara, o nwere ibe akwukwo o ji - o si Di ka o na-arụ aka. O buru na i nu aha gi, kwuru ebe a' Emesia, o kpọọ aha mmadu iri ato na ise Di ka ha siri meta nke oma n'ule ahụ, 'Eze Adi, Chinwe Ndu,... guzo n'azu Eze... Azi Okoli guzo n'azu ya. Di ka unu na-aputa, na-akwuru n'azu onye ahụ i na-eso... Belu Mba..." O gara n'ihu rue mgbe o kpọọ aha mmadu iri ato na ise.

Ndi nkuzi abuo guzo n'azu onyeisi ulo akwukwo ndi na-ahu ka e siri kwuru n'ahiri ma na-aguputa mmadu iri mbu 'Maazi Rapu,' ka o kpọọ, iji mee ka otu n'ime ndi nkuzi ahụ lee anya, 'gi nwa kpọọ mmadu iri a jee na klaasi gi, ma gi Maazi Ogbonna kpọọ ndi ozọ foduru. Maazi Rapu bu nwoke toro ogologo, buru nwa okorobia mara mma nke ahụ siri ike. O na-achikari ochi. Umu aka ohu ndia na-ekpe ekpere ka obi ya di ka ihu ya di. Maazi Rapu gwara umu aka ahụ si "Sonu m", ha wee soro ya gaa, baa na klaasi ebe umu aka di iri

na ise nọdugororiji ala. ‘Ndi enyi’, o kwuru na-agwa ndi biara oheru, nnonu na Standadi IIIA.

Maazi Rapu kpanyeere nwata akwukwo o bula uka di ka o na-achọ ka o mata ihe gbasara ha. O bu ihe turu ya n’anya mgbe o choputara na umu aka ato bu uzọ si n’Ama, ma mgbe o ghọtara na o bu Maazi Okafo bu onye nkuzi ha, o si ka m sika n’ihi na o maara Di ka ndi nkuzi ndi ozo kwa udi udu Maazi Okafo nwere.

Izu uka nke mbu enweghi ihe puru iche mere na ya kari na umu aka ndi si n’ime obodo ka a na-ahu ka ndi si n’ime oha. N’ezie n’ ubochi mbu, mgbe e dozichara otu a ga-esi no na klaasi, umu aka ndi ahụ no n’obodo mepere emepe na-anopuru onwe ha iche n’ebe ndi ozo no. Ha na-emechi imi ha mgbe ufodu iji gosi na umu aka ndi ahụ na-esi esi ma n’eziokwu, o bu ufodu n’ime ha na-esi isi n’ihi na ha anaghi asa ahụ mgbe o bula maka na mmiri di ukọ n’Obodo. Nke a anaghi amasi Eze ma oli. Eze na ndi otu ya si Ama na-agbalisi ike ikpa agwa ka umu aka ndi ahụ no n’Obodo mepere emepe mana a na-akpo ha aha ojoo ma na-achikwa ha ochi. Otu mgbe, Eze na Pita bu nwata di nwayoo si n’Obodo mepere emepe na-agukwa Standadi III ya na Eze burugoro enyi no.

Igwe na Nwafọ ndi ha na ha nokwa n’otu klaasi mana ha maara ka e si akponye mmadu n’imi biakwutere Eze na Pita. Igwe wee juo Pita si, ‘Gini ka gi na onye ahụ na-amaghi ebe a no na-ekwu? Pita zara ya si, “Ana m achọ ka m nyere ya aka na nsogbu o nwere n’ighota ihe e mere na mgbako na mwepu.” ‘O bu isi okpukpu n’ighota ihe’ o bu naani n’oru ugbo ka o di mma. Nke a bu

naani ọrụ ndị be ha maara anya ya. Nwafọ, onye ndị mụrụ ya nwere ego ma were ya na-azụto ya n'ihị na ọ bụ otu nwa nwoke ha mụrụ, chirị ọchị

Pita zara ya sị, ikekwa mgbe ndị ọzọ na-achọ inyere ndị ọzọ aka, naani ego nna gị ka ị na-eche na otu ị ga-esi mefu ha niile.

Mgbe ahụ Eze kwara ụkwara, ha legbara ihe Pita kwuru anya ebe Igwe kwuru n'ụdị mkparị sị, ọ bụ ihe dị imere ebere na ụmụ nwoke ndia sị n'ime obodo karịsịa ndị si n'Ama enweghị ezigbo omume. Anyị na-agbalisi ike ikuziri ha, mana ha anaghị ekwe amụta.

Kedụ ihe ọjọọ m mere? Eze jụrụ na mwute n'ihị mkparị a na-enye ụmụaka si n'ụlọ akwụkwọ Ama. Ọ bụ na etinyeghị m aka n'ọnu m ka ọ bụ na ewepughị ihu n'akụkụ mgbe m kwara ụkwara? Nke ahụ ezughị. I kwesighị ikwa ụkwara mgbe gị na ndị ọzọ nọ karịsịa ndị ka gị mma. M gwa ka anyị puo, Nwafọ ka ọ ghara ibunye anyị nje juru ya ọnu.

Eze na-ele ha anya ka ha na-apụ. O jidere onwe ya na-agbalisi ike inogide na ndumodu Maazi Okafọ nyere ha, ka ha ghara ilu ọgụ n'ụlọ akwụkwọ. otu ihu ahụ, Belu gbakwutere Eze ma gwa ya na Azi, otu n'ime ndị sị Ama na otu nwata nwoke si obodo mepere emepe na alu ọgụ n'ihị na onye ahụ si n'ebe mepere emepe kpọrọ nna ya ezi. Eze na Pita gbara ọsọ gawa ebe ahụ, mana tupu ha erue ebe ahụ, otu nnukwu nwata nọ na Standadi VI egbosaala ha, wee na-ege ntị ihe butere ọgụ ha. Azi bụ onye nke pekarisiri na ndị si Ama di nwayoo dikwa ocha. Onye ya na ya na-akpotu bu Nwafọ. O bukariri Azi mana akwa ya bu so etum n'ihị ntuda a tudara ya. 'Umụ aka umu

nwoke a sitere Ama bụ anụ ọhịa, Igwe kwuru n'ikwado enyi ya. Chinwe gwara Eze na nkwa okwu na oluikere si, I kwesiri ihu otu Azi siri tuo ya n'ala ugboro ato. Aga m azutara ya ahuekere ma a gbasaa akwukwo taa! Nwata nwoke ahụ nọ na Standadi VI na-agwa ha abuo si, unu alukwala ogo ozo. O buru na a kpasuo gi iwe, jee kpesara onye nkuzi klaasi gi, e kpebila otu o si masi gi.

A bia na klaasi, umu aka ndi si Ama na-aga umu nwoke ndi ozo n'ihe niile a na-akuzi, ihe ha na-amasi Maazi Rapu nke ukwu, o na-emekwa ihe o nwere ike ime iji nyere ha aka igan'ihu n'ihia na ndi ahụ si n'ebe mepere emepe bu ndi na-akponye mmadu n'imi burukwa ndi na-aluta ogo.

Mgbe a na-eme ihe omumu mgbakọ na mwepu n'otu ututu Monde, Maazi Rapu juru Onu, nwata nwoke ahụ bukarisi na klaasi ka o gugharia mmubanye onuogugu. Ma o nweghi ike. A gwara Eze ka o guo ya n'isi, mgbe o guru ya nke oma, a gwara ya ka o kuo Onu ezigbo okpo n'isi. Mgbe a puru igwuri egwu n'ubochi ahụ, Onu sere ihe osise nwaanyi gba oto wee dee na o bu nne Eze, nwaanyi ime obodo. O gara n'ihu na-egosi ya ndi ozo, ndi na-achi ihe ahụ ochi.

Nke a buuru Eze nnukwu mkpari, o na-edi mkpari niile n'onwe ya mana o gaghị anọ ndu hu mmadu ka o na-akpari nne ya. Anya ya di oku n'ihia Iwe. O michara akwukwo ahụ n'aka Onu wee gbaba na klaasi zoo ya. Mgbe o chighatara, Onu dodo ya n'akwa elu ahụ ya na-asi ya ka o nye ya akwukwo ahụ. Eze chetara na umu nwoke niile si Ama enweela otu onye si n'obodo mepere emepe ya na ya luru ogo ha meriri, na o nweela nsopuru a na-enye ha.

Ugbu a nleda anya niile ha, na mmegbu niile, na mmaja na nkwuto ha bu Eze ka ha na-edozi ihu. Ugbu a, o hutara ya na o bu oge iji weta mkpari niile ndi a n'isi njedebe.

O chere n'obi ya ije buru uzọ gwa onye nkuzi mana ndi nkuzi niile no na nzuko. Aka Onu ji ya n'uwe elu ya tadoro ya n'akpiri, akwa elu ya na-achọ idoka. Eze gbalisiri ike itohapu aka Onu mana Onu kwedosiri akwa ya ike, o wee doka hinne.

N'ezie, ihe onye cho ka o hu' Eze tiri mkpu ka o ji aka nri ya kuọ Onu okpo n'agba. Okpo ahụ o ji ike ya niile kuọ mere ka o soro ganagana daghachiwe azu. Mgbe Onu nwetara onwe ya, o wee koba Eze onu. 'Onye nzuzu, enwe, i jirila aka ruru inyi Di ka nke enwe suo m okpo. M ga-akuziri gi ihe i na-agaghị echefu echefu. Mgbe o na-agbapu ka o makuo Eze, Eze hulatarala ala ma tupu ndi ozọ amara ihe na-eme Onu adaruela ala ka ogwe osisi. O ji nwayoo bilie na-abiakute Eze. Ha abuo makuo onwe ha. Eze na-echekwa na ya enwetala Onu n'onodu o ga-atu ya n'ala ozọ, ma o gbajoro ya. Di ka o na-achọ ka o jide ya, o zohiere ukwu na-achọ ida, Onu hapuru ya aka, Eze wee daa. O biliri ngwa ngwa ebe umu nwoke ndi ahụ si n'ebe mepere emepe na-achi ya ochi. Nke a wutere Eze nke mere na o bagidere Onu kpebie na ya ga-aboro mkpari ahụ. Ha bagidere onwe ha ozọ jidesie onwe ha aka ike. Ha jighariri ma higharia onwe ha, onye o bula na-achọ ka o jidekarisia ibe ya ike. Ha na-eku ume n'ike n'ike, akwara na-aputa n'ihu ha. Ha na-enughari onwe ha ma na-adokpugharikwa onwe ha. Ha mere nkea ogologo oge mgbe Onu zohiere ukwu.

Eze onye ma anya mgba kariä Onü weere ohere a wee jidesie ya ike. O were ùkwù ya rùdosie ùkwù akaekpe ya ike n'ala ebe Onü onye gbalisiri ike iguzoro onwe ya dara kùò ike akaekpe ya n'ala. Eze wee kwolie, Dì ka o mere nkea, o buliri Onü site n'igbali ùkwù akaekpe ya elu, tulie ya elu, ò daa gwom n'ùkwù Chinwe.

Mgbe Onü dara n'ala, Eze magoro ya n'elu nòdù ala n'obi ya were ikpere ya jisie aka ya abùò ike n'akùkù. Onü enwekwaghì ike ò bula. Eze malitere na-ekpoju ya aja n'onü sì m ga-akùziri gì ihe, ò bụ ezie na m pere mpe mana akarìrì m gì. I ga-enyerìrì m nsòpùrù kwesìrì m ma hapù nne m na ndì niile metùtara m aka mgbe ò bula ì na-achò ìkparì m.

Mgbe nke a na-eme ka onyeisi ùlò akwùkwò siri n'ògbakò ha ahù pùta ma bìä ebe ahù ndì mmadù gbakòrò. Ò dòdoro Eze na ntì dòpùta ya, ma kpòrò ya na Onü banye n'òfisi ya. Ùfòdù ndì na-elele ha ka a kpòrò ka ha kòwaa ihe na-esere ha. Na mbù, o nweghi onye nwere ike ìkòwa ihe butere ògù ahù; mana otu obere nwata nwaanyì si n'ebe mepere emepe kwuru na Onü sere nne Eze n'akwùkwò na Eze naara ya n'ike, wee zoo ya. Onyeisi Ùlò akwùkwò gwara Eze ka o weta ya, mgbe ò hùrù ihe ahù o sere, ò gwara ùmù aka ndì òzò ka ha pùò ma gwa Onü n'olu ike na ihe onye chò ka ò hù. 'Mana, o kwuru n'iwe sì, ka m kuziere unu abùò ihe maka ìlù ògù n'ùlò akwùkwò m ka e wee site na nke a kuziere ndì òzò Dì ka unu ihe, aga m apìä unu abùò ube ùtarì isii isii. Gaanù n'akùkù ka unu kpùtuo nìka unu.

ISI NKE IRI NA ABỤỌ

RIZOOLTU ULE

Na mbụ Eze na-eme nke oma na klaasi ya na Chinwe bụ onye na-achụkarịcha ya. N'oge mbụ, o na-eleda umu nwaanyị anya Dị ka ndị na-erughi ya ma Chinwe na-eme ka o ghota na nke a bụ omume nzuzu. Ugbo a o bidola inye ya nsopuru. Mgbe ufodu ha na-enyeritara onwe ha aka n'omumu akwukwo ha.

Izu uka abuo tupa ule akwukwo erue, ahụ malitere iria Eze. Na mbụ o na-ebu ya eje akwukwo. O mechaa, o nweghikwa ike iga ogologo uzọ ahụ ozo. Ka otu izu uka gachara, Onu, Nwafọ na Igwe gara nuru inyinyaigwe wee si Obodo jee Ama ihu ya. O bụ ezie na Eze nwere ihe mgbu n'akuku ya na n'obi ya mana obi toro ya uto ihu ha, maka na o nyere ya oghere ya na Onu iji wee mee udo.

Ha na ya noro ogologo oge. Ka ha no, Azi, Chinwe, Belu na Dede biara ka ha mara otu Eze mere. Ha niile noro na-akpari ochi, o di Eze ka ihe na-eme ya adila mma. Nke a bụ mbụ umu aka si n'Ama na ndi si n'ebe mepere emepe na-ekwukorita okwu nke oma.

N'echi ya, onodu Eze ka njo, nke mere na a kporo ya jewe ebe a na-ahu ndi ahụ adighi di n'Obodo. Dokita na-elekota ebe ahu na-esi esi abia siri na o bu oyi bara ya ahụ n'ihia ya na o ga-anọ n'akwa di ebe ahụ. Nne ya siri Ohia bia Obodo ka o na-esiri ya nri. Ndi enyi niile o nwere mgbe ya na di ya no n'ebe ahụ na-enyere ya aka. Ha na-enyere ya aka elekota Eze mgbe niile o no n'ebe

ahụ. Eze enweghi mgbe ọ hapụrụ ebe ahụ rue ọnwá abụọ mgbe ihe na-eme ya dịchara ya mma . Ọ fọdurụ ọnwá abụọ ka elee ule nke ọkara afọ mgbe Eze malitere akwụkwọ ọzọ. Ndi ha na ya nọ na klaasi na ndi enyi ya nwere obi ańuri na Eze ebidokwala akwụkwọ. Eze gbalisiri ike imuta ihe ndi ahụ niile e mere n'azụ ya mana ọ bụ ihe siri nnukwu ike. Mgbe oge ruru, ọ bara ilele ule ahụ, ọ ma nke ọma na o nwere obere ohere ime ọfuma. Naani ihe ọ choro bụ ka a si na ọ gafere. Mgbe a kporo rizooltut, Eze dara ada. Ọ bụ ezie na o nwere nkoropu obi, mana ndi klaasi ya, ndi enyi ya, Maazi Rapu tinyekwara nne ya na Maazi Okafọ gwara ya ka obi ghara iju ya oyi. Na ọ bụ ọria ya kpatara nke a. Ha gwara ya na ọ buru na ọ gusie akwụkwọ ike ugbua ahụ dirila ya mma na ọ ga-ewerekwa onodu ya n'oge ule ikpeazu nke Standadi III ga-abia.

Mgbe a nọ n'ezumike nke Ogostu, Maazi Okafọ kuziiri ya ihe nke mere na mgbe e bidoro taam ahụ, ọ huru na ya enwetala onwe ya ma marakwa ihe ndi ahụ ọ maghi. Ya na ndi klaasi ya anodula otu ebe.

Oge a na-eme ihe egwuregwu ndi ọzọ agaala ma ugbu a ọ bụ oge egwuregwu boolu, isompi nke klaasi na klaasi na-abia. Ọ bụ n'otu n'ime oge ndi a ka Maazi Rapu onye na-ahụ maka egwuregwu choputara umu aka nwoke ato si Ama ndi ga-abu ndi okacha n'egwu boolu n'odinihu. Ha bu Belu, Dede na Eze. N'inye 'ha obere nkuzi, Belu na Dede wegbara onodu umu aka nwoke abuo ndi no n'otu ndi obere (junio tim) Belu na-agba akuku akanri n'ime, ebe Dede na-agba akuku akaekpe n'ime. Ahu adighi onye na-agba onodu nke etiti, Eze wee weghara onodu ya. Umu nwoke ato a si Ama di egwu ọ teghi aka ha

mere ka ụlọ akwụkwọ ha dị n'Ama nwee ezi aha nakwa Maazi Okafọ onye na-ekwu na ha bụ mkpụrụ mbụ ahụhụ ọ tara makarịchara mma. O ji ha eme ọnu, mana ọ dighị eme nke a n'ihu ha.

Nwayọọ nwayọọ ka Eze jiri wee rugolitekwa onwe ya Dị ka onye nke mbụ na klaasi, ọ bụ ezie na o siiri ya ike igafe Chinwe. O juru Eze anya na n'ime mmadụ niile na ọ bụ ndị ikwu ya bụ ndị na-enweghị mmetụta n'ihe gbasara akwụkwọ ya. O nwere otu nwata nwoke ọzọ si Ohia eje n'ụlọ akwụkwọ dị n'Ama mana ọ bụ naanị ka o jee kụpụ Eze. N'ebe Iwe nna nwata nwoke ahụ nọ, o nwere olileanya na Eze ga-akwụsi akwụkwọ n'ihu ụgwọ akwụkwọ ka nwa nke ya wee bụrụ nwata nwoke mbụ gụchara Standadi VI n'Ohia, o chefuru okwu a na-ekwu Chineke na-achụrụ ehi enweghị ọdụ ijiji.

Eze na-eche mgbe niile ihe kpataara na ndị ikwu ya enweghị mmasi n'ebe ọ nọ nke a mere ka o jiri nwayọọ malite inwe obi ilu n'ebe ha nọ. Na mbụ, ọ na-abụ ọ bịa na be ha n'oge ezumike ma ọ bụ jee ileta nne ya, ọ na-eje ekele ha Dị ka ọ dị n'omenala. N'oge a, mgbe o jere ụlọ n'oge ezumike, o leghara ndị ikwu ya anya maka na ọ n-echeta otu ha siri mefusia akụ na ụba nna ya. O jeghị ka ọ hụ ha ma mgbe ha kpọrọ ya, ọ na-enwe otu ụsa ma ọbụ ọzọ ọ na-enye ha. Ọ na-achọ ka ha ghara idi na-ahụ ya n'obodo na n'ama, na mmiri na n'uzọ ahia Ama. Ọ juru na ya agaghị edeziri ha leta ma ọ bụrụ na ha akwughị ya ụgwọ tupu ya odee ya. N'obere ihe ọ bula ụmụ ha mere ya na-amaghị ama, ọ naghị eleghara ha anya. Ọ na-etị ha ihe. Mana ọ bụ maka ihe ọjọo dị iche iche ndị nna ha na-eme ya.

Nne ya achoputala na o gbanweela n'ibu nwatakiri di nwayoo baa n'onye na-anaghi ekwe ha nuru mmiri togbo iko. Nne ya kporo ihe a asi nke na mgbe o bua o kuru nwa o bua ihe, ndi muru nwa ahụ na-abia amaja Eze na nne ya, mana nke a enweghi ihe o mere n'ebe Eze no.

