

An Intersemiotic Translation of Nkape Anya Ukwu

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Abstract—Translation is involved with the information exchange from a language to the other. This study sets to work on the intersemiotic form of translation by focusing on ‘An intersemiotic translation of *Nkape Anya Ukwu*’ produced by Chianakwalam, S. W. in 1950 with the purpose of transferring the message of the source text from African orthography to the standard Igbo. In carrying out this exercise, the researcher adopted the phonetic and phonemic orthography as well as the 1984 descriptive translation theory of Toury as the frameworks of the study in order to properly render the ST into a standardized orthography. The study adopted the description in its analysis due to its nature, as it involves a literary text that embodies story telling. So, in order to retell or re-express the ST information in the standard Igbo, the researcher then explicates the same meaning by using standard Igbo orthography, and still maintains the original message without meaning loss. This study equally dwells on a chapter of *Nkape Anya Ukwu* in its analysis as it is enough to provide all the information that is needed in the study. The study discovered changes in the increase in number and rearrangements in the orthographies. In the course of this study, it is discovered that there is no much problem during the process of this qualitative research work because, the source text and the target text shares the same cultural background; in other words, they share all most everything in common.

Index Terms—Semiotic/script, Orthography and Translation

I. INTRODUCTION

A textual translation is involved with the transfer of a particular message from one text to another. It involves the transfer of information from language A to language B, and this is to say that language A is the source language with the information while language B that is used for the translation is the language used to receive the original information of the language A. Again, the language A’s culture is the source culture while that of language B is the target culture. As Robinson (2007) and Schaffner (2007) say, the act of translating is what revolves around two languages thus, a shift or rendering from the language of the original information to a recipient language – target language. However, let’s say that translation which is textually based is transposed into another language with the supposed equivalence while respecting the cultural ambiances of the target language as well as full understanding of the grammar and pragmatics of the source language into the target language in order to enable the target audience to accept the information as original. Nida and Taber (1982) believe that a good translation should be very close to the original information in different degrees hence, in meaning and style. Based on the forgoing, it can then be categorically stated that the term translation is involved with two languages, where the language that have the original information is the source language and the one that is used to receive the message of the original information is the target language. For Catford (1965), a good translation is the use of another language to represent the message of the original information without meaning loses through text. Nwike (2015) believes translation to be the use of word or phrases of another language to replace the original message, while maintaining semantics and its structures. During translation, it is important to lay much emphasis on the meaning of the original information than the form or structure into the target language; because of the discrepancies between languages. However, this will enable the translator to have a quality translation as the supposed desired outcome of the translation will be appreciated by the target audience.

Based on the above, in translating literary works into another language, it is more like creating a new literary work in another language and so, there is always a movement from one position to another once translation is involved. The language of information with which the source text (ST) is written is known as the source language (SL) while the language with which the target text (TT) is written is known as the target language (TL), that is, the receiving language with which the translation is done. So, in an era where the interdependence and interactions among disciplines are the rule, translation acquires an increasingly important role for proper cross fertilization of ideas. However, translators translate so that those who are not able to understand a text written in a language different from their own may have access to it, and this is applicable to all kinds of texts and documents.

In connection with the above information, the history of translation can be attributed to date back to the beginning of the history of man, hence, it evolves for several reasons out of the communication needs of people using different languages. However, for Ezema (2011), the importance of translation as a way of passing information from one person to the other makes the practice of translation very necessary. Upon this, Ezema (2011) says that the origin of translation cannot be accurately ascertained, but based on the Bible scholars, translation originated during the Babel theory of translation in Genesis 11:9. More so, it is worthy to note that when the missionaries came to Nigeria for evangelization,

they discovered that the availability of the Bible in various local languages will facilitate their mission and so, they saw the need for a written tradition in the indigenous languages. So, when the missionaries came, there was no translated Bible in any of the Nigerian languages but by the middle of the last century; the Bible had been translated into some of the indigenous languages in Nigeria.