Onodu a na-ewute nne ya ma na-akawanye njo kwa ubochi. Ya mere, otu ututu, o gwara Eze ka o bukoru ihe ya laghachi na nke Maazi Okafu n'Ama ebe o gaghi enwe ohere idi na-eme ihe soru ya. O zigaara Maazi Okafu ozi puru iche. Maazi Okafu ataghi okwu eze wee gwa Eze okwu. O mere ya ka o kwe nkwa na o ga-agbanwe ma mewezie ezi ihe. N'ezie obi na-atu Eze utu. Ndi bu ndi ezigbo enyi bu Maazi Okafu na ndi klaasi ya si Ama.

O bu n'oge ezumike ka ndi soja si Ama na obodo ndi gbara ya gburugburu malitere ilata ulu. Ahu mara otutu n'ime ha mma ma sikwa ha ike. Ha agaala Oru na Igbo, ha ejeela Gold Koost, Sierra Loonu, Ijpt, Palestin, Saudi Arabia, India na Boma. Ha ahula ndi okaikpe, ndi nginia, ndi dokinta, ndi nkuzi, ndi na-arụ oru oyibo na ndi ozu a zuru azu nke oma. Ha ahula ihe ndi di otu a merela ndi be ha. Ha na-atule obodo ndi ahụ ha jere na obodo nke aka ha wee kpebie na ha onwe ha gaara aga n'ihu Di ka obodo ndi ahụ ma a si na ha guru akwukwu. Ha enweela mkpebi na ha ga-eme ihe ha nwere ike ime ihu na ha zuru ndi be ha mgbe ha lotara. Mgbe ha no n'ami, otutu n'ime ha amutala otu e si agu na otu e si ede n'ulu akwukwu ndi okenye e nwere maka ndi ami. Onye o bua n'ime ha na-eji aka ya edegara ndi be ha leta ma na-agukwa nke

ndị be ha detaara ha. Mgbe ha lọtara, ha nụrụ na ọ bụ Eze dere ụfọdụ n'ime leta
ndị ahụ ha nwetara, nke a tụtụ ha n'anya nke ukwuu.

ISI NKE IRI NA ATỌ

EGO AGỤMAAKWUKWỌ N'EFU

Ndị soja, ndị dike n'agha si Ama, na-alata ụlọ n'otu n'otu. N'òtù ndị ikpeazụ ka e nwere otu nwoke si n'Ọhịa aha ya bụ Wilbafoos Ezeilo. Ọ bụ obere nwoke, onye na-egbu opi agha, onye sajam. Ọ bụ n'amị ka e nyere ya aha a bụ Wilbafoos. Ọ tụtụ ya n'anya nke ukwuu mgbe ọ nụtụ na ọ bụ Eze dere leta ndị ahụ e ziteere ya. O wetaara ya onyinye akwa na ego.

Wilbafoos bụ nwoke kwenyere n'omume karịa n'okwukwu. O kwenyere n'inye onye ọ bụla na-etolite etolite ohere maka iga n'ihu. Kemgbe ọ banyere n'amị, ọ tụtụkwasilà na nkwenye o nweburu na agumaakwukwọ dị mkpa maka iga n'ihu, na ụmụ Ọhịa niile ga-abụ ndị gurutị akwukwọ. Tinyekwara nke a na nwa ọ bụla na-eme nke oma kwesiri ka e nyere ya aka otu ọ bụla ike ya ha. Ọ bụ Wilbafoos bụ onye ọzọ kwulitere mkpa ọ dị na a kwuturị Eze ụgwọ akwukwọ ka e wee napụ Maazi Ọkafọ ibụ o bu, ebe nwunye ya mụtụ ejima.

Mgbe Wilbafoos lọtara, o yi uwe amị ya gaa leta ụlọ akwukwọ dị n'Ama. Maazi Ọkafọ na-asopurū ndị amị ndị na-alụ ọgụ maka nchekwa obodo ha, mana nke a abughị naanị ihe kpataara o jiri nabata ha nke oma mgbe ha bịa ileta ụlọ akwukwọ ha. Ọ hụla mmasi ha nwere n'ebe agumaakwukwọ dị karịsịa n'ụlọ akwukwọ ya. Ọ na-eche mgbe ụmụ akwukwọ nọ n'ụlọ akwukwọ ya ga-eru otu nari, e wee ziga ya n'ụlọ akwukwọ ebe a na-azụ ndị nkuzi Dị ka ụgwọ a ga-akwụ ya. Ọ bụ mgbe ahụ ka ọ ga-abụ onyeisi ụlọ akwukwọ, nke putara inwetakwu ego, inwe ezigbo ebe obibi na ihe idiri ya mfe.

Wilbafoos Ezeilo juru Maazi Okafo umu nwoke ole si n'obodo o bula abia akwukwo. O choputara na ndi si be ha pekarisiri mpe. Nke a turu ya n'anya n'ihia na n'oge mbu, Ohia na-abu obodo na-egosi ndi ozo uzo. Mgbe o loghachiri, o gara leta nne Eze. O nuru otu di ya bu Okonkwo Adi siri nwuo, na aririo o rioro n'onu onwu ya, otu e siri kwa ya na ego di nwa ya Ulu nyere ha. Nne Eze gwara ya onodu ihe isiike ha na-agabiga na otu umu nne di ya siri ju ikwuru Eze ugwo akwukwo na-agbanyeghi aririo niile Maazi Okafo na Maazi Thomson rioro ha. O gwara ya otu Maazi Okafo si were ebere gbatarara ha oso enyemaaka kama Eze ga-akwusi akwukwo.

O na-ebe akwa mgbe o na-akoro ya ihe ndi a. 'Ugbu a' Wilbafoos kwuru, mgbe o nuchara akuko ya, hichaa anya gi, ebezila ozo. Anọ m n'ulo ugbua, m ga-ahu na m lekotara unu anya nke oma. Nke ozo agumakwukwo nwa gi enweghi ihe ga-egbochi ya. Nne Eze lere ya anya na mgbagwojuanya. Mgbe o si ebe ahụ puo, o gara ileta Chike nwoke afunụ ocha ahụ. N'abalị ahụ, onye oku ogene gaghariri obodo niile ku ogene na e nwere nzuko ndi Ohia niile n'ututu echi. N'ututu, ndi Ohia, nwoke, nwaanyi, okorobia, agboghobia na umu aka zukoro n'ama Ohia. Wilbafoos, onye yi akwa ndi ami na-eyi n'ime ohia Boma, biara tupu Chike bu onye e bubatarara n'ama ahụ n'ihia na o meela okenye. Mgbe mmadu niile noduru ala, Wilbafoos guzoro oto kwuo okwu si,

Ndi m, ana m ekele unu niile. Obi na-atokwa m utu na m latara zute unu niile mgbe m nochara otutu afọ n'ije m mana enwere m mwute n'obi. M gaghi agba okwu okirikiri. M ga-ekwu kpomkwem ihe bu isiokwu. O jughị m afọ ka

ihe si aga n'Ohia. O bu ikike nke chiifu anyi bu Chike ka m jiri kpoo oku a, ka anyi wee mezie ihe adighi aga nke oma.

Ebe niile dara jii mgbe o kwuchara okwu. Agu kwuru okwu site n'ebe o no n'ihu na o buela nnukwu ibu nke na iga ije na-ahia ya ahụ. Kedụ ka i ga-esi si n'oru oyibo i jere lota choo ka i gbanwee ihe niile a na-eme na-erughi mkpuru ubochi abuo i jiri lota. Agadi Chike sirị ya kpuchie onu ya. O si Wilbafoos gwa anyi ihe gi bu onye, onye jerela Oru na Igbo huru i na-eche anyi ga-eme ka Ohia wee di mma gaa n'ihu. Wilbafoos kelere ya Di ka o guzoro oto iza aziza. I maara na oge gara aga na Ohia na-abu ndi mbu n'obodo niile gbara ya gburugburu. Unu ma na anyi na-edebere ndi ozo ihe atu ha ga na-esonye. Unu maara na anyi bu ndi jikokariri onwe anyi onu. Obodo ndi ozo na-asopuru anyi ma na-atajiri anyi anya. O kwusituru ma juo ajuju 'o bu na ekwughi m eziokwu? 'N'ezie I kwuru, ufodu n'ime ha tiri mkpu na-enweghi mmasi.

Ugbu a gini ka unu choputara? Anyi echighaala were onodu nke abuo ma o bu ato. Ndi ozo buzi ndi na-atupuru anyi ukwu egwu. Anyi ekerisiala n'etiti onwe anyi. Anyi ndi o na-adibu ndi mmadu ka ha ghoro anyi, ka o na-adizi ugbu a ka anyi ghoro ha. Ihe ndia o bu asi? 'mba', otu onye n'ime ha tiri mkpu.

Ihe ndia ha na-egosi agamnihu? 'mba', Mmadu niile kwuru e wezuga Agu nwere afu ukwu na Iwe ajo mmadu.

Nsogbu niile bu na otutu n'ime anyi esibeghi n'ime obodo a puo. Oge a bu oge ga-eme ka idinootu bu nke e ji mara anyi siwanye ike, o buru na i jee n'obodo mepere emepe i ga-ahu na ndi mmadu na-ejiko aka enyere onwe ha

aka. Ha na-akwuru umu aka ndi enweghi ka o ha ha ugwo akwukwo; na-arụ okporo uzọ na akwa mmiri, na-arụ ulọ akwukwo, ulọ uka, ulọ ogbakọ, ebe a na-enye ndi oria ogwu (Dispensa), ulọ ogwu na ihe ozokwa di iche iche. ‘Kedu maka utu isi anyi na-akwu? Otu onye napuru ya okwu n’onu, ‘o na-amubawanye afọ o bula. Gini ka nke a putara, o bu na o bughị ndi govmendi galuru anyi ihe ndia?.

Ego utu isi a na-anako n’obodo a agaghi ezu iru ihe ndi a o buladi n’obodo mepere emepe Di ka Obodo. Unu nwere ike si na Ohia kara bara unu uru n’ihi ya na e kwesiri ka a rura unu ihe ndia, mana nke ahụ abughị eziokwu. Di ka ndi be anyi na-ekwu si, anya bewe, imi ebewekwa. Ebe a na-alu ogu a tere aka mana anyi si ebe a gaa luo ya n’ihi na o buru na anyi emerighi, anyi niile no n’Ohia ga-ata ahuhu maka ya. O nwere ebe na ihe ndi ozọ ka mkpa a na-etinye ego utu isi, o buru na ego ndi ahụ ejeghi na ha, anyi ga-abu ndi ga-ata ahuhu ya.

Ugbu a, onye o bula na-aju ajuru, Wilbafoos zaa ha niile site n’ihe ndi o mutara n’oru ami ya. N’ikpeazu, agadi Chike kwuru si, mana anyi agaghi anakotazu ego iji me ihe niile ndi ozọ na-eme. Anyi di ole na ole. Gini ka anyi ga-eme?

Unu anutula maka ego utu agumakwukwo n’efu?” ‘Gini ka o bu? Iwe juru na mgbagwoju anya. Unu ahula na ndi niile mu na ha siri n’ami lota na-ariọ ndi be ha ka ha ziga umu ha akwukwo. Ha maara na ndi Ohia atufuola

onodu mbu ha, ha wee na-achi anyi ochi. Anyi ka nwekwara ike iweghachi ugwu anyi ma o buru na unu ga-anara ndumodu m'.

Ihe ka njo ga-eme ndi Ohia bu mweda na ikpu ugwu ha n'ala. O mere ka onye o bula n'ime ha wee iwe, ugbo a Wilbafoos mere ka ihe niile ghere ha oghe n'anya. Ha di njikere ime ihe o bula, ita ihe o bula ga-abu ihe mgbochi ahuhu ka ha wee weghachi ugwu ha, mmara ama ha Di ka ndi nke mbu na gburugburu ha. 'Anyi ga-eme ihe o bula, i ga-atuputara anyi, e wepukwa igbu mmadu bu ihe ha gwaritara onwe ha. 'O di mma, anyi ga-aru okporo uzọ ugbo ala ga-ejikọ anyi na Ama. 'Nke ahụ bu ihe di mfe, otutu n'ime ha kwuru 'mana o bughị naanị nke a,' Di ka o kwuuru na-aga. Anyi ga-amalite inwe akpa ego agumaakwukwo n'efu'.

Iwe juru n'oke olu si, gini bu akpa ego a? kowaa ya.

Ebe obodo ndi ozọ na-agbalisi ike iziga umu ha niile akwukwo, anyi ga-abu ndi mbu tukoro ego n'otu akpa bu nke a ga-edebe icha maka ikwu ugwo akwukwo umu anyi na izutara ha akwukwo.

Agụ kwuru si, 'ibu ahụ ga-akari anyi ma o buru na anyi ezigaa umu anyi niile n'ulo akwukwo? 'Mba. So naanị anyi agaghị enwe ike iziga umu anyi niile akwukwo ihe di mkpa bu na ihe o bula anyi ga na-akwu ga-abu nwoke o bula bu onye Ohia ma o no n'ulo ma o bu na o no n'Obodo ma o bu na o no n'obodo ukwu Di ka Onicha ma o bu Legos.

Nke a di ezi mma bu ihe Chike kwuru. 'Mana ahughị m ka i ga-esi kwusi nwata nna ya so atụ ego irite uru so ya. 'O di mfe, Wilbafoos zara; Ndi niile

chọrọ ka ụmụ ha jee akwụkwọ ga-ahụ ihe niile gbasara ha n'afọ nke mbụ mgbe e lelechara ule nke e ji efe klaasi ọzọ, ndị niile gafere bụ ndị a ga-akwuru ụgwọ akwụkwọ na akwụkwọ ha site n'akpa ego agụmaakwụkwọ n'efu ahụ rue mgbe onye ahụ guchara standadi vi.

Ha enweghị ike inye mkpebi ha na nke a ozigbo, ya mere Wilbafoos jiri gwa ha ka ha chee nke a nke ọma rue echi. Mana ihe putakarịchara ihe bụ akparamagwa ndị okenye. Mmadụ ole na ole e wezuga Iwe na Agụ ka a hụ tara na ha ekwenyeghị site n'ihu ha, ma n'echi ya, ọha obodo kwekọtara iguzobe akpa ego agụmaakwụkwọ n'efu ahụ ebe Wilbafoos nọ ka onyeisi ya. Ha di mmadụ iri isii ndị nwere ike idị na-atụ ego n'ọnwá n'ọnwá. E kwekọtara na ụgwọ akwụkwọ Eze, akwụkwọ na akwa akwụkwọ ya bụzị n'akpa ego a ka a gagesi akwụ ya.

A gwara Eze na Wilbafoos ka ha degara ndị Ọhịa niile anọghị n'ụlọ leta gwa ha maka akpa ego a.

Mgbe izuuka abụọ gasiri, mgbe ndị Ọhịa abụọ ọzọ bụ ndị amị lotara , ha sonyeere Wilbafoos n'ikpo ndị be ha oku ka ha zukọọ. Nzukọ a kpebiri iguzobe òtù na -ahụ maka mmepe obodo . Ha hoputara òtù kọmitii anọ : Ego, agumaakwụkwọ n'efu, mmepe na ala, Ndị amị a nwere olileanya na ọ gaghị ete aka, Ọhịa ga-abụ obodo ga-agakarị n'ihu na gburugburu ha niile.

ISI NKE IRI NA ANỌ

EZE ENWETA AGỤMAAKWUKWỌ N'EFU

Eze dị afọ iri na abụọ mgbe ndị obodo ya nyere ya nkwado agụmaakwukwọ n'efu. Nke a enweghị ihe mgbanwe ọ bụla o nwere n'ebe Eze nọ, karịa na ndị be ha n'ikpeazu bidoro inwe mmasi n'ebe agụmaakwukwọ dị. N'ezie oge ụfọdụ, ọ bụrụ ya oke ihe mwute, maka na mgbe ọ bụla o zutere onye ọ bụla so atụkọ ego a, ọ ga-ajụ ya ma ọ na-agụsikwa akwukwọ ya ike, ya marakwa na ọ ga-ahụ na ọ na-abụ onye nke mbụ na klaasi na taam ọ bụla. N'agbanyeghị nkea, agụmaakwukwọ n'efu ahụ wetara oke ọñụ n'ebe nne Eze nọ, n'ihia na ihe di ya rịrọ ka ọ na-achọ inwu abịala na mmezu. Onye nwekarịsiri ọñụ n'ime ha bụ Maazi Okafọ, onye na-ebu ya bụ ibu ụgwọ akwukwọ Eze site n'oge di anya. Ugbu a, ọ ga-amalite idebe ego nke ya onwe ya ga-eji je ụlọ akwukwọ ebe a na-azụ ndị nkuzi karịchasi idebe ego maka iji zụ ụmụ ndị nke ya mgbe ha ga-eje ụlọ akwukwọ Sentral di n'Obodo.

Ngwa ngwa ndị Ohia kpebichara iguzobe akpa ego agumakwukwo n'efu, ụlọ akwukwọ di n'Ama juputara n'umụ aka nwoke na nwaanyi ndi Ohia. O nweghi nne na nna ọ bula chorọ ka ego ọ na-atunye n'akpa ego agumaakwukwọ n'efu buru maka umu aka ndi ozọ. Ya mere ha kpokorọ umu ha niile tinye n'Ama na-ele anya na ha ga-adị nkọ irite uru sitere n'akpa ahụ. Nke a bụnọọ ihe Wilbafoos chorọ.

O tūrū obodo ndị ọzọ dī ha gburugburu n'anya otu ụmụ aka si Ọhịa siri nujuo n'ụlọ akwụkwọ dī n'Ama, ha mesịa chọputa atumatụ ndị Ọhịa jiri mee ka ndị nne na nna zigawa ụmụ ha akwụkwọ. Oge adighi anya, ha tūputara atumatụ ụzọ agụmaakwụkwọ n'efu nke ha. Atumatụ ndị Ọhịa a gara nke ọma. Mgbe adighi anya, a natara leta sitere n'aka ndị be ha na-arụ ọrụ na Legos na Patakootu tinyere ego nkwado akpa ahụ. Ha dum dere akwụkwọ iji gosi afọ ojuju ha nwere na n'ikpeazu na o nweela onye kpaliri ndị bi n'obodo ha ime ihe gbasara izu ụmụ ha n'akwụkwọ.

N'ụlọ akwukwọ Sentral dī n'Obodo, nwatakiri a bụ Eze gosiri n'eziokwu na nkwado ahụ e nyere ya igu akwukwọ n'efu abughị ihe furu Ọhịa. O na-agba onye nke mbụ na klaasi ya n'ihe niile ha na-eme n'ụlọ akwukwọ ma ewezuga n'ihe gbasara mgbakọ na mwepu. Onye ya na ya na-adurita ubu bụ Chinwe. N'ebe egwuregwu dī, Eze na-eme nke ọma o bụ ezie na o nweghi mgbe o laara ya na Dede na Belu ndi ha na ya nọ na klaasi site n'Ama. Belu n'onwe ya na-eme nke ọma nke mere na o bụ onyeisi ndi otu boolu nke obere n'ụlọ akwukwọ.

O bụ naani otu ihe dī njo n'ebe Eze nọ. O bụ inwe mmuo mpako. Nne ya achoputala nke a site n'otu o si etigbusi ụmụ aka si n'obodo Ọhịa. Maazi Okafọ agbalisiela ike igwọ ya ọrịa ahụ n'oge ahụ; mana ugbua o na-eme nke ọma n'ụlọ akwukwọ, o malitere na-eleda otutu n'ime ndi ya na ha nọ na klaasi anya karichaa ndi nwoke ahụ si n'ebe mepere emepe Di ka Onu na Nwafọ ndi na-ebu klassi n'isi mgbe o bula. Ike anaghi agwu Eze igosi na ya ma ihe na ha onwe ha adighi nke ha ma. Otutu oge o na-agwa ha n'ihu na ha bu uburu eke. Nke a

mere na ndị klaasi ha ahughikwa ya n'anya ozọ. Belu na Dede enweghi ike inagide oke amamihe ya. Mana o buru na o bughị maka ule Standadi VI na-abia abia, ndi klaasi ya akpaala nkata uzọ ha ga-esi belata mpako ya, mana ule biagidere ha ekweghi ha mee ihe o bula maka ya.

Okwu a na-ekwu na mpako buru uzọ, odida eso ya bu nnọọ eziokwu n'ebe Eze nọ. O banyere ule n'ezi ntukwasiohi na o ga-abu onye nke mbu, o bughị naani n'ime mmadu niile nọ na klaasi kama n'ebe umu nwoke niile na-ele ule ahụ nọ na Distrikt Obodo nke nwere ulọ akwukwo anọ. N'ezie o gbalisighi ike igusi akwukwo ya ike tupu ule ahụ.

N'onwa ahụ e lere ule ahụ ka rizolt ya putara. Onye mbu n'ime ulọ akwukwo anọ ahụ bu CHINWE. Eze lere rizolt ahụ na mgbagwoju anya, wee ledagide anya ruo, n'ebe onye nke ise bu ebe o huru aha ya. O chetara ido aka na nti nna ya: 'nwa m nwoke, anwala anwa kwe ka Chinwe gafere gi n'ulo akwukwo.' Mgbe o rutere Ohia nne ya makuru ya na-ekele ya na o mere nke oma; ma Di ka ihe si eme n'Afrika, akuko na-ekele efe, obodo niile anula na Eze bu onye nke ise n'ebe umu nwoke niile nọ n'Obodo di. Onye o bula biara ka o kelee ya Di ka onye mbu ritere uru n'agumaakwukwo n'efu ha. Anu okuko na ofe puru iche ka e ji kwado nri anyasi ubochi ahụ mana Eze erighi ya hinne. Nne ya enweghi ike ichoputa ihe kpata ya, n'ime na o mere nke oma, obi adighi ya mma, mana o choputara na o wedataturu onwe ya ala, nwetukwa obere nsopuru karia ka o nwere ike icheta mgbe o hutara ya n'udi di otua.

N'izu ụka na-eso, ndị niile ahụ gbara site n'onye mbụ rue nke iri n'ule standadi vi n'ime Distirikti ahụ ka e nyere ohere ile ule e ji aba koleji nke dị n'Onicha. Eze mụgidere anya abali atọ ruo ime ndeeli, na-amụ akwụkwọ nke ọ bukwanụ ọkụ si n'obere ite ọkụ mmanụ korozim ka ọ ji amụ ya. Nke a na-ewetaturu ya anya nsogbu. N'oge ehihie, Maazi Okafọ na-akuziri ya mgbakọ na mwepu bu ebe ọ naghị eme nke oma. Ya mere, na-enwechaghị obi ike di ka o nwere mgbe ha lelere Standadi VI, ọ banyere n'ime ulo ogbakọ ahụ di n'Obodo ile ule. Ule ahụ tara akpu nke na mgbe o lelechara ha, o doro ya anya na ya agaghị agakwa koleji kama na ya ga-achoro oru Di ka ode akwukwo n'Obodo ma ọ bu buru otu onye nkuzi Di ka Maazi Okafọ.

ISI NKE IRI NA ISE

IHE MBEREDE AHỤ

Ka ọtutu ụbọchi gachara e lelechara ule ahụ e ji aba koleji, Eze na-agaghari na mwute n'Ohia, n'ihia na o doro ya anya na ya adaala. N'ezie o choghi ije n'ulo akwukwo Sentral di n'Obodo hu rizooltu putara. N'ututu, ka e zipuchara rizooltu ahụ, Maazi Okafọ were nwayo na-anyanya inyinya igwe ya nabata n'Ohia, were mpempe akwukwo na-efeghari n'aka ya na-asị, "Obere Eze apasiala iga na nnukwu ulo akwukwo," o na-eti mkpu ka onye o bu na-agafe nu ya, ma Chinwe nwata nwaanyi ahụ si n'Ama pasikwara nke ya. O bu na unu amaghi na mmadu abuo ndi a bu umu aka mbu siri n'ulo akwukwo m eje koleji?

Na mbu o gbara ndi mmadu gharii ihu Maazi Okafọ, onye na-agbazi agba kwa afọ, ka o na-anyaghari obodo niile n'uzo ha enweghi ike ighota kariha ihe o na-agwa ha. O were ha oge ighota na ichoputa na n'obodo ha na o bu ha bu ndi mbu nwere nwoke a nabatara na nnukwu ulo akwukwo ahụ di n'Onicha nke ha na-anu maka ya mgbe na mgbe.

Mgbe ahụ, Maazi Okafọ eruola be Eze ha. O tiri mkpu si "puta ebe a osijiso Eze, ihe ebube emeela."

Eze no n'ime ngwuru be ha na mwute na-atuli okwute n'elu ma na-aghoro kwa ha. O teela o jiri nodu n'onodu ahụ ihe ruru awa abuo. N'obi iju oyi, o juru inyere nne ya aka iza ezi. Maazi Okafọ tiri mkpu nke ugbo abuo Eze, bia. "Eze jiri nwayo bilie, wee gaa ka o hu onye na-akpo ya. 'I pasiala ule iba

koleji site n'igba onye nke atọ' Maazị Okafọ tiri mkpu ọñụ. Eji m gị eme ọñụ ka a ga-asị na ibu nwa afọ m, ọ makudo Eze n'afọ ukwu ya.

Ngwa ngwa, Eze buru onye a gbanwere. Mwute ya niile gbafuru, o were oso gbaba n'ime ulo n'ọñụ ikoro nne ya akuko oma a. Nne ya gbara omaricha egwu n'ihu ha abuo iji gosiputa obiuto ya ma o juru ajuju si 'kedu otu anyi gagesi kwu ugwo? Ego ole ka nke a ga-ewe?

Maazị Okafọ gwara ya si, nke a bu nsogbu. Eze enwetachaghi ihe di elu n'ule ahụ iji nweta agumaakwukwo n'efu site n'ulo akwukwo ahụ. Ya mere o ga-akwu pound iri abuo n'afọ. 'Anyi ga-agwa ndi komiti na-ahụ maka akpa ego agumaakwukwo n'efu maka nkea.

Mgbe a gwara Wilbafoos otu Eze siri me nke oma, o juru ya afọ, o si, m ga-eme ihe niile m nwere ike ime ihu na o nwetara agumakwukwo n'efu. 'Mana o dighikwa mfe. N'ihia na otutu ndi no na komiti ahụ na-eche na nwata nwoke Di ka Eze ekwesighi ile ule iba koleji. 'Standadi VI ezuolara ya; bu ihe ufodu n'ime ha gwara Wilbafoos. Obere Eze ga-aka bara anyi uru ebea kari ije obodo mepere emepe. Nke ozo o ga-apuriri, ma o buru na o jechaa na nnukwu ulo akwukwo. Mgbe o guchara ebe ahụ, o gaghi eju ya afọ ino n'obodo anyi enweghi ihe e ji ya kporo. Otu o sila di, o gbalisiri ike irio ha na o buru na ha ziga Eze n'ulo akwukwo di n'Onicha, na ha ga-eme ya nwoke mbu si gburugburu Ama jere koleji. O kwukwara n'uzo aghughos si ama m na o gaghi amasi unu inu na onye mbu jere koleji na gburugburu ebe a bu nwaanyi, bu

Chinwe. O ga- amasi unu? Unu ma na o ga-aga, n'ihia na ndi muru ya nwere ego.

Nke a rere ka ogwu a gworo agwo. Ma mgbe a gwara komitii ego ole o ga-eri ha, ha kwenyere inye ya agumaakwukwo n'efu.

Ha dere leta puru icha, ma o bu na Wilbafoos deputara, nke di otu a. Ndi Komiti ndi Ohia na-ahu maka agumaakwukwo n'efu kpebiri na i bu nwata nwoke na-agba mbu ma mara akwukwo, onye nwere ike iwetara anyi ugwu na nsopuru. Anyi n'otu aka ahu na-echetakwa oru nna gi ruuru anyi n'itunye ndu ya igbu agu okpu biara imemina anyi wee mee ka anyi niile di ndu. Anyi ekpebiela iziga gi koleji na-enweghi ihe o bua i ga-akwu, na-enweghikwa ihe o bua nne gi ga-akwu kari ihe o na-atunye n'utu akpa ego Agumaakwukwo efu a. Atumatu a hido isi n'otu ihe, i gaghi anokata n'ule o bua gbadaruo, onye nke iri na klaasi gi.

A kporo Eze o bia, a guoro ya akwukwo a. Wilbafoos gwara ya okwu si, nke a putara na i ga-agusi akwukwo ike kari ka i na-agubu n'ihia na umu nwoke ndi di nko sikwa n'ebe ndi ozu ga-anu ebe ahu bu ndi gi na ha ga-asu mpi. Ndi na-elekota ulu akwukwo siru na i ga-elele ule n'Onicha nke iji choputa ma ahu gi o zuru oke. Ikedi ga-eje Onicha na mkpuru ubochi ato taa, gi na ya ga-esoro gaa ka i ghara ifu. Mgbe o na-aga Onicha, Eze kpoturu Maazi Okafu wee choputa na ndi na-agbasa Ozioma nyere ya agumaakwukwo n'efu iga ebe a na-azu ndi nkuzi n'ihia ihe o luputara n'ulu akwukwo di n'Ama. Mgbe Eze lechara ule maka ahu ike ya, o jere hu onyeisi koleji ahu bu ebe adighi anya site n'ulu

ogwu ahụ. E nyere ya akwụkwọ e dere ihe dị iche ọ ga-eji bido akwụkwọ ma duọ ya ọdụ ka ọ hụ na ọ nọ n'ogige ụlọ akwukwọ ahụ n'oge n'ụbọchị ha ga-ebido akwụkwọ. Mgbe a juchara ha obere ajuju Ikedị, onye ya na Eze soro jee Onicha kporo ya gaa n'ọdụ ụgbọ ala, ebe ha ga-eji gwongworo laghachi n'Obodo site ebe ahụ, ha ga-eji ụkwụ si Ama wee rue Ohia. Ha kwurụ ụgwọ ụgbọ ala mana ha apughị rue ehie n'ihu na onye na-akwọ ụgbọ ala kwuru na ọ gaghi apụ rue mgbe ụgbọ ala ahụ juru.

Ụgbọ ala a emeela ochie, penti e tere n'ahụ ya ná -acha akwụkwọ ndụ akwụkwọ ndụ akpuchasịala ma chaghaa. Ebe njiko ya niile na-achọzi idapụ adapụ nke bụ na ọ na-aga n'ụzọ, ọ na-eme mkpotu akwusi akwusi; ụkwụ taya ya niile bụ nke a machigasiri ihe ebe niile. Ọ na-eyi egwu n'ileanya, mana n'ihu ya, e dere ya "Ije oma nke mbu" E ji mkpuruokwu di otu ntaka dee nke a.

Ikedị na Eze weere onodu ha n'osisi nke e jiri mere oche, ma gbakuta onye na-anya ụgbọ ala azu, ụkwụ ha chikoro n'elu akpati na akpa ihe di iche iche e bu eje ire n'ahia Obodo. Nkea mere ka ikpere ha na-emetu ha n'agba.

N'ikpe azu ụgbọ ala ahụ nupuru gawa n'ụzọ e si eje Obodo. Ụgbọ ala ahụ na-agba oso obere na mbu rue mgbe ọ gafechara obodo ndi ahụ mepere emepe. Mgbe onye na-anya ụgbọ ala ahụ gafechara ebe ikpeazu ndi uweojii na-anọ, ọ zodoro ụkwụ aka nri n'ihe na-enye ụgbọ ala oku, nye ya oku nke mere ka ụgbọ ala ahụ gbasiwe oso ike. Oso ahụ na-aka njọ Di ka taya ya na -agbaghari, ma gwongworo ahụ jufere oke si n'otu akuku kutukoro gaa n'akuku oso Di ka

onye na-anya ya ji otu aka jide ihe na-ebughari ugbo ala, ebe ya na ndi o bu n'azu na-akparita uka. O teghi aka ha malite igba ihe ha ka mailu iri isii n'otu awa.

Okporo uzọ ahụ akwughị otọ mana nkea abughị nsogbu nye onye na-akwọ ugbo ala ahụ. O di ya ngwa ije laghachikwa Onicha ka o wee nwee ike jeghachi Obodo ozọ tupu chi ejie. Nke ozọ ubochi ahụ bu Satodee, o choghi ka o gbuo oge maka iga n'ebe ha na-anụ mmanya nke a na-eje n'izu o bula.

O wee kpọtụ, O mere na ntumadi nke na onye na-anya ugbo ala ahughị ihe na-achọ ime. Otu ehi gbaputara n'uzọ, ma Di ka o na-achọ ka o zere ya, o jiri breeki n'ike mana ugbo ala ahụ nọ n'oke osọ nke mere na o kwusighi ozigbo, ugbo ala ahụ ji ike gaa suo otu nnukwu osisi, n'ihia ya, o malitere tughariba nke na o ji akuku ya wee guzoro. Mana tupu nke a na-eme onye na-anya ya amapula.

Ugbo ala ozọ na-abia n'azu ha kwusiri, ndi o bu rituru wee nye aka si n'Ije oma nke mbu obara tetosiri, kurisiri, na-ebuputa ndi amaghi onwe ha. O teghi aka ugbo ala ndi ozọ biara kwusi nyekwa aka n'oru nnaputa a. Mmadu ato ka o gburu. Okara n'ime ndi ugbo ala ahụ bu amaghi onwe ha nke na e buuru ha gbagaa ulọ ogwu di n'Onicha.

Eze onye iru ya niile bu sọ onya so na ndi amaghi onwe ha. Obara si n'onu ya atuputa ma i lee ya anya na mbu o di ka o meruru nnukwu ahụ n'ime. Mana mgbe dokita lelesiri ya, o choputara na o bu naani aka ka o gbajiri. O were ubochi abuo tupu o marakwa onwe ya.

Maazị Ọkafọ gbagara Ọnicha ozigbo ọ nūrụ maka ihe mberede okporo ụzọ ahụ dị egwu. Ihe mbụ o chere bụ na ‘Eze agaghị agakwa akwụkwọ n’oge, na ọ ga-echere rue afọ ọzọ tupu ọ malite. Otu echiche a biakwara Eze n’obi ozigbo o nwere ike ikwu okwu, o juru dọkita ma o nwere ike ije akwụkwọ n’oge. Na mbụ dọkita achọghị inye ya ụsà ọ bụla, ọ bụ ezie na ọ na-eche na Eze ga-adị mma mgbe adighi anya mana ọ chọghị ikwu otu ahụ n’ihi na ọ maghị ma o nwere ihe nwere ike idaputa.

Ma mgbe Maazị Ọkafọ kpopuru dọkita ahụ n’akụkụ juo ya ma Eze ọ ga-adikwa mma ije akwụkwọ n’izu ụka atọ na-abia, dọkinta ahụ mere nnọọ ka o doo anya na ọ ga-adicha mma. Mgbe Maazị Ọkafọ gwara Eze na ya amaghị ma ọ ga-enwe ike ibido akwụkwọ, Eze sitere n’ochi Maazị Ọkafọ na-achi chọputa nke bụ eziokwu. Ọ maara mgbe ahụ na ya ga-eje akwụkwọ na-agbanyeghi ihe niile merenụ.

CHAPTER FOUR

Analysis

4.0 Analysis of the Translated Work

The translated text which is going to be analysed is *Eze Goes to School*. It is a literary text under the domain of prose. The technique employed during the translation will be discussed. The text under review although written in the English language has an Igbo background.

It is a known fact that no two languages are the same and so some differences in the cultures and structures of the source and target languages were noticed. As a result, some translation techniques were employed for effective translation. These translation techniques that were employed during this translation work were: loaning, calque, literal translation, equivalence, transposition and modulation.

In the first place, the title of the text *Eze Goes to School* has been translated into Igbo as “Ehi Enweghị Ọdụ Chi ya na-achụrụ Ijiji” The technique employed here is Modulation. This is also proverbial. The source language view point is changed without necessarily changing or destroying the message in the target language. The title has been so chosen considering all that happened to the protagonist, Eze. Eze, though seriously maltreated by his kinsmen, triumphed at last. He went to school despite all odds. The chosen title is a proverb used on page 176 of the text, ‘Eze Goes to School’ (God keeps away flies from the tailless cow) Eze’s success was due to the help rendered to him by Mr. Okafor, the headmaster of his school. Mr. Okafor is his God-send.

Progressively, during this work, some words were borrowed from other languages for effective rendering of the work. The technique of borrowing comes in when there is no existing and acceptable equivalent term in the target language. Two types of borrowing, adaptation and naturalization, were mainly employed in this work. Adaptation is a type of borrowing that involves borrowing a word and expressing that word in the indigenous orthography although the sounds may not correspond strictly. For example;

S. L. (English)	Page	T. L. (Igbo)	Ihu	Type of borrowing
Onions	148	yabaasi	52	Adaptation
soldier	179	Soja	89	Adaptation
committee	188	kōmiti	101	Adaptation
Tyre	189	Taya	102	Adaptation
Brake	190	Breeki	103	Adaptation
Doctor	191	dōkita	104	Adaptation

On the other hand, naturalization is borrowing words and using them according to target language in writing them according to the sound system of the language. This may be called **Igbonization**, this is written purely as the TL owner will pronounce it so as to confirm to the phonological and orthographical pattern of the target language.

For example

S. L. (English)	Page	T. L. (Igbo)	Ihu	Type of borrowing
flower	132	fụlawա	32	naturalization
slate	137	Sileeti	37	naturalization
pencil	137	pensụlụ	37	naturalization
office	168	ọfiisi	76	naturalization
Result	175	rịzọọltụ	99	naturalization

- Yabaasi is an adapted form of albasa, borrowed from the Hausa language. From the above examples, it is observed that a lot of words were borrowed from the source language. These borrowed words were re-expressed with the sound system and orthography of the target language. The techniques employed were for effective pronunciation since the two languages are different.
- Calque expression, a form of borrowing, was also employed. In this system of borrowing, the borrowed words or expressions are expressed literally.

For example

S. L. (English)	Page	T. L. (Igbo)	Ihu
Lamp	127	Lamp	27
Mango	132	Mango	32
There was plenty to eat	147	Ihe oriri gbara kasa	50

In the above listed example according to an Hausa informant living at Nsugbe the word “kasa”, a borrowed word from Hausa language means “sand”, soil or “land” has been used in the target text to mean “too numerous to be finished”, just as sand cannot be counted. The others “lamp” and “mango” are borrowed from the English language.

- Modulation is another type of technique that was employed by the researcher. In this type of technique the view point of a message is changed but without the change affecting the message. For instance, the description from page 185 of the SL of some students in the same class with Eze were described as: “those who come regularly at the bottom of the class”. This is translated as: “ndi na-ebu klaas n’isi oge ɔ bɔla”. The above expression though modulated, is metaphorically expressed.

“Ndi na-ebu klaas n’isi oge ɔ bɔla” (literally) does not mean that “they carry the entire class on their heads always”, but modulated to mean that “they always come last in the class”. There is a structural change in the sentence. In the S.L., “regularly” that is found at the medial position is now seen at the final position of the T.L. The word “class” seen at the final position in the S.L, is seen after the translation at the medial position. The above analysis shows that though there is a structural change, the meaning and message are not destroyed. The expression is metaphoric.

Another example of the use of modulation is seen on p. 115 of the S.L

S. L. (English)	Page	T. L. (Igbo)	Ihu
He did not make a fuss	129	Ọ gbakàsìghì àhụ	29

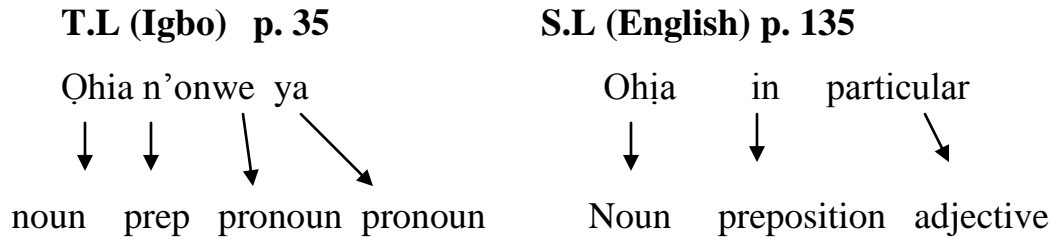
The above statement is modulated because “Ọ gbakàsìghì àhụ” in the context is a polite way of saying that he did not show that his strength was failing him. It is a euphemism. Another application of modulation is seen on p. 180 of the S. L. and P. 90 of TL.