In concomitant with the above information, Edebiri (1982) asserts that by the middle of the last century, the missionaries had already translated the Bible (English Version) into Efik, Hausa, Igbo, Ijaw, Kanuri and Yoruba languages. During the missionary era, the white men who came to convert Nigerians at the eastern part tried to document sounds of the words they hear with their own orthography. During the process of documenting the speech sounds of the Igbo language, the missionaries encountered lots of difficulties in transcribing them. The difficulty according to Edebiri (1982) touches the areas of syllabic nasals, implosives, non-expanded labialized and velars vowels. In line with this, the work of Ezema (2011) revealed that the personalities that helped in the translation during the missionary era are Bishop Ajayi Crowther, Rev. J.C. Taylor, S.W.K Delle, and Archdeacon Thomas. In trying to work on the orthography of a people, language is set to be the focus; in the sense that orthography formulation is language based. Language involves a mode of interaction that is used by humans to communicate ideas, feelings or emotions. Based on the makeup of any language, one can say that it involve sounds and words as well as the grammar of a particular speech community. However, different speech communities have their own languages and culture and as such, that very language is native to that populace and it is used by the indigenous people of that community. However, any indigenous language is unique to the community that owns it since the language has settled with them for generations. Due to the nature of the world nowadays, it can be discovered that many indigenous languages are phasing off due to the fact that there is much reduction in the number of the people who speak that language while the ones with the knowledge of the language who are assumed to be the elderly ones are dying off with the communal language. In this 21st century, some people from different areas of the world have actually stopped transferring their native languages to their young ones but groom them with the majority languages and culture. However, this according to Edebiri (1982) is seen called *linguicide* hence, the language killing.

For Zuckermann, Ghilad, Shakuto-Neoh, Shiori, Quer, and Giovanni (2014), there are good number of languages around the world. These languages are assumed to be taught by the traditional means. In this means, the readings, grammar, recordings and vocabulary are said to be taught in the process. However, Zuckermann et al (2014) believe that a 6,000 indigenous language can be studied and learned through listening to a made recorder of the language. So, the knowledge of these languages in different speech communities will help aid the exchange of information from one language to the other. Upon this, Nwike (2019) is of the view that translation helps for the cross fertilization of ideas, information or discourse from one language to the other. In line with the above, this study sets to look at 'An intersemiotic translation of *Nkape Anya Ukwu*' with the purpose of transferring the message of the source text from Africa orthography to standard Igbo. Upon the different kinds of translation, there are three major kinds; and they are interlingual, intralingual and intersemiotic translation. However, this study is an intersemiotic translation because it dwells on alphabets or script of a particular language – Igbo, in order to pass across the information from one orthography to orthography of the same language. The text *Nkape Anya Ukwu* was written by Evelyn Powell in 1950 and it was translated to Igbo language by Sunday W. Chianakwalam. According to Oraka (1983), in the year 1854, Richard Lepsius came up with a Standard Alphabet. This alphabet is said to be general to all other language of the world. However, at this point, one can call it the first orthography of the Igbo language. For Oraka (1983), Richard Lepsius orthography has 34 alphabets. These 34 alphabets contain both the diagraphs and diacritical marks in order to transcribe the speech sounds that are unique in the African languages. Oraka (1983) added that the Lepsius Standard Alphabets are:

a b d d s e f g gb gh gw h i k kp kw l m n ñnw ny o o p r s sh t t s u v w y z

In connection with the above orthography of Igbo language, based on the different studies going on in the area of orthography, the mentioned orthography was replaced with the Practical Orthography of African languages in 1929. Although, in the 1927, the study of Oraka (1983) revealed that Westermann supported the use of the 1927 orthography of Igbo. So, Oraka (1983) pointed out that the Africa orthography is made up of 36 letters and they are:

a b c d e e f g gb gh gw h i j k kp kw l m n nw ŋ ny o o ø p r s sh t u v w y z

Those days, due to the trends in Igbo orthography, Ogbalu F. C. came up with his own orthography which for some people, it is a compromised orthography. Many people equally came up with their own orthographies at different times till 1961 when the government of Nigeria set a committee that will see for the formulation of the orthography that will have an embodiment of all the speech sounds. Upon this came the emergence of *Ọnwụ* committee. *Ọnwụ* is a name given after the chairman of the committee. After the several sittings of this group, Oraka (1983) revealed that the committee came up with an orthography that has an encapsulation of diacritic marks in order to show the discrepancies between the heavy and light vowels which is made up of 8 vowels and 28 consonants. So, the *Ọnwụ* orthography according to Oraka (1983) is as follows:

Aa, Bb, CHch, Dd, Ee, Ff, Gg, Gb, GWgw, GHgh, Hh, Ii, Ii, Jj, Kk, KPkp, KWkw, Ll, Mm, Nn, Nñ, NWNw, NYny, Oo, Oo, Pp, Rr, Ss, SHsh, Tt, Uu, Uu, Vv, Ww, Yy Zz.

So, it is on the above historical process that communication between communities gradually increased and translation process improved to be a science in Igbo premise, hence, it embodies a broad historical process. It is on this basis that

several orthographical theories were developed. On the contrast, there is a problem that prompted up the essence of this research. However, there are so many literary texts used by students of Igbo language which are written in the standard Igbo, but *Nkape Anya Ukwu* is written in African orthography and it is still used for study in schools. This *Nkape Anya Ukwu* is a prose fiction written with a set of script or alphabet that is not a standard Igbo orthography. So, it is discovered that some students of Igbo find it difficult in reading and understanding the text used for the study due to the kind of alphabets used for writing it, thus African orthography. Due to this, this study then aims at having an intersemiotic translation of *Nkape Anya Ukwu* into standard Igbo by discussing the changes encountered in the course of transferring the prose fiction from one script to another script. Based on this, it is pertinent to point out that studies are on in this area of translation which in support of this, Mark and John (2008) worked on 'A revised standard phonemic orthography for Australian English vowel while the study of Carmen (2010) focuses on 'Orthography design for Chunaban Mixe and the study of Valerie (2008) was on 'Writing an endangered language.' From all these mention studies, it can be said that an intersemiotic translation of *Nkape Anya Ukwu* into standard Igbo has not been done and so, the study hinges on that to carry out this exercise. On the benefits that come with the study, more insights will be provided on the intersemiotic translation of literary texts that are in different orthographies especially from African orthography to standard Igbo, and equally reveal the changes encountered in the translation of the literary text from one script to another script in order to bring possible solutions to them.

II. RESEARCH METHODOLOGY

This study is a descriptive research study and as such, it aligns with the emergent design approach that adapts to new ideas or concepts that arise in the course of carrying out a qualitative research as the research paradigm for the study, since the main instrument used to obtain data for the research work is the literary document – *Nkape Anya Ukwu*.

III. THEORETICAL STUDIES

Translational exercise is a creative process and cultural transfer. Many views and approaches have been put forward in order to have a good translation. For instance, the thoughts of House in 1977 on what translation is basically hinges on having an inter language transfer as well as the cultural implications of the source text, while replacing it with its equivalence in the target language. This definition implies that translation is a practice in which words in the target language are used to replace the text in the source language, thereby breaking the linguistic and sociocultural barriers across certain environments. For Darbelnet (1977), the idea of translation is on having a transposition of source language information into another language all the meaning of a text while maintaining its meaning and culture in the target language. So, the emphasis in the above assertion about translation is the retention of the relative semantic values and the cultural elements of the original text which is the source language in the translated text that is the target language.

In connection with the above, it can be said that Jakobson's intersemiotic translations in asterix comics was one of the greatest linguistics theories of all times, and his contributions ranged from the inauguration and participation into the circle of Russian formalists in the early twentieth century, which contributed considerably to the creation of a poetic and literary language theory, through the reformulation of the foundations of phonetics and phonology, to the presentation of his *Theory of communication*, with the idea of the functions of language in the late 1950s and early 1960s. Amongst his theoretical formulations, Jakobson thought of translation in a linguistic view. Through his famous text titled *Linguistic aspects of translation*, he sought to explain how the translation mechanisms would function (Da Silva, 2017). In line with the following, Jakobson (1959) classified translation into three categories thus:

- a. Intralingual translation
- b. Interlingual translation
- c. Intersemiotic translation.

According to Jakobson (1959), the intralingual translation means retelling of particular information of a language into another variety of that same language. For instance, it can be from the Onitsha Igbo to Nsukka variety of Igbo language. This type of translation encompasses dictionaries, reformulations of sentences, paraphrases etc. Then the interlingual translation involves the type of translation that works with two different languages, where the message of language A will be transferred entirely into another language B and still maintains the message of the language A by using different words and phrases in language B and respecting the culture as well. Herein, translation of this type falls within the type of translation that is most usually thought of and that is the translation between languages which bilingual and trilingual dictionaries can also be included. More so, the third kind is the intersemiotic translation (IT) or transmutation. This involves interpreting and rendering of the meaning gotten from the signs and symbols into another form of language hence, written language.

A. Descriptive Translation Studies

The study of Toury (1984) approaches the study of translation from the perspective of systematic descriptive analysis. This is to say that the proponent of this theory believes that translation is practically based and as such, in order to have what one can call translation, there is need to explicate clearly the message of the original in the target language while

maintaining its semantic essence. Due to this, Toury's idea of what translation should be is not prescriptively based but descriptive assessment of the original information into another language – target language which is believed to have much in common with skopos theory of translation study.

B. Phonetic and Phonemic Orthography

A phonetic orthography targets to have an accurate sound production of the spoken form of the language in writing form (Mark and John, 2008). In other words, a phonemic orthography is made in a way that a grapheme is pronounced the same way as its phoneme. Upon this, Sgall (1987) aligned to the view that orthography should be such that its phonemes enables the production of its graphemes. A phonemic orthography produces phonemes of a given language in the orthography. In lieu of this, Sgall (1987) asserts that for any orthography, the grapheme should be pronounced like the phoneme. Sgall aligns with the following by saying that the phoneme should be written as the grapheme. However, the phoneme and grapheme should have a consistent correspondence in sound. Sequel from the discussion Jones (1967) and Sgall (1987) stated that the phonemic orthography is the model orthography and should be used as the standard. In line with the proposition of the model raised by Jones and Sgall, one can claim that the Igbo standard orthography is a phonemic orthography and this feature makes it close to other standard orthographies. For instance:

/ɔbɔtsɪ/	Úbòch ì	day
/ogwɔ/	Ógwù	medicine
/akwɔ/	akwú	palmfruit
/awɔ/	áwò	frog

C. The Spelling and Alternate Spelling Theory

Based on the proponents of the spelling theory according to Emenanjo (1990), it postulates that each word should be written the way it is pronounced in isolation. However, the tenet of alternate spelling theory shows that when two spellings have equal claims to representation in the orthography, it is advisable to admit the two spelling forms. So, Emenanjo (1990) was on the contrast by pointing at the criticism of the standard orthography for not representing the sounds of some dialects. Upon this statement according to the proposition of Emenanjo (1990), example can be deduced from some dialects spoken in Central 'v where others use b, such as in Mbaise dialect of Igbo. For instance,

Mbaise	Standard Igbo	Gloss
Ìvọ	Ìbọ	dissect
Mvọ	Mbọ	finger

D. Theoretical Frameworks

The study adopts the phonetic and phonemic orthography, as well as the 1984 Toury's descriptive translation theory in the translation of only chapter one of the *Nkape Anya Ukwu* used for the study, as the frame work of the study.

E. Translation of *Nkape Anya Ukwu*

Isi nke mbụ

Otu mgbe, nkapi mụrụ otu ada nke mara mma nke ukwu. Ọ hụrụ ya n'anya nke ukwu, na-eche sị na nwa ya kacha nkapi dị n'ụwa ịma ihe. Ọ hụkwara onwe ya n'anya na-achọ ime onwe ya ka ya bụrụ onye ukwu. Ya asị na ihe nke kacha ihe niile ukwu n'ụwa ga-alụ ada ya.