S. L. (English)	Page	T. L. (Igbo)	Ihu
I will come straight to the point	180	M gaghī àgbà okwū òkìrikìrì	90

In this example the expression is in the affirmative in the S.L but in the T.L it is in the negative. This change has not in any way changed the message nor has it affected the meaning. The type of modulation employed here is called Negation of contrary.

- Transposition as a translation technique was also employed when translating this work. With transposition, two or more items are caused to change position without changing the message. A part of speech in the SL could be replaced with another in the TL.

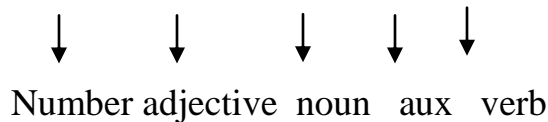
For example:



It is observed that “particular” an adjective in the S.L, is replaced with a reflexive pronoun “onwe ya” in the T.L. However, this change did not affect the message. Another example of transposition as employed by the researcher is seen on 145 of S.L. and pgs 48 of T. L

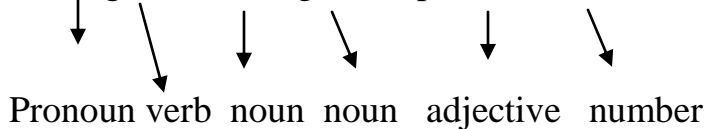
S.L (English)

Seven cannon shots were fired ...



T.L (Igbo)

A gbara ọnụ egbe mkpọnaala asaa ...



In the above expression, “seven cannon shots” that initiated the sentence in the S.L. is seen at the final position of the T.L. after the translation. So there is change in the position of some items seen in the sentence. The change is in agreement with the structure of the target language.

Another translation technique that was employed during this work is literal translation. This was employed on the second paragraph of p. 85 of the TL.

(English) p. 176 T.L

(Igbo) p.85 S.L.

Mr. Okafor coached him ...

Mazị Okafo kuziri ya ...

Though literary translated, the meanings is still retained.

Another example where literal technique was employed is on p. 116 of SL.

S.L. (English) p. 187 T.L

(Igbo) p. 100

he clasped Eze to his large
stomach

ò makudo Ezè n'afõ ukwu yā

The above is literally re-expressed

In re-expressing idiomatic expressions and figures of speech, the researcher employed the use of equivalence

Idiomatic expressions are rendered in such a way that they conform to those of the target language. Instances of the use of equivalence are many in the translated work.

For example:

S.L. (English)	Page	T.L (Igbo)	Ihu
behave yourselves (properly)	167	kwanyere onwe gị ugwu	75
do not stand and stare	168	akwūrula na-ele moo	76
you asked for it	173	ihe onye chọ ka ọ hụ	82
God keeps away flies from the tailless cow	176	ehi enweghi ọdu, chi ya na- achuru ijiji	86
they have traveled far and wide	177	ha agaala Oru na Igbo	87
others are now setting the pace	181	ndi ọzọ na-atupuziri anyi	91

for us		ụkwụ egwu	
pride goes before a fall	185	mpako buru ụzọ ọdịda eso ya	97
thick heads (block heads)	185	ụbụrụ eke	76
then it happened	190	o wee kpọtụ	103

From the above analyses, it is observed that some translation techniques have actually been employed by the researcher when re-expressing the work. This then suggests that translation techniques employed to other languages could also be effectively employed to the Igbo language.

Further observation showed that the use of equivalent figures of speech and some other expressions actually helped to retain the beauty, the style and the message of the text. For example:

T.L. (English)	Page	S.L (Igbo)	Ihu
I'll teach that woman a lesson	152	M ga-etị nwaanyị ahụ ịchaka	56
His wife has manufactured this	152	O bu nwunye ya konukọrọ ihe niile a	57
to outdo Eze	176	ka ọ kụpụ Eze	86

All these expressions helped to beautify the text.

From the foregoing, it has been realized that one of the main goals of literary translation is to make the Target Language reader aware of the

sensitivity of the Source Language culture. It is therefore proper at this stage to highlight some of the cultural elements that were observed in the Source Text.

In a typical traditional Igbo setting before the coming of the missionaries into Igboland, ‘nwa afo’ (Noble men) are not sent to schools to waste away their time. Schools are meant for the slaves and outcasts. “Noble Men” are believed to be more useful in the homes and farms where they are trained in the things that concern tradition and custom. This belief was observed from the conversation between Eze’s mother and one of the women on their way to Ama, the first day Eze was going to school.

During the conversation, (p. 131 of SL) the woman said: Going to school? -----Are you mad? And you did nothing to stop him

Also, some traditional games were highlighted in the text. Games like snail-shell-spinning (igba koso), wrestling (igba mgbà), archery (igba ụta), hide and seek game (nzuzo) p. 139 of S. L. These games were used for leisure and for keeping children happy. Dances, music and musical instruments are held highly in the Igbo world view. Musical instruments were used by the dancers during the burial of Okonkwo Adi, the hero that was mauled down by the (man eating) leopard. Dances like acrobatic dances, hunters’ dances and displays were mentioned (S. L. p. 146).

Masquerades are not toyed with among the Igbo. Different types of masquerades are seen in a typical funeral ceremony of a renowned Igbo man. This was also seen in the text (p. 147 of S. L.). These masquerades use instruments like drums and gongs. These instruments were also seen in the text during display of the masquerades (p. 146 of S. L.).

All the above elements are peculiar to the Igbo and are used in different occasions. Another very important aspect of the Igbo culture is the respect accorded to the dead. The Igbo believe that the spirit of a dead person should be laid to rest by according him a befitting burial. More especially when the deceased is a hero. This cultural element was noticed in the text concerning the burial of Okonkwo Adi (p. 146 of S. L.)

In the burial of the dead among the Igbo, a lot of wealth is often wasted to the detriment of the living. This was vividly shown during the funeral ceremony of Okonkwo Adi (p. 147 of SL). After the fifth trip, the barn was empty. Okonkwo Adi has been given the proper funeral for a hero, but the wife and children would suffer as a result.

The above statement from the text is a clear evidence of such cultural practice. Furthermore, the traditional Igbo system of disseminating information was also noticed in the text. Talking drums and gongs are used for sending out messages in a typical Igbo setting. This is evidenced in this extract (p. 145 of S. L., T. L. p. 47); “When the day dawned, the talking drum began announcing Okonkwo Adi is dead ...Come and pay him homage”.

Cannon shots are also used in announcing the beginning and end of funeral ceremonies. This was also seen in the text (S. L. p. 145 T. L. p. 48)

Also, the place of widows in the Igbo society is also highlighted in the text. Widows are often relegated to the background. They are not even consulted when preparations are made for the burial of their dead husbands. They are to be seen and not heard.

This is seen on (p. 144 of S. L. and T. L. p. 45)

Why not shut up you stupid woman. When we need your advice we will ask of it. But if you mean to exert your influence, you should do so in your own father's house and not here in a village to which you don't belong.

Another cultural element that was seen in the text is marriage rites. In any Igbo society, before a bride is given out to the bridegroom, the man must show his capability of maintaining the bride properly. This is often exhibited through his giving his bride and her relatives gifts of different types.

We see this in the text when Ulu, Eze's sister was about to get married S. L. p.150, T. L. p.53.

Her husband made presents to her mother and uncles. Since it was the custom for a man who wanted to marry a girl to prove to her parents that he was capable of maintaining the girl properly.

The presents usually include yams, drinks, money and other valuables.

Finally, Igbo traditional banking system was also highlighted in the text; money is either buried or hidden in iron pots in secluded places. This could be seen on p.157 of the S. L./T. L. p.63

When Eze's mother went to bring out the pot, it was unusually heavy. So she put it down and opened it. It was half-filled with coins.

The examples and illustrations given above are some of the cultural elements that were encountered during the translation. These cultural elements were really considered during the translation. Those involving names were given their indigenous names so as to retain their meanings and intention of the

authors. All these cultural elements show that the translated text has an Igbo background because these practices are seen among the Igbo people up to this present era.

4.1 Problems Encountered

A lot of problems do arise as a translator takes up the task of translating a text. These problems may be cultural, linguistic, stylistic and other related problems. Some of these problems were encountered by the researcher during this work.

In the first place, the problem of dialect was encountered by the researcher. This came up when the word in question does not have “a standard form”. There are some words which the researcher was exposed to use that have many varieties. In a situation like this, it became difficult for the researcher to choose the exact and correct word. For example:

S. L. (English)	page	T. L. (Igbo)	Ihu
Cannon shots	145	mkponààlà, òghònduru, kurutu.	48
forehead	157	egedegeihu, ọmaihi	62
bell ringer	180	ọkụ ogene, òmá ekwe, onye ọlịlị, onye àgúgōō, ọmá ọkwà	90

To handle this problem, the researcher resorted to using the one that is most commonly used, since there are no standard forms get.

Another area that posed some difficulty to the writer is the translation of proverbs. Proverbs originated from different areas and are peculiar to certain cultures and consequently difficult to translate into other cultures, the meanings

of proverbs are lost when translated word for word or translated out of context. This was experienced by the writer. However, the problem was tackled through the employment of equivalence. For example, the translation of the item on p. 181 of S. L.: “If either the eye or the nose is in trouble the others share its grief” “anya bewe imi ebewekwa”. T. L. p.92. This if translated literally will damage the meaning.

Some idiomatic expressions were also difficult to re-express in the target language. It is a known fact that it is practically impossible to translate an idiom literally without distorting the meaning (Ajunwa 1991:55). Also bearing in mind that the source language idiomatic expressions must correspond to that of the target language, it was somehow difficult for the researcher to search for suitable expressions since they are not too common. To handle this, very close equivalents were used.

E.g. thick heads - ụbụrụ eke

who regularly come to the bottom of the class – ndị na-ebu klaasị n’isi.

Linguistically, languages differ in structure and each language organizes linguistic signs in a particular way. This is to say that every language orders words in its own pattern. Therefore, the researcher being faced with two different languages noticed that some sentences in the source language were too long. Handling them as they are will definitely affect the message and damage the intention of the authors. For example

They cried as they remembered the mauled body of Okonkwo when he was brought in with the leopard, and the thought of the violent pain that must have tortured him and sorrow weighed them down. S.L.P.147

*Ha dapuru n'akwa ariri ka ha chetara otu Okonkwo di ka e
bubatarara ya na ozu agu ahụ dogburu ya. Mgbe ha
chetakwara oke ihe mgbu o gabigara, obi gbawara ha. (T. L.
P - p.49)*

It will be observed that the above have been re-expressed to suite the T. L. structure.

There is also a cultural element that is somehow strange to the setting. Culturally, the Igbo people are not familiar with kissing as a sign of emotion or greeting. Rather, they hug or embrace. But the idea of kissing was observed in the text. It ran thus: “Tears of joy filled his eyes and to Chike’s surprise, Eze embraced him and kissed him on the forehead”. S. L. p.157)

Anyanwụ mmiri ọnụ juputara ya anyanwụ, n’itụ Chike n’anyanwụ, Eze makwọ ya ma susuo ihu ya ọnụ (T. L. p. 62).

The extract from the S. L. was difficult to adopt because the idea of “kissing” is strange to the Igbo. Also the action being performed by a child on an old man is quite strange. This may be as a result of Western education influence.

Style is one of the things that differentiate one author from the other. When an author’s style is tampered with, the message is often affected. The researcher being conscious of this was faced with the problem of maintaining the style of the author. It was difficult to pin down the style used in the text. This may be because the text was written by two authors. All these problems encountered notwithstanding, the researcher was able to handle them effectively.

CHAPTER FIVE

Recommendations, Summary and Conclusion

5.1 Recommendations

According to Ajunwa (1991:60) “Translation of works on African setting into African language is one of the greatest challenges facing African translators today”. This has resulted in not reproducing a good sizeable work of African literature into other African languages and other foreign languages. This is as a result of the problems that are associated with literary translation and other texts. These problems as indicated earlier were also encountered by the researcher. Based on the problems encountered during this research, it is therefore recommended that the following measures be taken.

In the first place, any translation work should be backed with the principles and theories of translation. The theories and principles act as guide to the translator. They guide the translator during the translation in knowing what to do at any point in time. For instance, the principle that a translator should employ words and forms of speech in common usage goes to suggest that a translator should not be dialectal but should use words and forms of speech that are generally accepted (standard).

During this work, the researcher was faced with the problem of choosing words with many varieties. Most of these words have not been handled by the Target Language (Igbo) standardization committee. This being the case, Igbo scholars and students of Igbo language and culture in tertiary institutions should speed up action towards developing and producing a standard Igbo dictionary.

In fact, this is long overdue. More standardized vocabularies should be added to the already existing list in *Oka Asusu Igbo*. The production of a new volume of this vital document is also long over due.

Language is dynamic and so care should be taken in handling the changes that go with it. Igbo linguists and terminologists should join hands to move the Igbo language forward. The job should not be left to non-professionals or amateurs or else the language will stagnate.

It is a common saying that culture is relative and peculiar to a group of people. This should be put into consideration in any literary work. Contrary to this, the researcher noticed some cultural elements that are foreign to the setting of the text (Igbo). For example in Igbo world view “kissing” as already mentioned, is not used as a sign of affection and emotion rather an Igbo will embrace or hug. This may be seen as Western Education influence. Also, the use of bells as a means of giving out information is also alien to the Igbo society. Metal gongs and wooden drums are used in any typical Igbo setting as was seen in the funeral ceremony of Okonkwo Adi. It is then the researcher’s humble suggestion that literary writers should endeavour to consider the culture of a people while writing. This will help to retain the culture of the people concerned.

In dealing with figures of speech, idiomatic expressions and proverbs, it is the candid suggestion of the researcher that adequate equivalents be used. This is because word-for-word or literal translations often damage the beauty of the expression and ruin the message of the text. One of the characteristic features of language is its arbitrariness and at the same time being rule-

governed. Anagbogu, Mbah and Eme (2001:9) maintain that: “since language is rule-governed, any speaker/user of language must follow the rules of the language if he is to be understood”. The indication here is that languages differ. The differences are in many aspects of language, including syntax and semantics. This being the case, every piece of writing should put these differences into consideration. The idea of imposing a structure of a language onto another should be discouraged because it affects not only the beauty and style of the work but also the message. Languages should, therefore be handled according to their nature.

Finally, for a text to catch wider readability and achieve the aim of the writing (communication) the above suggestions submitted by the researcher should be considered.

5.2 Summary and Conclusion

Using the translation of *Eze Goes to School*, this research work has actually attempted to highlight the problems and principles in prose translation.

Particular attention has been paid to the area of translation techniques. Some of these techniques were employed and subsequently analyzed by the researcher during the translation work

After the analyses, it was observed that the techniques employed on the source text (English) could also be applicable to the target text (Igbo).

During the translation work, it was also observed that borrowing and modulation help in beautifying literary works. This was proved right because many words were borrowed while some expressions were modulated.

To enhance the translation work, the principles of translation as propounded by Ettien Dollett in Nida (1964:14) were employed. These principles proved very effective and useful.

Observed also were some cultural elements that were mentioned in the text, “Eze Goes to School” culture is the characteristic of a group of people. It is how a group of people do their own things. Some of these cultural elements that were highlighted were observed to be very important to the Igbo society and should not be allowed to go extinct. Actually, these cultural elements portrayed the Igboness in the text; ‘Eze Goes to School’ and should be kept alive.

According to Nwadike (2008: 46):

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.

The above extract really speaks for itself.

Translating from one language to another is a difficult task. A translator is often faced with a lot of problems. These problems could be phonological, morphological, syntactic or semantic. These were observed and highlighted by the researcher. But suffice it to say that these problems are not peculiar to Igbo texts alone.

All these problems notwithstanding, Igbo writers should not be deterred. More works are still needed in the area of translation of Igbo texts into English or translating English texts with Igbo setting into the Igbo language. Moreover, for Igbo to make the giant strides it deserves, every literate Igbo person has to

identify with it. This could be speedily done through translation. This is because; there is no aspect of man that does not need translation. Translation is indeed a living human activity that has assisted man in understanding himself better in many ways.

Finally, the researcher is very optimistic that with hard work, further researches and strict adherence to the techniques and principles of translation, these problems of literary translation will be brought to the bearest minimum. When this is done, more works will be produced in prose by indigenous writers and translators and there will be wider readability.

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SOURCE TEXT – ENGLISH

I: Eze Goes to School

Eze Adi hurried over his breakfast of cassava served with cold bitter-leaf soup. It was all that remained of last night's supper. Then he put away the bowls from which he and his mother had eaten, and set off to the village of Ama, three miles away. Eze was going to school for the first time.

That morning Eze had woken at the first crow of the cockerel which slept in a coop at the far end of the hut.

His mother lit a clay oil lamp as he raised himself drowsily from his sleeping-mat and rolled it up. He reached for his chewing-stick as he went out to sweep the yard. In the grey light of dawn the hamlet of Ohia was silent. But before he had finished his work, he could see dim figures moving busily from hut to hut. Farmers were setting off to the fields; young girls were going out to fetch water with great clay pots balanced on their heads, and the women were beginning their cooking on crackling wood fires.

Eze and his sister Ulu collected their water pots and joined a crowd of their friends on the way to the stream. Others met them, asking each time:

'I hope you slept well?

After a bath and a swim, Eze and Ulu filled their waterpots, and climbed the slope of the river valley towards home. On their way they met their father, Okonkwo Adi with a great hoe over his left shoulder.

He was walking to his farm, over five miles away, where he was going to dig yams.

'Good luck at school, Eze, he said.

When Eze and Ulu reached home, they found that their mother had almost finished her housework, and was beginning to fill her basket with things to take to the

market. She had decided that if she had to make the long journey to Ama with Eze, she might just as well try to sell some of the yams her husband had grown. So she packed yams, corn-cobs and palm-nuts in one basket and some palm-kernels and African garden eggs, melon, bitter-leaf and water-leaf into a smaller basket which Eze would carry. With the money she made from these she intended to buy salt, meat, rice and cassava flour for her family.

From under his father's pillow, Eze took out his brand-new school uniform, a white shirt and pair of brown shorts. His mother wrapped them in a clean cloth and put them into her basket. When they were ready to begin their journey; Eze's mother helped

him to lift on to his head the basket of vegetables which he was to take to market. His mother took up her long basket, and together they set out for Ama.

Eze and his mother passed through Ohia, which stood on the gentle slope of some hilly ground. The houses were built haphazardly amongst the surrounding trees. They were close to one another and faced any direction the builders chose. Paths wound in and out between them in the most confusing manner. But few outsiders ever came to Ohia and none of them complained. Trees grew everywhere. Many were fruit trees. Only a few were meant to provide shade.

Eze and his mother crossed the main square, a sandy strip of open ground planted with shade trees, and followed a narrow path through the trees beyond. The path passed the other hamlets, separated from each other by stretches of bush and farmland. They met other women and girls on their way to market. Each newcomer exchanged greetings with Eze and his mother. As they walked on, the woman chatted and laughed. The countryside rang with their voices as they broke into song. Somehow it made light their heavy burden of country produce, and made them forget

the distance to the market.

Except for a few who were known to each other, all the girls trudged on in silence. Eze, apart from being naturally a quiet boy, would never talk to strangers. He closed his lips even tighter when first he noticed there were no other boys in their group. He could never talk to girls. In Ohia hamlet boys regarded themselves as superior to girls, so Eze kept his distance from them.

Already the weight of his load and strain of the journey were beginning to tell on him. His neck was bent and his steps became shorter. There was nothing to divert his mind from the burden on his head and the distance yet to be covered.

But Eze, at seven years of age, had the courage of a boy of ten, although his courage was nothing to compare with that of the women and girls who had done these journeys several times before. But he did not make a fuss. His father had taught him that he must learn to bear his burdens without complaint and that he must never let any woman know when he was suffering. So Eze, apart from fearing that the women - and more especially the girls - would laugh at him if he complained, was trying to be as grown up as a young boy who was going to school for the first time ought to be.