Ya agakwuru Anwụ sị ya, Anwụ ukwu, bịa lụọ nwa m n'ihu na ọ mara mma karikwaa onye ọbụla ọzọ nọ n'ụwa n'ima ihe. Anwụ elee ya anya kwe n'isi sị ya, m kelere gị etu isi sị ka m lụọ ada gị mara ihe. Ma ọbughị n'ihu ihe atọ nke ga-egbochi ya, m gaara alụ ada gị. ihe atọ a bụ 1. Nwa gị agaghị enwe ike ile m anya n'ihu n'ihu na m na-ekpo ọkụ nke ukwu. 2. Enweghị m ụlọ, n'ihu ya, ọ dighị ebe m nwere ọ ga-ebi. 3. Ọrụ m bụ ịga ụwa gburugburu. E nweghi m oge nke m ga-eji rụpụta ihe ọ ga-eri na uwe nke ọ ga-eyi. Ọ kwesiri ka ị gaa hụ nwanne m bụ Ọnwa lere ma ọ ga-adabara gị na ya.

Mgbe nkapi nūrụ nke a, obi jorọ ya njo nke ukwu, ya agakwuru Ọnwa ka ọ lụọ nwa ya. Ọnwa lere ya anya nke ọma wee sị ya, enweghi m ike ilu nwa gị n'ihu na azụ m na-eji oji nke mere na anaghị ahụ m anya n'ehihie. ọzokwa, Eluigwe ka m. Ọ nwere ike kpuchie m mgbe ọbụla ka a ghara ihu m anya. M bụrụ gị, m ga-ewegara nwa gị Eluigwe ka ọ lụọ n'ihu na ọ ka m n'uzo niile.

Nkapi gawkuru Eluigwe sị ya, biko lụọ m ada m, ọ mara mma marakwa ihe nke ukwu. {lụ di ga-adabara gị na ya. M ga-aburū gị ezigbo ọgọ. Eluigwe asị ya, m gaghị alunwū nwa gị n'ihu na ọ bughị m na-eche onwe m. Oke ifufe na-ebu m aga ebe ọbụla ọ chorọ. Biko gwa Oke ifufe ka ọ lụọ nwa gị.

Nkapi ekweta gawkuru Oke ifufe sị ya ka ọ lụọ nwa ya, Oke ifufe asị ya na ya agahị alu onye ọbụla. Nkapi asị ya ka ọ lụọ nwa ya n'ihu na Eluigwe gwara ya sị na ya bụ onye ukwu nke nwere ike iburu ihe niile gaa n'ebe ọ chorọ. Oke ifufe sị na ya agaghị ebulinwu nkume n'ihu na nkume ka ya arọ. Ọ gwara nkapi ka ọ gaa ka Nkume lūwa nwa ya. Nkapi apụọ gawkuru nkume ka ọ lụọ nwa ya. Nkume ajụọ ya sị, gini mere I ji bjakwute m? M gaghị alu nwa gị n'ihu na m nọ n'otu ebe ehie na abali niile. Kedụ etum ga-esi nweta uwe na nri nke nwa gị ga-achọ? Gawkuru ụwa onye nwe ihe niile, ọ bụ ya ga-alunwū nwa gị. Nkapi agakwuru ụwa sị ya ka ọ lụọ nwa ya. ụwa asị ya, a sị na ọ ga-ekwe eme, obi kari ịdị m mma ilunwa gị maara ihe. { maara na m bu osisi n'isi m. Odighi ihe ọzọ nke m ga-eji nwete ihe nke nwa gị ga-eri. Gawkuru osisi, ọ bụ ya ga-alu nwa gị. Ugbu a, iwe amalite iwe nkapi. Ya agakwuru osisi riọ ya ka ọ lụọ nwa ya. Ọ

gwara ya na ya agakwurugo Anwụ, Ọnwa, na Eluigwe na Oke ifufe na Nkume, na ụwa ma ọdighị onye kwere ịlụ nwa ya. Osisi asị ya, enyi m nkapi, dika ịmaara, a bụ m onye ukwu nwere ike ime ihe ike niile. M nwere ike gbochie ugwu na-ada ada ka ọ ghara ịda na ihe niile ọzọ. Nke a bụ eziokwu ma ị onwe ị ka mike. I nwere ike ribisie mkporogwu nke ị m, m daa. Lee nkapi, ọzọ gbara okorobia maa mma ile anya ka ọ lụọ nwa ị. Ọ bụ ya ga-eleziri ị nwa ị anya.