Eze's mother soon noticed that he was getting tired. As they were going up the hill which was the last lap of the journey, she pointed out some of the landmarks.

'When we go past that large mango tree there', she said, 'and come to that cluster of palm trees, we shall be able to see Ama. It is quite close now, so keep going.'

The woman walking behind them asked what was the matter.

'My brave boy,' explained Eze's mother 'has never been to Ama before. I am afraid he is beginning to feel tired.'

'That's how it always is,' the woman said sympathetically, 'when one makes a journey for the first time. A mile seems two; two, four, and so on. Persevere, my son. We are

almost there.'

They got to the cluster of palm trees which stood on the top of the ridge. Below them Ama spread out, a beautiful sight. The morning sun lent colour to the full green trees, the grey thatch of the roofs and the bright red mud walls. Clumps of palm trees clustered between the houses and showed that-nature had been kind to the people of this village.

However, Eze saw nothing beautiful about Ama. Indeed what he saw made him speak for the first time. 'Mother,' he said, 'Ama looks just like our own hamlet.'

'Yes, my son,' she answered, 'except that it is much bigger. You cannot see all its houses from here. Most of them are hidden under those big trees.'

Eze remembered what had brought him to Ama the school and he asked his mother where it was.

'It is along the road there,' she answered, pointing it out to him. 'The open space farther on, where you can see a few people, is the market-place.'

They went down the hill slowly, passed by the school compound, and made for the market-place. At the market they put down their loads, and stretched themselves.

'Now you put on your clothes, and I'll take you to school,' his mother said. 'Are you hungry after the Journey?'

'No, Mother,' Eze answered, for his excitement about the new school was so great that the last thing he wanted to do was eat. His mother untied the clean cloth which was wrapped round his clothes and gave them to him. When he put them on they were a little too large for him. They had been bought ready-made for him by his father who knew that Eze would soon outgrow them if they fitted too well from the start. The other women admired Eze's new clothes.

'He is going to school,' his mother informed them, adding unhappily, 'It's his father's idea, not mine.'

'Going to school?' the other women exclaimed. 'Are you mad? His father's idea! And you did nothing to stop it!' In those days no boy in Ohia hamlet went to school. The villagers, who were all farmers, had no use for education. It did not teach a boy to plant yams, to build a house, to cut down trees or to do the traditional dances.

2: The School at Ama

Eze's mother followed him as far as the gate and watched him go timidly into the- school compound. . She felt almost as frightened as he did. He stood under a mango tree and looked around.

The school compound was not very much larger than the main square in his own hamlet. It was fenced round with rough sticks. In the centre of the compound was the school house itself, which was not much bigger than his father's house. It had low mud walls from which pillars rose to support the thatched roof that was going brown with dust and sagged badly in places.

To his right Eze saw another building, the school master's house. It was painted a brilliant white and shone in the morning sun. Like the school house, it was roofed with palm-leaf mats. The other building, on his left, was the rest house, where the Missionaries who ran the school could sleep when they came to Ama.

The ground had patches of banana grass growing on it. The flower beds were marked out but no work had been done on them for it was still the dry season. Eze did not really understand any of the things he had seen, but he waited patiently for something to happen.

Then he noticed a crowd of boys arriving. But he only saw one girl. Then a man came out of the white- painted house. He went to one end of the school, took from the roof an iron rod the length of a foot rule and picked a heavy piece of railway line, with a ring fixed to one end. He held it by the ring and beat it with the iron rod, This was the school bell. As . he rang it some Ama village boys who had been to school before began singing in time with the bell:

'Boys, girls, come to school! Boys, girls, come to school!'

They sang until he put down the bell.

Then he clapped his hands and beckoned to the children to come to him.

When they had flocked round him, he said: 'Come with me into the school.' He turned and they followed him.

Inside the schoolroom he knelt down and they knelt after him.

'Close your eyes and let us pray,' he said, and they obeyed. Only one boy kept his eyes open. That was Eze. He did not understand why he should close his eyes when he prayed. He had never seen any of his own people close their eyes when they prayed or when they made offerings to the good spirits that looked after their village.

After prayers the children were divided into two groups: One group sprinkled water on the floor of the schoolhouse and the other swept it. Eze did not like this. Sweeping the inside of a house was a girl's job. Still he obeyed, for his father had taught him to obey people older than himself, and this man was old enough to be his father.

When the sweeping was over, the man brought a bundle of straw mats from the white-painted house. He spread them on the floor and asked the children to sit down. When they were all seated, he began to sing a local song. Soon they all joined him, singing lustily. At the end of the song the children were beginning to feel more at ease; they liked the man. Just as Eze was wondering who the man was, he spoke. 'Would you like to know my name?' he asked them. 'Yes,' they answered in chorus.

'I am Mister Okafor,' he said impressively. 'I am the schoolmaster. I am your friend.' He paused to let this sink in. Then he asked: 'What is my name?' 'Mister Okafor,' they answered timidly.

'Do not fear,' he told them. 'As long as you are all good, I will not beat you. Say it again and shout it this time.'

'Mister Okafor,' they shouted.

'Again,' he ordered.

'Mister Okafor.'

'But you must not call me Mister Okafor when you talk to people about me. You must call me "Teacher".'

'Teacher,' they all shouted.

'Again.'

'Teacher.'

'Again.'

'Teacher.'

'Do you know why I keep on asking you to repeat things?'

One boy said he knew.

'It is 'because when you say a thing again and again, even the deaf will hear.' He used one of his own people's sayings to answer the question.

'Why must you not call me by my name when you speak to me?' the teacher asked.

Eze thought he ought to try to get into the teacher's good books as early as possible.

One boy had beaten him to the first question. Now he had to beat him to this one. 'It is because we are not equals,' he said. 'You are senior to us, and my father told me you are very wise.'

'Now each of you must tell me his name,' said Mr. Okafor.

As they did, one after another, he wrote their names in a Book.

'Now I want you to listen. When you hear your name, you must answer, "Present, Sir". Do you understand?'

'Yes,' they all shouted.

The school was a new one. When the Missionaries, who were proprietors of the school, invited the elders of Ama village and the hamlets around it, including Ohia, to discuss the possibility of establishing a school for them, they had refused to attend the meeting. They did not want a school. It would only lead to a waste of future farm

hands.

'What use on a farm is a man who can read and write?' they asked;

Ohia, in particular had plenty of farmland. But it was land that was not very fertile, so its people had to work extremely hard to get any crops at all. They had no industries, though all the women did a little trading. 'So land meant everything to them. Their whole life - their religion, their customs, their livelihood - was based on it.

But many of their people who had left the hamlet for larger towns had seen a different kind of life. Because they could not read or write, they soon found they could not get good jobs. They were employed only as farm-hands, labourers, and load-carriers. It was too late for them to go back to school. But was it too late for their children?

They sent letters to the Missionaries near Ama, begging them to establish a school for their people. They said they had realized the importance of education and how badly they needed a school for their children at home.

Because of these letters the Missionaries built the school at Ama. But the old men still did not like it and did all they could to stop members of their families attending it.

Mr Okafor, who was appointed the school's first teacher, was a native of Aku, a village fifteen miles from Ama. He was a huge man, thirty years old and a lover of children. Unlike some of the villagers who had several wives, he had only one wife, for he was a strick Christian. He had three young children of his own. Mr. Okafor was not a trained teacher. He did not follow any standard teaching methods, yet his boys always did well in examinations, because his methods, however unorthodox, sought to bring out the best in his pupils.

Mr. Okafor's salary was small and although he paid no rent on his house, and his wife did all the washing, he found it difficult to maintain a family of five. But he

had a large farm in which he planted yams and vegetables, and in which the schoolchildren sometimes helped him.

3: Eze Tells of his Experiences at School

Twenty children came to the new school on the first day, but there was only one girl, called Chinwe, among them. Her parents had been to the great city of Onitsha and had seen girls teaching in schools, working as nurses in the hospital or as sales clerks in shops. These girls had been able to get such jobs because they had been to school and had learnt to read and write. Since Chinwe was their only child, they decided to educate her so that she could be like the girls they had seen at Onitsha.

Before school closed that day, Mr. Okafor told the children: 'When you go home, tell your father or your guardian to buy you slates and pencils. Tell them you must all wash before you come to school every morning and you must never come late to school. If your house is far from school, tell your families to wake you early. Do you understand?'

'Eee,' they answered in chorus.

'Do not answer like that,' he told them. 'Good schoolchildren answer their elders, "Yes, Sir." If the elder is a woman, you must answer "Yes, Ma." Is that clear?'

'Yes, sir,' they answered.

Mr. Okafor announced: 'Now it is time to go. But first kneel down and close your eyes,' he ordered. When they obeyed, he led them in prayer:

'O God,' he began solemnly, 'guide us home in safety. Do not let us fall or hit our feet against stones. Do not let us fall ill. Help us to come to school every day, to learn what teacher teaches -us, to be good children and to be useful to our parents. Help our people to realize that school is a good thing. Help Teacher and help our parents. These things we ask of you through Jesus Christ our Lord. Amen.'

A-men', the children echoed after him.

Eze found his mother in the market-place. It was not one o'clock and she had

sold all the things she brought to market and had bought the things they needed at home. They went home in the company of other women. Because they were all women and because they never stopped talking of their market, Eze did not have a chance to tell his mother what had happened at school. It was bad manners to interrupt elders when they were talking. It was not until his father came back from his farm that evening that Eze was able to tell his story.

When he saw his father coming home he ran to meet him on the way.

'I hope you went to school today,' his father said as he walked towards the house, a heavy basket of yams on his head.

'Yes, sir,' Eze answered, trying to show off what he had learnt on his first day at school. His father was impressed.

'You must come and tell me more about the school.'

When they sat down, Eze asked him whether he knew their teacher's name.

'No, my son. What is it?'

'Mister Okafor,' Eze said with pride. 'But he says we must not call him by his name. We must call him Teacher.'

'Really!' his father exclaimed in pretended surprise.

'Why?'

'Because we are not his equals. Moreover it is a mark of respect.'

'That is true. What else did Mr. Okafor tell you today?'

He said you must buy me a slate and pencil,' Eze answered, ticking the points off on his fingers so that he would not leave out any. 'Number two, we mustn't come late to school. Number three, we must wash every morning before we come to school. Number four, we must keep our clothes clean.'

Much to Eze's surprise his father went to a box which he always kept locked, opened it and took out a slate and pencil. He did not tell Eze, but in the box there were

also two exercise-books, pens, pencils and ink. For though Okonkwo Adi could neither read nor write, he was determined his son should; having lived in Obodo, the Headquarters of their district, he had come to realize the importance of education. He had made up his mind that Eze must be literate. This was why he had joined those people who fought to have a school built at Ama. And now his dreams were beginning to come true, for his own son Eze was going to school.

'Papa, do you know one of the children who came to school today was a girl. Her name is Chinwe.' 'Now listen,' his father said seriously, as if life itself depended on what he was about to say. 'You must beat all the boys in any examination you take. You must take first place always. And if you are stupid enough to let a boy beat you, never, my son, never let the girl, Chinwe, beat you! '

Every morning before he went to school Eze would sweep his father's compound and fetch water from the stream. When he came back from school he had his lunch, practised writing the letters of the alphabet, fetched more water and played with other boys at snail-shell spinning, wrestling, archery hide-and-seek and any other game that took their fancy. Sometimes he taught the other boys the games he had played at school. These they all found very amusing.

Eze was a very clever boy. He had a very retentive memory too. He rarely forgot anything the teacher taught him. In July, when the children had been with Mr. Okafor for six months, he divided the twenty boys into two classes. One group he called Infant Class IA and the other Infant Class IB. Clever boys like Eze, who was now nearly eight, were put into Class IA. There were nine of them, including the girl, Chinwe.

Mr. Okafor taught both classes alone. With Class IA, he was already teaching things which were in the next year's syllabus. He was not wasting time. For one thing, he wanted the children, when they left for the township school at Obodo, to bring him

credit by beating all the boys from other schools. Secondly, he believed that the sooner the pupils could read and write, the quicker the importance of education would be realized by the villagers.

4: The Man-eating Leopard

With the first rains in May the flower beds were tilled and leveled. Mr. Okafor was given a piece of land by the people of Ama, so he hired labourers to clean it, burn the bush and dig up the ground. When the rains became heavier, the children planted flowers in the flower-beds. Mr. Okafor planted yams on his farm. As his crops grew, the schoolchildren helped him weed the grass on the farm. A number of boys always worked there during the morning break and sometimes even after school.

Often when they came to school they brought him bundles of firewood. They liked working for him because he was always kind to them. He was a just man and he taught them well.

Not only did he insist on their paying attention to the new knowledge he was imparting to them, but he also stressed the importance of living up to the traditional standards of their people. He visited their homes to make sure that they studied, that they did their share of household duties and that their parents and guardians looked after them well. Soon Mr. Okafor became known to everyone in the area served by the school. Most of the elders liked him for his visits and others because of his kindness, and all respected him.

At the end of the year, Eze came first in the class. He was so happy that he almost ran the two miles home to tell his parents the good news. That day a chicken was cooked and served with dinner to celebrate Eze's success.

The following year, Eze was promoted to the new Infant Class II. The year ran smoothly for Eze until just after the harvesting season in November. Then one evening a leopard killed a boy in a nearby hamlet. The men in the area formed themselves into hunting parties and searched for the leopard for three days. But they could not find it. Then another child, a small girl on her way to the stream, was taken by the leopard. From that day on no one left Ohia. Eze did not go to school; the

women only went to the stream in the company of a party of men armed with matchets and spears; and no one went to farm the land. But after four days the supplies of food ran short for some families. Amongst Eze's people food was always stored on the farms and not in the village itself. So some of the men had to go out to their farms. Okonkwo Adi set off early in the morning with five other men to get food from the nearest farm. The path to the farm was so narrow that they walked in single file, one man carrying all the baskets and hoes. The others all had newly sharpened matchets and spears. Okonkwo led the file, and at first he saw no signs of the leopard, not even its tracks. So they all took to talking amongst themselves. After they had climbed a small hill, Okonkwo had to turn a sharp corner in the path. Without warning the leopard pounced on him from the top of a large boulder. Its left paw dug into his shoulders and its weight sent him crashing to the ground with the animal on top of him. Although he had been taken unawares, Okonkwo was a brave man. He and the leopard rolled over and over down the slope of the small hill. Okonkwo shouted as they struggled, but his companions had all run away on the pretext of going to call more people to his aid. Before they returned, he had killed the beast with a small dagger, but it had mauled him badly.

Two days later Okonkwo died. There was much sorrowing and weeping in Ohia, for he was a man everyone had liked and respected. He was given a hero's funeral for he had died like one and saved the village from great danger.

Before Okonkwo died he instructed his wife to make sure that Eze continued going to school, at least until he was able to read and write. And though his wife did not really welcome this idea, she did all she could to carry out her husband's dying instructions.

But as soon as he died his relatives insisted that he must be given the full funeral rites of a hero. Apart from the normal rites performed at a funeral, the other

ten hamlets, which had benefited by his bravery and with whom the Ohia people shared the same ancestor would have to attend to pay homage to him. They would have to bring their funeral orchestras, and all who came would have to be fed to their satisfaction.

Okonkwo had been a member of many cults belonging to his people. All the cults had ceremonies which they performed when a member died, and each ceremony was very expensive. The ceremonies were said to cut the ties which linked the deceased with the living members of the cult.

Sometimes these ceremonies could last several years, being performed each time the relatives of the deceased had the means to do so. In Adi's case, his relatives had refused to spread out the ceremonies, which would have made the financial burden on Eze's mother lighter. Instead they insisted on them being performed all at the same time.

'Why not?' Iwe, a wizened old man, thin as a stick- insect, asked Eze's mother.

'Why not?' he repeated in his mean little voice. 'Is our brother so poor that he will have his funeral rites spread out over many years? Has he not many yams in his barn? Has he not many goats? Why should we wait?'

'They want to spend all Adi's money and yams, which would go to pay Eze's school fees: the woman thought. Then she said, 'My husband said his son must go to school. If you perform the funeral rites in full, then there will be nothing left with which to pay Eze's fees and nothing to feed the children.'

'You are not in your right senses: said Agu addressing Eze's mother. Agu was a young man, with a fat stomach which bulged out in front of him. He was not a very strong man; he talked like a parrot and very often used bad language in speaking to others. 'Since you returned from Obodo with our brother you have always controlled

his house. Now he is dead you still think you can control us as you controlled - '

'I am sure: Iwe interrupted him, 'that your husband did not tell you to send Eze to school. It is only a trick to keep for yourself the money that should be used for the funeral. Why should he have told you that, when we have all prospered without even smelling a school? Did Okonkwo go to school to be taught how to work for his living? No. What school taught him to farm? What school taught him how to build a house, marry you, care for his children, and bury his father according to our customs? What school taught him to give his life to save our children? What does Eze need to go to school for? Is it not more important that his father should have a proper funeral, the funeral of one of our great heroes?'

'No: said Eze's mother bitterly. 'If Adi, who knew he was dying, had thought that his funeral was more important, he would have told me. You must realize I am only acting in the interests of my husband and his children, who are your own children too:

'If you realize that they are our children too, why not shut up, you stupid woman?' Agu said rudely, his stomach heaving up and down as he spoke. 'When we need your advice we will ask for it. But if you mean to exert your influence, you should do so in your own father's house and not here in a village to which you don't belong'.

'If you want him to go to school, that is your own concern: Iwe added, fingering his bony chin. 'But if that boy grows up a lazy, bad boy, you will pay the penalty.'

The woman cried. It was now that she really began to feel the death of her husband, the need for a strong willed man to stand up to these grasping relatives.

Soon after this family discussion, old Iwe sent ten strong youths to Adi's barn. They made five trips, returning each time with ten long baskets piled high with yams. After the fifth trip the barn was empty. With all Okonkwo's yams and his dozen fat goats they could prepare a feast such as had never been heard of before in the area.

5: Funeral

A date was soon fixed for the funeral of Eze's father. Messengers were sent out to invite people and clubs from the other hamlets. Palm-wine was ordered from all the palm-wine tapers.

When the day dawned, the talking drum began announcing: 'Okonkwo Adi is dead, the brave Adi is dead. Come and pay him homage. Come and give him a fitting funeral.'

Before noon, people began streaming into Ohia, carrying their dancing-costumes and their musical instruments. The men were dressed in large cloths and straw hats. Goatskin bags hung from their left shoulders. Some of them held in their hands small horns of ivory or wood, while the aged ones carried long walking-sticks.

At first they came in twos, then in tens and at last in groups of twenty and thirty. Each person, on arrival, went to see the deceased's relatives and his wife to say, 'Accept my sympathies: Before noon Ohia was filled with people.

Sounds of pounding were coming from the backyards of several houses. The women rushed around carrying bowls and great iron pots of soup or balls of pounded yams and cassava or corn-flour food. Some were carrying in fresh food stuffs to be cooked. Others brought in dishes of piping hot soup and roasted meat which they had prepared in their own houses and which they were giving as a contribution to the feast. They were all sweating profusely as they strove to get the feast ready. The guests themselves were now quartered in various 'houses arranging their costumes for the displays in the afternoon.

After the feast the funeral celebration began. Seven cannon shots were fired to announce its beginning. Then in some of the houses hunters' clubs began beating their drums. The drumming was accompanied by the sounds of wooden and metal gongs, rattles and gun shots. Men and women lined the hedges of Ohia square. As they stood

waiting the sounds of the musical instruments, mingled with voices raised in song, drew nearer and nearer, until at last the first team of hunters came into the square.

It was the Ohia hunters' club. This club had led the way because Ohia owned the square and Adi had been their club member. The members were dressed in different hunting-clothes, but each aimed at looking fiercer than the other. Some painted one half of their bodies with one colour and the other half with another. Others simply dabbed colours all over their bodies. They all wore raffia-palm shirts, caps of animals' skulls and leather armlets. They carried spears, cutlasses and dane-guns.

Soon other groups came into the square. As each group arrived, the drumming increased, until eventually it could be heard miles away. The hunters displayed their skill by re-enacting the hunting of a wild animal, tracking it down, lying in wait for it and finally killing it.

After the hunters, came teams of wonderful acrobatic dancers. They leaped into the air and came down gracefully on their knees. They lay flat on the ground and tumbled without any aid. They somersaulted in various ways and danced very difficult steps. Each team tried to outdo the other as the crude xylophone, of sticks laid on two banana trunks, sang out their praise-names and reminded each group of the competitions and displays at which their predecessors had excelled.

The next day children paraded the hamlet. They were led by a woman who sang the solo part and they answered with the chorus. At each house, the woman who led them gave the signal for them to begin dancing. The children were given presents of money and chickens.

At noon there was a break, for the sun was now very fierce. Just after three o'clock the girls of Ohia, their bodies beautifully painted, and their hair arranged in the most fashionable styles, danced in the square. They were followed by the women of Ohia. These two groups danced as they had never danced before. The occasion was

one they would always remember. As they danced the soloists told in songs the story of Okonkwo Adi, the hero who loved his people so much that he gave his life for them.

As the tale unfolded, the women danced more vigorously. When it reached the point where he was attacked by the leopard, many of the dancers and spectators burst into tears. They cried as they remembered the mauled body of Okonkwo when he was brought in with the leopard, and thought of the violent pain that must have tortured him, and sorrow weighed them down. That day the ceremonies ended early.

On each succeeding day religious and social funeral rites were performed. A new group of girls danced in the afternoon. Throughout the week there was plenty of food, and the people ate as much as they could. Eze enjoyed every minute of it. People treated him like an idol. He was always being given something to eat. When he found he couldn't eat all that was given him, he gave some to other children who were hanging around him. Eze would have liked the funeral to last for ever. But it had to end.

On the seventh day, the last day of the funeral, there was a display by the masqueraders. There were small ones and large ones; thin ones and fat ones; tall ones and short ones; beautiful ones and ugly ones; slow ones and fast ones; quiet ones, who entertained with their singing and dancing; mischievous ones, who were kept in check by long ropes tied round their waists and gripped firmly by their attendants; rough ones who caused confusion among the spectators. There were funny ones who mimed tales that sent people roaring with laughter; there were those who did unbelievable things such as pointing at trees to kill them, jumping over houses, carrying a swarm of bees or fire in their masks.

The people feasted their eyes on this last day. That day was also the day on which all that remained of Okonkwo Adi's yams and goats was cooked, and even then the people could not eat all of it. Okonkwo Adi had been given the proper funeral for a hero, but his wife and children would suffer as a result.

6: No Money for Fees

Eze was promoted to the newly-formed Standard I at the end of the year. He was now nine, and he was growing stronger and stronger though he did not grow much taller. He had developed into a wiry boy, clever and sharp of understanding.

There were now forty boys in Mr. Okafor's school. The schoolhouse itself had been enlarged to accommodate the increasing number of pupils. Mr. Okafor had been a keen footballer when he was at school. It was the only game he still loved. At the earliest opportunity he introduced it into the school, and gradually the boys learnt to play. Eze was a fair athlete. He ran and jumped, and this proved valuable training.

Soon after the Easter vacation Eze's mother fell ill. The shock of her husband's death, the disappointment she suffered as a result of the ruthless waste of her husband's property by his brothers, and the strain under which she lived all these months led to this break-down.

During his mother's illness, Eze began to realize the importance of his father as the mainstay of the family. Now he tried to play his father's role. Most nights he sat beside his sick mother as his father used to do whenever she was ill. But he was only a child, and though he battled with sleep he was conquered by it each time and was forced to seek the comfort of his own mat.

Eze cleared a piece of ground beside their house. He tilled it and fed the earth with a manure of goat droppings and wood-ash. Anything they had done in the school garden he repeated in his own garden at home. He manured it the day the school garden was manured; he planted seeds whenever they were planted at school.

There were many goats in Ohia. To keep them from eating his plants, his sister Ulu helped him put a strong fence round the plot.

In his garden, Eze planted tomatoes, water-leaf, melon, onions, pepper and okro. He looked after them as he was taught at school. Yet Eze did not stop there.

They had two orange trees; one had been planted the day Ulu was born, and the other the day Eze was born. Each afternoon when he came back from school, he picked as many oranges as he could carry to Ama and put them in his small basket. In the morning he rose early, did his morning work and carried the oranges with him to the market in Ama. There he sold them to retail traders before school began. When he returned he sometimes gave the money to his mother and sometimes to his sister for their food.

When his mother recovered, she bought Eze a small bag into which he put all the money he made from the sale of his garden produce and the oranges he carried to Ama. When it was time to pay his third term fees, he still did not have enough. His mother made up the difference from her savings. She even borrowed some money to buy him a school uniform as his old uniform was worn out.

Full as his daily programme seemed to be, Eze found time to take part in the normal activities of the hamlet. At weekends he woke early and joined his mates in weeding and sweeping the square or repairing the bamboo seats built in tiers in the shade of the trees. He followed his mother to her cassava plot and brought home a headload of cassava roots. Then he washed his clothes. In the afternoons Eze played in the village orchestra whenever there was a wrestling match, a masquerade display or a funeral.

That year, Eze was beaten into second place by Chinwe Ndu in the promotion examination. He cried all the way home and refused to eat anything that evening. It was not that he was in second place that upset him most. It was that a girl was the one who had beaten him.

At the turn of the year, things became difficult for Eze's family. Their orange trees died from no apparent cause. The whole place was dry and Eze's garden was full of dying plants. Their source of income was now limited to his mother's cassava plot,

only half of which still contained crops. This income was supplemented with the money they made at cracking and selling palm-kernels.

Once it looked as if fortune was going to bless them. Ulu, Eze's sister, married. Her husband was a native of Ama village. He made presents to her mother and her uncles, since it was the custom for a man who wanted to marry a girl to prove to her parents that he was capable of maintaining the girl properly.

If the suitor was a farmer the presents would be yams and drinks; if he was working elsewhere, he gave money. Ulu's husband, who was a soldier, made Eze's people a present of forty pounds. Iwe, Eze's uncle, seized all the money and said he was going to save it for when Eze, got married. His mother insisted that the money should be given to them as was the custom, but Iwe refused and the elders supported him.

Then things became more and more difficult for Eze and his mother. She sold some of her possessions in order that they should not suffer from hunger and to pay Eze's school fees. But the money she realized was not even enough for their food.

Eze still contributed what he could to their support. He set many traps in the bush and prayed each night that some animal, like a bush-rat, would be caught so that they could sell it. His trap caught one animal or another each night. But other people were doing the same thing, with the result that meat became so plentiful in the market that its price fell very low.

It soon seemed to Eze's family that their difficulties were getting beyond them, and above all that Eze would have to stop going to school. His sister could have helped them, but she and her husband had been transferred to the North. This was the time of the Second World War and the movements of soldiers were kept secret, particularly if they were going to the front. So Eze and his mother had no one to turn to.

7: Mr. Okafor Pleads for Eze

Mr. Okafor soon came to know of the difficulties Eze and his mother were facing. It pained him very much because he liked Eze, who was one of the most brilliant boys at his school. He visited them and learnt from Eze's mother the extent of their hardship.

He decided to appeal to the people of Ohia to help pay Eze's fees. After arranging to meet them the evening of the next day, he went home. The following evening he arrived at Ohia hamlet. The elders were assembled in Chike's house. Chike was the oldest man in Ohia and was regarded as their chief. He was once a tall, handsome man, but now he was bent and had to walk with a stick. Wearing his long white cloth, he looked like a Biblical figure from the Old Testament, for his head was capped with white hairs and his face hidden behind a long rich white, beard.

Present at the meeting were Iwe and Agu, Eze's uncles; Bosah, a short thick-set man with a broad chest and muscular arms; Achike, a wrestler of great local fame; Uka, the native doctor and fortune-teller; and Aso, a very tall thin man, who looked as though he might break in two.

After greetings, everyone was silent and Mr. Okafor spoke.

'It is about Eze Adi that I have come to see you.

I hope I am not mistaken if I say that you should be more concerned about his future than I am. For one thing, he is one of your sons and his success tomorrow will go to the credit of your village.'

That is quite true: said Achike the wrestler. 'That is what I always say. Ohia is counted as one of the hamlets that has produced one of the finest wrestlers.

If I wasn't here would anybody take any notice of, Ohia?

'I have come to see you because the boy is in trouble,' Mr. Okafor continued.

'By our ancestral spirits,' Agu swore suddenly, as he realized Eze's mother had been

complaining to the teacher, 'I'll teach that woman a lesson if she thinks she can slander us and get away with it.'

White-haired Chike reprimanded him. 'You must not interrupt a man when he is speaking. It is bad manners. Go on, teacher.'

'Thank you,' said Mr Okafor. 'His trouble is nothing of which you need be ashamed. He is a very brilliant boy. He is hard working, obedient, and respectful. The trouble is that he has no money to pay his school fees. I guess he has done each of you some service, no matter how little it is. He has not cut himself off from your way of living. He is still one of you. He is your son. He needs your help to pay his fees. That is all.'

For a long time after he had finished his speech, there was silence. Then Bosah said: 'We never sponsored his going to school. Why should we bear his burden now?, If he has no fees, then he should stop going to school.'

'But it was his father's wish that he should go to school,' Mr. Okafor reminded them.

'Why should his father saddle us with his responsibilities? Suppose he had wished us all to kill our children, would you support him?'

'His father never wished anything: Agu said bitterly. 'That woman, his wife, has manufactured this wish. It is a lie.'

'No. It is not a lie,' Mr. Okafor said coolly but firmly.

'He told me before he died that he wanted Eze to continue his education more than anything:

They heard him in silence. Then one of them said, 'Were schooling a good thing, I would not mind helping. But it takes people away from their proper way of living. It does not teach a boy to farm yams.

After more argument, Chike asked Mr. Okafor to leave them. 'We shall call you when we have put our heads together. Don't go far away, for I do not think we shall be long.'

Mr. Okafor left them and went to see Eze and his mother, and told them of his talks with the elders of Ohia. While Eze and his mother listened to Mr. Okafor, the elders of Ohia were arguing with old Chike, who had waited until Mr. Okafor had gone out of earshot before he continued the meeting.

'You have heard the strange request the schoolmaster has come to make. It is strange because it does not conform to our existing practices. All the same, in my time, I have seen a great number of changes, and I am sure one change more will make little or no difference. What do you all think?'

Bosah spoke next. He said, 'I do not agree that we should pay Eze's fees. He is a good boy, I know, but most of us can do nothing to help him. I, for example, have ten children and three wives. I have to feed them all and clothe them, What is more, this year is a very bad year and my wives have made no profit on the goods they have sold at Ama market. The heat is spoiling the yams in my barn. How can I add the burden of paying the fees of a boy who isn't even related to me?'

'Though we have not asked how much his fees are,' said Aso, the tall thin man, 'I am sure whatever the amount involved, when it is shared among us, will not be a burden on anyone. We should send to Mr. Okafor and find out what the fees are.'

'They are thirty-two shillings a term,' said Achike the wrestler. 'Mr. Okafor told me.'

Aso continued, 'If the eight of us here contributed the money we would only pay four shillings each a quarter. I don't think that is too heavy.'

'It is a long time since I first started shouldering other people's responsibilities,' Agu said, his stomach shaking. 'I will not do it any longer.'

'Why then did you and Iwe waste Okonkwo's property at his funeral? It was you two who ruined his family,' Chike said.

'Who told you we did?'

I was there when his wife told you to keep some of the property to help with the child's training at school and you refused. The next day Iwe went with carriers and brought all the yams from their barn and killed all their goats.'

'It is proper to give a relative a fitting burial, especially one who died a hero,' Agu said pompously.

'Is it proper to lavish food on the dead and leave the living to starve?' old Chike asked angrily.

'Who made you their spokesman?' Agu asked.

'Was it because they had no spokesman that you were prepared to starve them to death?'

Iwe spoke: 'Anyway the schoolmaster did not say they were hungry. He said they had no money to pay school fees. That is the point that matters.'

They kept on arguing and shouting at the tops of their voices. The majority said they would not contribute towards Eze's school fees because the year was a bad one; because they had their wives and children to look after; because Eze was not their responsibility. When it became clear what the decision of the majority was, old Chike spoke once more.

'It is a pity that you have decided against helping this boy Eze. If I were still strong and working, I would look after him. I have seen many changes in my time and many more will take place. You are rejecting him now, because he has no father, because his mother is poor. Do you know what he will be tomorrow? You are not following the ways of your fathers. They would not" have turned away this child as you are doing. And by the grace of God, he will yet live to pay you back in your own coin'.

A messenger was sent to tell Mr. Okafor the decision of the elders. Mr. Okafor was sad and very angry as he went home.

8: Eze in Trouble

That year was indeed a bad one for Ohia. For Eze it was even worse. After the elders had said 'No' to Mr. Okafor's request it seemed Eze would never be able to go to school, although before Mr. Okafor left Ohia, he had told him and his mother that he would do whatever he could to help them. Their refusal made Eze remember the look of violent pain on his father's face as he lay dying, and the deep and unsightly wounds which had been inflicted on him by the man-eating leopard. The last thing he had said was that Eze should continue at school at least until he was able to write. He thought of his mother's illness and his effort to make her recover quickly. He thought of all the difficulties he had faced, of all the injustices he and his mother had suffered because their father was no longer alive.

What pained him now was the way in which his relatives had used up all his father's property in lavish funeral rites when he died, and how they had seized the money presented to him and his mother by Ulu's husband. These things often made him cry at night.

One morning, whilst he was doing his normal round of domestic duties, he began to brood: 'What has happened? How can I get my school fees? The past is past and nothing can be done. Surely there must be a way out in the future?'

As he thought, two voices began to speak alternately in his mind. The first said: 'Go and steal it from your relatives. They spent your father's property. They are holding your share of the sum of forty pounds. If you steal your fees from them, you will be doing no wrong. You will only be taking what is yours.'

The second voice said: 'No. It is a bad thing to steal. Moreover if they catch you, they will paint you with ashes, and they will put a chain made from pieces of broken pots and calabashes round your neck and force you to dance round the hamlet, drumming and clapping for you. Do you like the thought of that?'

'If you don't steal: said the first voice, 'you will stop going to school and your people will have won in the end.'

'Consider the shame if they catch you.' The second voice was cool and persuasive. 'Consider the shame it will bring to your sister and your mother. It would kill your mother.'

'But you must go to school,' the first voice said urgently. 'The money is in Iwe's house and there is no one there. Go and find it now.'

The second voice turned to the first one: 'Don't give him bad advice. You are always making people, do wicked things.'

'If what I say is bad, then you tell him how he can get money to pay his fees,' the first voice sneered.

'Don't heed him,' the second advised Eze. 'He is in love with evil. When you are in difficulty, pray to God, He loves children and He will certainly help you.'

Eze remembered a passage Mr. Okafor had read once. 'Ask and it shall be given unto you.' He ran into the house and, though his mother was calling him to eat his breakfast, he knelt down, closed his eyes, joined his hands and prayed as hard and as urgently as he had ever prayed.

'God,' he said, 'I am suffering very much. I have no money to pay school fees. My people have money, but they will not help me. My mother is poor and cannot help me. You alone can help me. Please, God, help me so that I can finish my education. Amen.'

He stood up and felt happier. But still nothing happened to help Eze. It was only two days before school would start again. Then white-bearded Chike sent for Eze, took him into his room and closed the door. From a pot buried in the ground under his bed of matting, he took out a ten-shilling note.

'Take this,' he said. 'It is all I have. Find the rest somewhere else and make up

your school fees. God bless you, my son.'

Eze was very happy. Tears of joy filled his eyes, and to Chike's surprise he embraced him and kissed him on the forehead.

'God will reward you, Sir,' Eze said to the smiling old man when he had found his voice.

'Don't tell anybody except your mother and your teacher how you got the money. Those two must never think you stole it.'

Eze's mother had been to market as usual. When she came back, Eze told of what old Chike had given him. She went off at once to thank him. When she returned, a woman came to borrow their small iron pot so that she could prepare a special soup for her son who had just come to visit her from Onitsha. The pot was in what used to be Eze's father's room.

This pot had not been used for the past two years. When Eze's mother went to bring out the pot, it was unusually heavy. So she put it down and opened it. It was half-filled with coins. She examined them, and they were good money. She poured them all out on the ground and came out of the room with the empty pot. After the woman had gone Eze's mother went back and counted the money. There was in all twenty one shillings. She called Eze and showed them to him.

'Now your school fees will be paid, my son. God has heard our prayers. For with old Chike's ten shillings and this money we only lack a shilling. And I can give you that from the money earned in the market.'

That night Eze put his uniform under his pillow so that it would look as though it had been ironed. Next morning he set off to Ama with his school fees.

The first thing Mr Okafor did that morning was to welcome the children back to school. Then he promoted those who had passed their examination, and arranged the classes. Eze now went up to Standard II. A junior teacher had been sent to Ama

school. Mr. Okafor introduced him to the pupils and put him in charge of the Infant classes. He now had only Standards I and II to teach himself.

Eze and his mother sweated and toiled, and by the time the second term came they had saved enough money to pay his fees. After that, Eze was not sure from where the following term's fees were going to come.

The people of Ama village, Ohia hamlet and other nearby hamlets used to come to Mr. Okafor to get him to write letters to their relatives in different parts of the country. He wrote for them at least fifteen letters each week. It was just at the beginning of term that Mr. Okafor had an idea. People everywhere were writing to their relatives in the army asking them to come home as quickly as possible. Mr. Okafor could not cope with the demands being made on him, so he made Eze come to school every Saturday to write letters for any people who wanted them written. At first, people only laughed when Mr. Okafor told them little Eze could write their letters for them. But Mr. Okafor was a clever man. He wanted to prove to them that Eze could write anything they said. So he made Eze write the letters in the school. When he finished each letter, the owner went with it to Mr. Okafor's house. There, Mr. Okafor read what Eze had written. The people saw that he wrote what they said word for word - their sentences, exclamations, idiomatic expressions and proverbs. Soon they were convinced that he was good; some said he was as good as Mr. Okafor himself.

After the first week Mr. Okafor bought writing paper, stamps and envelopes from Obodo. Then he told the people they would have to pay sixpence for every letter written to cover the cost of materials and the work involved in writing each letter. Mr. Okafor divided the profit he made on each letter between Eze and himself. He never gave Eze the money, but asked him to keep an account of how many letters he wrote each week.

'When the time comes to pay your fees: he said, 'we will multiply your share of two pence on each letter by the number of letters you have written, and that will help towards your fees.'

'Yes, Sir. Thank you, Sir: Eze said happily. When people began to spread the news that their letters were very accurately written, more and more people came to see this wonder-boy and to test him. In the eleven weeks before the school closed in August Eze made over one pound.

Before then the rains had come again and Eze had planted his garden as in the previous years. Part of the money he made from his garden went to make up his fees and the remainder to his mother for their food.

Thus Eze found he was able to pay his last term's fees when school resumed.

9: A White Man Comes to Ama

One Monday morning, after the August vacation was over, Mr. Okafor announced that the Mission's Education Officer, Mr. Thomson, would visit Ama School. 'The Education Officer is a white man. He is coming to test pupils in the top class of this school for entrance to the Central School at Obodo. After that, if you work hard, you may even go to a secondary school. There you will learn many things.' Then he addressed the Standard II pupils. 'You are the people directly concerned. You must try hard to pass, for there are ten other schools he will visit for the same test. Only the thirty best pupils in all the schools will be chosen. So you must study hard so as to impress him and justify all the time and energy I have devoted to teaching you, and prove to your parents the money they have spent on you has not been wasted.'

That week the boys studied hard. They studied far into the night, for their future depended on this examination. On Friday they tidied the compound as there was no school on Saturday or Sunday.

On Sunday evening the Mission Education Officer arrived at Ama in his car. He slept in the rest-house which had recently been completed. In the morning the children came to school early. The bell rang. They all lined up and Mr. Okafor inspected them. Then they marched round the small field and into the school house to his call of 'Left, Right, Left, Right.' They prayed and sang a hymn: Roll was called and the attendance register was marked. Then the first lesson of the day, Scripture, began. When they had finished this and were just putting away their Bibles, the Education Officer came in. The children all stood up and said: 'Good morning, Sir.'

Mr. Thomson was impressed, but he was not a man who wasted time on side-shows.

'Thank you, all of you. Sit down.' Then he turned to Mr. Okafor: 'I hope you told them why I have come. I shall start at once, for I have to visit two other schools today and both of them are some distance away.'

He turned to the class and spoke to them in the children's own language. Though he was not very fluent, the children were surprised that a white man could speak their language.

Then he wrote out Arithmetic questions on the blackboard. The boys finished the problems long before the time was up. From time to time each went through his paper to check his workings and answers. Mr. Okafor had taught them never to leave an examination before the time was up.

Throughout the rest of the examination the pupils at Ama school impressed Mr. Thomson. They had both written and oral tests in English, another test in dictation and finally, reading aloud in the vernacular.

After the test Mr. Thomson drove to the other schools and then returned to Ama. Later he cycled with Mr. Okafor to the various hamlets to meet some of the elders.

On their way to Ohia, Mr. Okafor told Mr. Thomson about Eze's dilemma, and he promised to talk to the elders about it. The elders welcomed him happily, for many of them had never seen a white man before. To these, Mr. Thomson was a very strange sight. When Mr. Okafor told them that he had a house on four wheels known as a car, they all said they would come to see it next morning.

Then Mr. Thomson spoke to the elders about Eze. 'You must have heard that I have come to examine your children for entry into the big school at Obodo,' Mr. Thomson said in their own language. 'How many children from this hamlet go to school?'

'Only one,' Mr. Okafor answered. 'He is Eze Adi.' Mr. Thomson looked surprised. 'Only one. Why?' he asked. 'I have been to every hamlet around here. In each of them there are at least four at school. Why are you lagging behind?'

'Our parents did not go to school, yet they lived and were happy,' one elder answered.

'Those days are gone,' Mr. Thomson said angrily. 'You should be progressive like your neighbours. Those of your people who have realized the value of education asked for that school; and yet you tell me you have only one boy there! '

'But when they all go to school, it will mean fewer people left to work on our farms,' another elder complained.

'Maybe it will, but perhaps you do not know that better farming methods are now being taught. There are machines today which can farm all the land you are now farming together. These machines can hoe the ground, plant the crops and harvest them.'

'But that is not true,' they said, disbelief showing on their faces. 'Don't you think so? If you believed what Mr. Okafor told you about my house on four wheels then you will know that I am speaking the truth.'

'We have not believed you. We only said we would come and see it,' Agu told him.

'And why did you not come to Ohia in the house?' asked Iwe, slyly.

'Because there are no roads for it,' Mr. Thomson answered him.

Mr. Okafor changed the subject. 'There is a danger of Eze stopping school because his father is dead. His mother is poor and no one wants to help him. I have appealed to these people before, but they will not listen.'

'This is very wrong,' Mr. Thomson said. 'You do not know what you are losing. Let me tell you, your country is changing, and changing rapidly. Unless you take up the struggle now, a day will come when you will remember my words and regret your folly'. He paused. 'I myself could pay his fees, but will not, because this is your duty.'

Soon after Mr. Thomson and Mr Okafor had gone, a messenger brought old Chike a letter and said a reply must be sent the following day to the District Officer. The elders had not dispersed when the letter came. The messenger could not read but he told them that it required an urgent reply. Who could read it? Eze was called. But he did not understand it for many of the English words in it had not yet been taught in school. So the elders decided to wait and show it to Mr. Okafor when they went to see Mr. Thomson's car in the morning.

They were at Ama school compound early the next morning. Many people from other hamlets were there to meet Mr. Thomson. Mr. Okafor welcomed them. He spread the school mats in the schoolhouse, and all the people sat down. Those who could not find space in the school sat on the low walls of the schoolhouse. The Ohia men did not go inside. They waited outside until Mr. Okafor came out of the school house.

'We received this letter yesterday after you left. Eze could not read it, so we brought it to you.'

Mr. Okafor took the letter. 'Yes. I am sure it will be too hard for Eze to read. But of course if he stays another three or four years at school he will be able to read it.' As he spoke he opened the paper in his hands and read. Then he explained.

'This tells of the money you must pay for tax. It is three times the amount you paid last year.'

'Ow! some exclaimed.

'Ewo!' others exclaimed. 'This will kill us.'

Just then Mr. Thomson came into the school hall.

They greeted him, and without preliminaries a man stood up and said: 'White man, my people say we shall send all our children to school. But this house is too small. Can you make it bigger?'

'Yes. But only if all the hamlets agree to send all their children to school and actually do so.'

Another man said: 'We are still thinking about the things you said in our hamlet yesterday. We will give Mr Okafor our answer, for our chief is not in town and we cannot decide anything in his absence:

'That is true:

A third said: 'Yesterday after you left, they sent us a letter telling us to pay three times the tax we paid last year:

'One like that was sent to us,' a number of people said, each man holding up the paper

sent to his hamlet.

'We have decided,' continued the third man, 'to seek your advice:

'My advice is send your children to school' Mr. Thomson said deliberately. 'Soon they will know so much that if ever people try to cheat you, they will say "No" because they can then understand the minds of the people who send you these letters:

Another man wanted to know what the money they paid each year was for. Mr. Thomson explained, 'The money is used to provide you with your police, roads, bridges, the post offices and many other things too:

'But we have never had any of those things here though we have paid much money before,' another said.

'That is why I told you to send your children to school and in due course they will be able to ensure that you get these things:

The people from Ohia outside listened to all this in silence. They were weighing up the answers Mr. Thomson gave to the questions the people from other hamlets had asked.

At the close of the meeting, Mr. Thomson drove his car out of the garage. All the people looked at the car in surprise. He drove it round the field twice. The third time he drove close to the Ohia people, and said, 'Now do you believe what I told you was the truth?'

On the way home the elders wondered whether they had done right in refusing to pay Eze's school fees. But by the time they reached Ohia they had forgotten all about him.

10: The Central School

The results of the examination conducted by the Education Officer were soon published. Three of the first five places went to Mr. Okafor's pupils, and Eze was one of the successful ones. He told his mother, and though they told no one else, the whole hamlet soon got to know of it. Everyone congratulated him. Yet still no one thought of paying his fees.

While they were still on holiday, Mr. Okafor came to see Eze and his mother. Eze was out checking some traps he had set for bush-rats. When the teacher was about to leave Ama, he asked if Eze's mother would let her son go to live in Ama.

'With whom?' she asked.

'That is not what I am worrying about,' Mr. Okafor said. 'Eze is very useful to you. He fetches water and wood; he cooks your food when you are away at market; he does the washing; he runs your errands; he keeps you company. If he goes, you will have to do all your work alone:

'There is no sacrifice I would not make for Eze's education,' she answered quietly.

'Do you really mean that?'

'Of course I do. He is very precious to me, but above all I want him to go to school. For that was what my husband had planned for him.'

'All right, will you let Eze live with me? For I will see he goes to school. I will see he gets as much education as I can afford.'

Eze's mother cried, tears of joy and gratitude flowing down her cheeks. She did not know what to say.

When Eze came back, his mother told him he was going to live with Mr. Okafor, who would pay his fees.

'And you, mother, where will you go?' Eze said with concern.

'Don't worry, my son. I will be here. I'll see you every time I come to' market. So

don't worry. I'll be all right.'

Not long after, Eze moved in to live with Mr. Okafor whose family had returned to their village home while his wife was expecting a baby. Eze became Mr. Okafor's houseboy. He was cook, steward, washerman and garden-boy. He did not mind this, for he was fed regularly and found time to do his studies under Mr. Okafor's supervision. He was even allowed to use Mr. Okafor's little collection of school books.

Eze's mother came to see him each market-day. Each time she brought Eze and Mr. Okafor a present of vegetables, palm-oil and some delicacies which she had made herself.

Mr. Okafor was very happy, for Eze, who was now eleven, was hard-working as well as studious. At times he would watch him at work or at play and often wished that Eze were his own son.

The day before the Central School at Obodo was due to open, Mr. Okafor bought Eze new uniforms, books and a fine school-bag. Eze thanked him for all these things and promised himself that he would never disappoint his benefactor.

That evening the five who had passed the examination came to see Mr Okafor for last minute advice.

'When you go to the Central School, behave yourselves properly. If you do well more children from this school will gain admission to Obodo. If you behave badly, you will be blocking the way for others. You must not think of yourselves alone. You must think of them too. .

'Do not fight, do not use any bad language. Respect the teachers there as you have respected me. Obey every rule. Be polite to your teachers and school-mates. I want you to show you are all well-trained children.'

'Excuse me, Sir: said the girl, Chinwe. 'Shall we live there at the school or shall we

go to school from here everyday?'

'You will have to go from here. There is not much room in the dormitory and it is reserved for children whose homes are farther from school.'

'But ours are far too. Five miles, in fact: said one of the boys, whose name was Azi.

'Ama may seem far from Obodo Central School, but it is really not very far, for - there are children whose homes are ten to fifteen miles away. For them the dormitory has been built.'

Then Belu, another of the boys, asked, 'Will anyone come to introduce us to the Headmaster at the Central School?'

'Yes, I shall come with you.' This made the children very happy, for they had wondered how they would fare on the first day at their new school. 'And there is just one more point. When you go to Obodo you will see beautiful houses, cars, and other things that are new and sometimes strange to you. Do not stand and stare. If you do, you will soon get in accidents.'

Very early next morning they left Ama village. It was cold, so they walked briskly to keep warm. The road was broad and very dusty, for it was not tarred.

Each wore his school uniform and carried his bag slung behind him.

They did not talk much along the way for, though Mr. Okafor was their friend, they respected and feared him as their teacher. It was only when he made a joke, asked a question or pointed out something that they spoke or laughed.

At last, after about an hour and a half, they arrived at the outskirts of Obodo. The houses they saw as they walked into the town did not impress the children. Except for a few, they were no different from those at Ama, except that they were sometimes larger. The few that were different included St Bartholomew's Church with its twin towers, a couple of two-storeyed buildings and the District Office. These were all built in concrete and had beautiful patterns on them.

They walked on until they came to the school. It was a long concrete building with very wide arched windows, without shutters, separated only by pillars which rose from the low walls. It was in the centre of a very big field. Mr Okafor pointed out the Headmaster's house, the staff quarters, the Education Officer's house and the parsonage. These were all built in concrete and were painted different colours.

11: Fights at School

At the new school the first thing they did was to say their prayers and sing a hymn. Then the Headmaster, a small man with a deep rumbling voice spoke. 'All new scholars wait outside by the main, door. All old pupils go to your former classes.'

Mr. Okafor and his boys had to wait with the other new boys and their teachers for about thirty minutes before the Headmaster came to see them. When he came, he was carrying a sheet of paper.

'If you hear your name, stand here,' he said pointing. Then he called out thirty-five names according to their order of merit in the examination.

'Eze Adi, Chinwe Ndu . . . stand behind Eze ... Azi Okoli . . . stand behind her. As you come out you stand behind the person who came out before you. . . Belu Mba . . .'
He continued until he had called thirty-five names.

Two teachers were standing behind the Headmaster, who walked along the line and counted out the first ten. 'Mr. Rapu,' he said, calling the attention of one of the teachers, 'you take these ten into your class, and you, Mr. Ogbonna, take the rest.'

Mr. Rapu was a tall, handsome young man of athletic build. He was always smiling, and the new pupils prayed his heart would be as kind as his face.

'Follow me,' said Mr. Rapu to the children and they went with him to the class where there were fifteen children already seated. 'Friends,' he said addressing the newcomers, 'welcome to Standard IIIA.'

Mr. Rapu talked to each of his pupils, trying to find out something about their background. He was surprised when he discovered that the first three children were all from Ama, but when he learnt that Mr. Okafor had been their teacher he said, 'No wonder' for he knew, as did other teachers, of Mr. Okafor's reputation.

The first week did not produce anything unusual except that all the children from the rural areas were regarded by the township boys as 'bush' people. In fact on

the first day, after the seating arrangements had been made, the township boys kept as far away as they could from the new boys. They even made faces to indicate that these boys smelt. But in truth it was some of them who smelt, for water was scarce in Obodo and they were not always able to wash regularly. Eze did not like this at all. He and his mates from Ama tried to behave just like the township boys, but they were always called rude names and laughed at by them.

‘Once when Eze was discussing a problem with Peter, a small, quiet, Standard III boy from the township, with whom he, had made friends, Igwe and Nwafor, two very snobbish boys in the same class, walked up to them.

‘What are you discussing with that half-baked boy?’

Igwe asked Peter.

‘I’m trying to help him with an arithmetic problem which he does not understand,’ answered Peter.

‘He is too dense to understand. He is only good as a farm-hand. That’s his people’s only occupation,’ laughed Nwafor, whose rich parents were spoiling him because he was their only male child.

‘Maybe, but while some people are trying to help others, you are going about thinking only of your father’s money and how to spend it all,’ said Peter.

Just then Eze coughed. They ignored Peter’s remark and Igwe said contemptuously, ‘The pity of it all is that the manners of these rural boys, especially those from Ama, are very poor. We try to teach them, but they will never learn.’

‘What did I do wrong?’ Eze asked, hurt by the insults against the children from Ama school. ‘Did I not put my hand over my mouth and did I not turn my face away?’

‘That is not good enough. You must never cough when you are in the company of other people, especially your betters. Let us go, Nwafor, or we’ll catch all his filthy germs.’

Eze watched them walk away. He controlled his anger trying to abide by Mr. Okafor's instruction never to fight at school.

Suddenly Belu ran up to Eze and told him that Azi, one of the Ama boys, was fighting with a township boy because the township boy had called his mother a pig. Eze and Peter ran to the scene. But before they got there, a big boy in Standard VI had separated them and was listening whilst each boy stated the cause of the quarrel. Azi, the smallest of the boys from Ama, was calm and neat. His opponent was Nwafor. He was bigger than Azi, yet his dress was filthy with dust from his falls.

'These boys from Ama are real barbarians,' said Igwe, in support of his friend.

'You should have seen how Azi threw him down three times,' Chinwe told Eze proudly and loudly. 'It was wonderful. I will buy him groundnuts after school today.'

'You must not fight again,' the big Standard VI boy was saying to them both. 'If you are annoyed, report to your class teacher. You must not take the law into your own hands.'

In class the children from Ama were beating the rest of the boys in nearly all subjects. Mr. Rapu liked them very much and did all he could to help their progress, for the township boys were great snobs and bullies.

During an arithmetic lesson one Monday morning, Mr. Rapu had asked Onu, the biggest boy in the class, to recite his tables. He could not. Eze was asked to recite them, and when he did so successfully, he was asked to give Onu a hard knock on the head. During the break later that morning, Onu drew a rough picture of an almost naked woman and captioned it 'Eze's mother, a savage'. He went around showing it to other boys, who all laughed at it.

This was too much for Eze. He had suffered every insult in silence, but he would not live to see his mother insulted. His eyes glowed with bitter anger. He

snatched the paper from Onu's hand, ran into the school and hid it. When he returned, Onu grabbed his shirt and demanded the paper. Eze remembered that since the other boys from Ama had each fought a township boy, they had gained some measure of respect. Now all their snobbery, all their bullying, all their taunts and ridicule were directed towards Eze. Now he realised was the time to put an end to all these insults.

He thought of reporting to a teacher at first, but the teachers were all at a staff conference. Onu's grip on his shirt was tightening. It was beginning to tear his shirt. Eze tried to loosen Onu's hand, but Onu tugged at the shirt and it tore badly.

Well, you ask for it: Eze shouted as he lashed out a straight right on Onu's jaw. That punch carried all his weight and sent Onu staggering backwards.

When Onu regained his balance, he swore at Eze. 'You fool, you monkey, you dare hit me with your dirty fist. I'll teach you a lesson you will always remember:

As he rushed in to grapple with Eze, the latter bent himself low and, before anyone knew what was happening, Onu fell like a log onto the hard earth. He rose slowly and came towards Eze. They grappled. Eze thought he had got Onu in a position from which he could throw him again. This time he miscalculated. Just as he tried to trip him, he was thrown off balance; Onu let go his hold and Eze fell. He rose quickly as the township boy burst out laughing. This hurt Eze and he closed in on Onu, determined to avenge this insult. They grappled again. This time they held each other in a vice-like grip. They turned and twisted, their hands moving to get a better hold. They panted heavily, the veins beginning to stand out on their faces. They pushed and tugged. For what seemed a long time to them, they struggled. Then Onu made a false move, and Eze, who had thrown better wrestlers than his opponent, quickly seized his advantage. He fixed his left foot firmly against the ground, and Onu, who vainly sought to balance himself, fell on his left hip. Then Eze heaved. As he did so, he levered Onu by jerking his left leg up. Then he sent him hurtling in the

air to crash at Chinwe's feet. When Onu fell to the ground, Eze jumped on him, sat astride his chest, and pinned his arms to his side with his knees. Onu was helpless as Eze began stuffing his mouth with a handful of dust.

'I'll teach you that, though I am small, I am more than your match. You've got to give me my due respect and leave my mother and any of my people out of it any time you try to insult me.'

Just then the Headmaster left the conference, and approached the throng. He pulled Eze up by his ears, and took him and Onu to his study. Some of the onlookers were ordered to help explain the incident. At first none would tell what was the cause of the fight. But then a young girl from the town said that Onu had drawn a rude picture of Eze's mother, and that Eze had snatched it from him and hidden it. The Headmaster ordered Eze to bring it. When he saw the picture, he sent the other children away and told Onu fiercely that he had got just what he deserved.

'But,' he said sternly, 'to teach you both a lesson for fighting in my school and to warn others like you, I am going to give you both six strokes of the cane. Go over to that corner and pull down your shorts.'

12: Examination Results

At first Eze did very well in his class, with Chinwe as his closest rival. Formerly he had always looked down on girls as his inferiors, but Chinwe was proving to him that this was a foolish attitude. Now he was beginning to respect her, and they often helped each other with their lessons.

Two weeks before the examination Eze became very ill. At first he continued going to school. After that, he could make the long journey no more. At the end of the week, Onu, Nwafor and Igwe hired bicycles and rode from Obodo to Ama to see him. Though Eze had a pain, both in his sides and chest, he was glad to see them, for it gave him a chance to settle his differences with Onu.

The boys stayed long with him. While they were there, Azi, Chinwe; Belu and Dede arrived to see how Eze was. They all sat and chatted, and Eze seemed relieved. It was the first time that the children from Ama had talked to the township boys.

The next day Eze's condition became serious, and he was taken to the dispensary at Obodo. The visiting doctor said he was suffering from pneumonia, and ordered him to stay in the dispensary ward. His mother came all the way from Ohia to Obodo to prepare his meals. The many friends she had made when she was there with her husband were all very kind to her. They helped her care for Eze throughout his stay in the dispensary. Eze did not leave hospital until he had fully recovered two months later.

It was only two months to the mid-year examinations when Eze started school again. His class-mates and friends were happy to see him back. Eze tried to make up the ground he had lost, but it was quite impossible. When the time came, he went in for the examination, fully aware that he had little chance of doing well. All he wanted was a pass.

When the results were announced, Eze had failed. Though he was

disappointed, his class-mates, his friends, Mr. Rapu, and even his mother and Mr. Okafor, all told him he should not be depressed. His illness, they were sure, was responsible. They assured him that if he worked really hard now that he was fully recovered, he would soon take his normal position at the head of the Standard III class.

During the August holiday, Mr. Okafor coached him. When the new term started, he found he had fully recovered and had made up all the lost ground. He was now on a level with his class-mates.

The athletic season was over, and it was now the football season. Inter-class matches were arranged. It was at one of these that Mr. Rapu, who was the school games-master, spotted three of the boys from Ama as potential footballers. They were Belu, Dede, and Eze. With a little coaching, Belu and Dede replaced two of the boys who played in the junior team. Belu played at inside right, and Dede at inside left. Then the centre forward fell sick and Eze took his place. The Ama boys were a wonderful trio. They soon made a name for Ama school and for Mr. Okafor who always referred to them as the best fruits of his labours. He was extremely proud of them, though he never showed it in their presence.

Gradually Eze worked his way to head of the class, although he found it tough going trying to displace Chinwe.

It surprised Eze that, of all people, his own relatives were the least concerned with his education. One more boy from Ohia had started going to Ama school. But it was only in an attempt to outdo Eze. For Iwe, the father of the boy, had hoped that Eze would stop schooling for want of fees and that his own son would become the first Ohia boy to pass his Standard VI. He had forgotten the local saying: 'God keeps away flies from the tailless cow.'

Eze often thought about this relatives' lack of interest and gradually he started

developing a hatred for them. Formerly when he came home on holidays or visited his mother, he called on each of them and greeted them according to custom. This time, when he went on holiday, he ignored his relatives for what he considered their wicked waste of his father's property. He never went to see them, and when they sent for him, he always found an excuse not to go. He dodged them in the hamlet and in the square; at the stream .and on the way to Ama market. He refused to write their letters for them unless they paid him in advance. He beat up their children on the slightest pretext, but really for what he considered their fathers' unfair treatment of him.

His mother noticed he had changed from a quiet, hardworking boy into a conceited bully. She hated this and became extremely cross with Eze, for each time he hit a boy, the boy's parents threatened both Eze and his mother. But it had little effect.

His mother soon became very worried by the situation, which grew worse every day. So, one morning, she asked Eze to pack his things and go back to Mr. Okafor's house at Ama, where he would have no opportunity of making mischief. She sent a special message to Mr. Okafor, who spoke very sternly to Eze, and made him promise to behave himself from then on. Eze was in fact very happy. His best friends were Mr. Okafor and his class-mates from Ama.

It was during the holiday period that the soldiers from Ama and the hamlets around it began to come home. Most of them looked well and strong. They had travelled far and wide. They had been to the Gold Coast, Sierra Leone, Egypt, Palestine, Saudi Arabia, India and Burma. They had seen lawyers, engineers, doctors, teachers, civil servants, and other trained men. They had seen the contribution such men had made towards the progress of their various peoples. They had compared those places with their backward villages and hamlets, and had come to the conclusion that they too could be as progressive as all these countries and peoples if they were equally educated. They had therefore made up their minds that they would

do what they could to educate their people when they returned.

While in the army, most of them had learnt to read and write in Army Adult Literacy schools. Each wrote his own letters to his people and read their letters to him. When on their return they learnt that Eze had written some of the letters they had received, they were very impressed.

13: The Scholarship Fund

The soldiers, war heroes from Ama, came home in batches. Among the last batch was a man from Ohia named Wilberforce Ezeilo. He was a small man, a bugler whose sergeant in the army had given him the name Wilberforce. He had been highly impressed when he learned Eze wrote the letters he received from home, and he made the boy presents of clothes and money.

Wilberforce was a man who had always believed in action more than in words. He believed in rewarding a person for good work done. He believed in giving any promising young person opportunities of progress. Since he went into the army, he had added to these beliefs the conviction that education was essential to progress and that all Ohia children should be educated. More especially he felt that any promising child should be helped to achieve as much as he could. It was Wilberforce, therefore, who re-opened talks about Ohia paying Eze's school fees, so that Mr. Okafor would be relieved of his burden, which was becoming increasingly heavy as his wife had just given birth to twins.

When Wilberforce returned he paid a visit to Ama School in his uniform.

Mr. Okafor respected the soldiers who had fought to protect the country. But this was not the only reason for the good reception he gave them when they visited his school. He had noticed the interest they showed in education in general and in his school in particular. He dreamt of the day when the number of children in his school would reach a hundred, and he would be sent to a Teacher Training College as a reward. He would then become a Headmaster, which would mean more money, better living conditions and an easier life.

Wilberforce Ezeilo asked Mr. Okafor how many boys came to school from each hamlet. He learnt that his people in Ohia sent the smallest number of children to the school. This surprised him, for in the past Ohia had always shown the way to other

hamlets.

When he returned, he visited Eze's mother. He learned how Okonkwo Adi, her husband, had died; about his dying request; about the funeral and the money which had been presented them by Ulu's husband. Eze's mother told him about the hard times they had had and about the refusal of her husband's relatives to help pay Eze's fees, despite the pleas of Mr. Okafor and Mr. Thomson. She told him how, when it almost seemed Eze would stop going to school, Mr. Okafor had mercifully come to their assistance. She was crying as she spoke.

'Now,' Wilberforce said, after hearing her story, 'wipe your eyes; Cry no more. I am now home and I will see you are properly cared for and that your son's education is not hindered.' She looked at him in amazement.

When he left her he visited white-bearded Chike, that night a bell-ringer went round the hamlet announcing that there would be a meeting of Ohia people the next day. In the morning, the people of Ohia, men, women, boys, girls and babies, gathered at the Ohia square. Wearing his Burma jungle uniform, Wilberforce arrived just before Chike who was carried into the square because of his great age. When all were seated, Wilberforce stood up and spoke.

'My people, I greet all of you. I am happy to be back with you after so many years, but my heart is heavy with sorrow. I will not delay. I will come straight to the point. I am not satisfied with the state of affairs in Ohia. I have, with the permission of Chike, our chief, called you all to this meeting so that we will right what has gone wrong.'

There was silence when he finished. Then Agu spoke from where he sat, for he had become so fat that he could not stand up easily.

'How dare you come back from abroad and try to change everything before you have been in the village two days.'

Old Chike silenced him. 'Tell us what you, who have travelled so far and have seen so many places, think we can do to improve Ohia,' he asked Wilberforce.

'Thank you,' said Wilberforce, standing to answer the question. 'You know that in the past Ohia always took first place among the hamlets around here. You know we always used to set the pace for others to follow. You know we were always the most united of people. All the other hamlets used to respect and even envy us.' He paused and then asked, 'Have I not spoken the truth?'

'Yes, you have,' some of them shouted reluctantly.

'Now what do we find? We have gone to second, even to third place. Others are setting the pace for us. We are divided among ourselves. We who were once envied, are now envying others. Are these things lies?' 'No,' more of them shouted.

'Are these things a sign of progress?'

'No,' almost all but fat Agu and bad Iwe agreed. 'The whole trouble is that most of us have never left this village. This is the time when the unity which once characterized us should be strengthened. This is the time we can do great things. If you go to the townships you will find that people are uniting to help each other. They are even paying school fees for poor children; building roads and bridges; building schools, churches, halls, dispensaries, hospitals and many other things besides:

'What about the tax we pay?' someone interrupted. 'It doubles every year. What is it meant for, if it is not for the Government to build these things for us?'

'The tax money collected in this hamlet is not nearly sufficient to build these things, even in towns like Obodo. You may say Ohia is more important to you and should be provided with amenities, but that is not true. As our people say, if either the eye or the nose is in trouble, the other shares its grief. The war took place far, far away. Yet we have gone from here to fight it because, if we lost it, all of us here in Ohia would have suffered. There are more important places and things to which tax

money is devoted. If the money did not go to them, we would be the sufferers:

Everyone now began to ask questions and Wilberforce answered them from the wide experience he had gathered in his service with the army. At last old Chike said, 'But we cannot collect enough money to do any of the things you say all these other people are doing. We are too few. What can we do?'

'Have you ever heard of a "Scholarship"?'

'What is it?' Iwe asked suspiciously.

'You see, all the men with whom I came back from the army are persuading their people to send their children to school. They know Ohia has lost its former lead and they laugh at us. We can still regain our lost prestige if you will take my advice:

What mattered most to people of Ohia hamlet was their waning influence and prestige. It made each of them sad, now that Wilberforce had pointed it out clearly to them. They were prepared to do anything, to suffer any inconvenience to regain their prestige. their influence and their lead in the area.

'We will do whatever you suggest to us, as long as you do not ask us to kill,' they said one after another.

'Well, we must build a motor-road to link us with
Ama.'

'That is easy,' many of them said.

'But it is not all,' he continued. 'We shall start a
Scholarship Fund:

'What is this fund? Explain it,' Iwe asked persistently.

'Since other hamlets are trying to send all their children to school, we can only take the lead by contributing money to a common fund specially meant for paying the school fees for our own children and buying the school-books for children from this hamlet:

'The burden will be very heavy on us if we send all "our children to school,' Agu said.

'No. We alone could not afford to send all our children to school. What matters is that whatever we decide to contribute must be contributed by every single Ohia man whether he is in the hamlet or has gone to Obodo or to a great city like Onitsha or Lagos.'

'That is fine,' Chike said. 'But I don't see how you can, stop a child whose parents have contributed the money from benefiting by it.'

'It is easy,' Wilberforce answered. 'All those who want their children to go to school will be completely responsible for them during their first year. After the school promotion examination, all those who pass will have their fees and books paid for from the scholarship fund until they pass Standard VI:

The people would not give their decision on this at once, so Wilberforce asked them to think about it until the next day. But what was most striking was the attitude of the elders. Few except Iwe and Agu had the surly look of opposition on their faces and, sure enough, next day the village agreed to set up a Scholarship Fund with Wilberforce as its chairman. There were sixty of them who would be paying a monthly contribution. It was also agreed that Eze's school fees, books and school uniform should now be paid from the Scholarship Fund. Eze and Wilberforce were asked to write letters about the fund to all Ohia men abroad.

Two weeks later, when two other Ohia soldiers came home, they joined Wilberforce in summoning their people to a meeting. The meeting agreed to inaugurate the Ohia Improvement Union. It appointed four committees: Finance, Scholarships, Development and Land. Soon, the soldiers hoped, Ohia would be the most progressive of all the hamlets in the area.

14: Eze Wins a Scholarship

Eze was twelve years old when the people of his hamlet awarded him a scholarship. To Eze it made little difference, except that his people were at last beginning to take an interest in his education. Indeed at times it became extremely annoying, for each time any of the people in Ohia who had contributed to the fund met him, they asked him how he was getting on at school, and whether he was working hard, invariably adding that he must be sure to come first in his class each term. Nevertheless the scholarship brought great joy to Eze's mother, for at last her husband's dying request was being granted. The happiest of all was Mr. Okafor, who for long had been shouldering the burden of Eze's fees. Now he could save the money for the day when he himself would be able to go to a teacher training college, and more especially for the day when his own sons would go to the Central School at Obodo.

Soon after the decision of the Ohia people to establish a Scholarship Fund had been made, the school at Ama was flooded with Ohia boys and girls. None of the parents wanted to waste the money they were contributing to the Fund on training other people's children, so they bundled all their children off to Ama hoping that they would prove clever enough to benefit from the fund. This was exactly what Wilberforce had wanted.

The neighbouring hamlets, astonished at the influx of Ohia children into the Ama School, soon discovered the plan Ohia hamlet had used to persuade parents to send children to school. Very quickly they initiated their own Scholarship Funds. Ohia's scheme was very successful. Soon letters arrived from people working in Lagos and Port Harcourt enclosing postal orders as their contribution to the Fund. All of them wrote to say how pleased they were that at last someone had spurred the village people into action about educating their children.

In Obodo Central School young Eze more than justified his scholarship. He came consistently first in the class in all subjects except mathematics. His closest rival was Chinwe. On the sports field Eze did well, though he could never compete in skill at football with Dede and Belu, his class-mates from Ama. Belu himself was so good that he had become captain of the school's junior team.

There was only one thing wrong with Eze. That was his conceit. His mother had noticed it when he bullied the boys in Ohia hamlet. Mr Okafor had managed to cure him of it at the time, but now that he was doing so well in school, he began to talk down to many of his class-mates, especially the town boys like Onu and Nwafor, who came regularly at the bottom of the class. Eze never tired of showing off his own brilliance at their expense, and on more than one occasion referred to them openly as thick-heads. He began to be disliked in the class, and even Belu and Dede found his conceit intolerable. Had it not been for the approaching examinations for Standard VI, the class would undoubtedly have devised some way of curbing Eze's pride. But the examinations were upon them before they could do anything about it.

The old saying that pride goes before a fall was never truer than in Eze's case. He went in for the examinations with supreme confidence that he would come first, not only out of all the people in the class, but out of all boys taking the examination in Obodo District, which had four schools. In fact he did not even bother to study very hard before the examination.

That same month the result of the examination was published. Heading the list from all the four schools was the name Chinwe. Eze looked at it in horror and had to go down as far as fifth place before he found his own name. He thought of his father's warning: 'My son, never let the girl, Chinwe, beat you in school.'

When Eze reached Ohia his mother flung her arms around him embracing him closely, and congratulating him on his success, for, as always happens in Africa, news travels

fast; and the whole village had heard that Eze had gained fifth place out of all the boys in Obodo. Everyone came to congratulate him as the first fruit of their scholarship scheme. Chickens and a special soup were prepared for dinner that night. But Eze did not eat much. His mother could not discover why, in the midst of his success, he looked so unhappy. But she did notice he was a little humbler, a little .more respectful than she could remember him being for a long time.

The following week those boys who had come in the top ten of the Standard VI examinations for the district were allowed to sit for the entrance examination for the secondary school at Onitsha. For three nights Eze sat up late studying his books, reading by the light of a small kerosene lamp which strained his eyes. In the daytime Mr. Okafor coached him in mathematics, his weakest subject. Then, with much less confidence than he had shown when he took Standard VI, he went to the large hall in Obodo to take the examination. The papers were very difficult, and by the time he had finished them all, he was sure that he would have to give up the idea of secondary school and perhaps take a job as a junior clerk in Obodo or become a teacher like Mr. Okafor.

15: The Accident

For many days after the entrance examination Eze moped around Ohia, convinced that he had failed. Indeed he did not even bother to go up to Obodo Central School to see the results posted on the notice board.

Then the morning after the results had been posted, Mr. Okafor came pedaling at breakneck speed along the narrow path into the hamlet, waving a piece of paper in his hand.

'Young Eze has passed into the big school,' he shouted at everyone passing. 'And Chinwe, the girl from Ama, has passed also. Don't you realize these two are the first children from my school to go on to secondary school?'

The people at first were more amazed by the sight of Mr. Okafor, who was growing fatter each year, pedaling around their village in so undignified a manner, than by what he was telling them. It took some time for them to realize that their hamlet, of all the hamlets in the area, was the first to have a boy accepted for the great school at Onitsha of which they had heard from time to time.

By then Mr. Okafor had reached Eze's house. 'Come quickly, Eze, he shouted. 'Good news for you.'

Eze was sitting in the yard of his compound listlessly throwing pebbles into the air and catching them. He had been sitting like that for nearly two hours, and, in his depression, he had even refused to help his mother by sweeping the yard.

'Come, Eze!' shouted Mr. Okafor a second time. Eze got up slowly and went to see who was calling him.

'You have passed your examination to the College in third place,' Mr. Okafor shouted at him in excitement. 'I am as proud of you as if you were my own son.' He clasped Eze to his large stomach.

Eze was immediately transformed. His depression vanished and he rushed

excitedly into the house to tell his mother the good news.

She performed a beautiful dance in front of them both to express her absolute joy. Then she became serious.

'How will we pay? How much will it cost?'

'That is the trouble,' Mr. Okafor told her. 'Eze was not high enough in the examination to get a scholarship from the school. So he will have to pay twenty pounds a year.'

'We must talk to the Scholarship Fund Committee about it.'

When Wilberforce was told of Eze's success he was thrilled. 'I will do all I can to get him a scholarship,' he promised. 'But it will not be easy. For many of the committee members feel that a boy like Eze should never have bothered to take the entrance to the college.'

'Standard VI is quite good enough,' some of them had already told Wilberforce. 'Young Eze will be more use to us here in the village than abroad. And he will certainly travel if he goes to the big school. When he has finished there, he will not be content to stay in this out-of-the-way hamlet.'

However, when Wilberforce summoned the Committee, he tried to persuade them that, if they sent Eze to the school at Onitsha, they would make him the first boy from Ama area to go to a secondary school. Then he added slyly, 'You wouldn't like it if the first child to go to a secondary school from this area were the girl, Chinwe, would you? And you know she will go, for her parents are rich.'

This worked like a charm. And even when the Committee was told how much it would cost they still agreed to give him a scholarship.

They drew up a formal document, or rather Wilberforce did, which read thus:

'The Ohia Scholarship Committee has decided that you are a bright and clever boy who could bring us honour and glory. We also remember the service your father rendered us in giving his life to destroy the leopard to save us all. We have therefore

decided to send you to college at no cost to yourself and at no extra cost to your mother, other than what she contributes to the Scholarship Fund. This scholarship is subject to one condition only. You must not in any examination fall below the tenth in your class.'

Eze was called in and the document was read to him. Wilberforce then addressed him, saying, 'This means you've got to work harder than you've ever worked before because very clever boys from many other places will be there to compete with you.'

'The college authorities say you must take your medical examination at Onitsha. Ikedi is going to Onitsha in three days. You will go along with him so that you don't get lost.'

On his way to Onitsha Eze called on Mr. Okafor and learned that the Missionaries had offered him a scholarship to a teacher training college for his success with the school at Ama.

Eze finished his medical examination and reported to the Principal of the College, which was not far from the hospital buildings. He was given a copy of the prospectus and advised to be sure he was on the college premises on time on opening day.

After the short interview, Ikedi, with whom Eze had travelled to Onitsha, took him to the motor-park, where they could take a lorry back to Obodo, from there they would go on foot through Ama to Ohia. They paid the fare but they did not leave until late afternoon, for the driver and his guard insisted on waiting until the lorry was full before they would leave.

The lorry was an old one. Its green paint was faded and scratched. Its joints were very loose, so that, as it moved on the road, it rattled and groaned ceaselessly. The tyres were patched here and there. It looked a terrible sight. Yet in front of it, it bore an inscription: 'Safe journey No. 1' in letters one foot high.

Ikedi and Eze took their places on the wooden boards that served as seats in the third – class compartment with their backs towards the driver. Their knees were drawn up almost under their chins, with their feet resting on boxes and bags of goods that were being taken to Obodo market.

At last the lorry moved off on its way to Obodo. The lorry travelled slowly at first until it got well away from the township. After the driver had passed the last police control post he brought down his right foot hard on the accelerator and the lorry gathered speed. The speed increased with every revolution of the tyres, lorry rocked and rolled from side to side as the driver, with one hand on the steering-wheel, chattered with the passengers in the back. Soon they were travelling at nearly sixty miles an hour.

The road was not very straight, but this did not worry the driver. He was in a hurry to return to Onitsha, so that he could make one more trip to Obodo before nightfall. Moreover that day was a Saturday and he did not want to be late for the drinking party which he attended every week-end.

Then it happened. It was so sudden that the driver himself did not see it coming. A cow ran across the road, and as he swerved to avoid it, he braked. But the lorry was going too fast, and he did not brake soon enough. The lorry hit a huge tree with such terrific force that it turned a somersault and ended up on its side. But before this happened the driver himself had jumped clear.

Another lorry coming behind stopped, and its passengers helped to bring out the unconscious bodies from the blood-stained and shattered 'Safe Journey No. I.' Soon other lorries drew to a halt and helped in the rescue work. Three people were killed. Half of the passengers were unconscious and had to be rushed to hospital in Onitsha.

Amongst those unconscious was Eze, whose face was bruised all over. Blood

was trickling from his mouth, and at first sight it looked as though he had suffered serious internal injuries. But when the doctor examined him he found Eze had only fractured an arm. It took him nearly two days to regain consciousness.

Mr. Okafor rushed down to Onitsha as soon as he heard of the terrible accident. His first thought was, 'Eze will never get to school in time, and he will have to wait until next year before he starts.' The same thought had occurred to Eze, and as soon as he could talk he asked the doctor whether he would be able to go to school in time. At first the doctor would give no answer because, although he thought there was a chance that Eze would be better in time, he did not like to say so in case he was subsequently disappointed.

But when Mr. Okafor took the doctor aside and asked him whether Eze would be all right for school in three weeks' time, the doctor said in confidence that he was almost certain he would. When Mr. Okafor told Eze that he did not know whether he would be able to start school, Eze guessed the truth from the smile on Mr. Okafor's face. He knew then he would be going to school despite everything.