IV. DATA PRESENTATION AND DISCUSSION

The presentation of the intersemiotic or script translation is done by following the objective of the study and it is presented below. Firstly, the vowels of the Igbo alphabets that undergo changes are presented in table 1 below followed by the example of the intersemiotic or script translation.

TABLE 1

Source language	Target language
ε	E
ɔ	Ọ
ə	U
E	Ị
Ḑ	Nw

A. Vowels of the Standard Orthography

A vowel is a syllabic speech sound produced without any stricture in the vocal cord. However, vowel is one of the two principal classes of speech sounds. It can be a speech sound made by humans through change of the form and shape of the area in the mouth above the tongue. Again, this is seen as a speech sound produced by humans when the breath flows out through the mouth without being obstructed. In Igbo language there are 8 vowel sounds that exist in the standard orthography of Onwu that embodies 36 alphabets. In alignment with the following definitions raised already, vowels in Igbo allow free flow of air at the oral cavity or vocal cord. However, there is no obstruction of air at the vocal cord. The vowels of Igbo language are Aa, Ee, Ii, Ịi, Oo, Ọọ, Uu, and Ụụ. In Igbo orthography, vowels are divided into two, hence, light and heavy vowels. Light vowels are Aa, Ịi, Ọọ, and Ụụ while heavy vowels are Ee, Ii, Oo, and Uu. Again the central orthography has front and back vowel. In lieu of this, the front vowels are Aa, Ee, Ii, and Ịi while the back vowels are Oo, Ọọ, Uu and Ụụ.

Based on the above, the Africa orthography is as follows a, e, ε, I, o, ɔ, ə, and u as well as some discrepancies between African and Standard orthography. The differences show that ‘ε’ is replaced with ‘E’, ‘ɔ’ for Ọ, E for ‘i’ and ə for u. These changes can explicitly be exemplified below. For instance,

TABLE 2

Source language	Page No. in ST	Target language	Procedure
Otu mgbe nkape mero otu ada nke mara mma nke ukwu...	5	Otu mgbe Nkapi muru otu ada nke mara mma nke ukwu...	Description
Nwa ge agaghe enwe ike lesie m anya n'ihu na m na-ekpo oko...	6	Nwa gi agaghi enwe ike lesie m anya n'ihu na m na-ekpo oku...	Description
Nkape agakwuru elu igwe se ya, biko looro m ada m...	7	Nkapi agakwuru elu igwe si ya, luro m ada m...	Description

B. Consonants

A consonant can be seen as a speech sound that is articulated with complete or partial closure of the vocal tract. However, it can be said that it is a speech sound in which the air is at least partly blocked. In other words, it can be called the speech sounds that are not vowels, thus, non-vowel sounds. In consonant production, the air flow is interrupted and it is equally limited by the position of the tongue, teeth and lips. In Igbo standard orthography, there are 36 alphabets representing the words of Igbo language. Upon this, the consonant of Igbo is twenty eight (28) in number. Out of the twenty eight consonants, some are nasals while some are semi-vowels, hence, ‘myiriudame’ in Igbo language. On the other hand, the Africa writing alphabets are 36 in number. However, the consonant of the standard orthography are b ch d f g gb gw gh h j k kp kw l m n] nw ny p r s sh t v w y z while the one of African orthography are b c d f g gb gh gw h j k kp kw l m n nw ŋ ny p r s sh t v w y z.

Based on the above information, there are replacements between the two orthographies. For instance, in

Standard orthography	Africa orthography
ch	c
ñ	ŋ

C. Arrangements of the Standard and African Orthography

In the arrangement of the two orthographies, the speech sound ‘c’ of the African orthography is replaced with the speech sound ‘ch’ of the standard orthography. However, it is to be ascertained that the speech sound of standard orthography ‘gw’ is followed by ‘gh’ while in Africa orthography, ‘gh’ is followed by the speech sound ‘gw’. Again in

standard orthography, 'j' is followed by 'nw' while in African orthography, 'nw' sound is followed by 'ŋ'. However, 'ŋ' is replaced with 'j' in the standard orthography.

D. Nasals Sounds

The consonants of standard and African orthographies contain 5 nasal speech sounds in each, although with little replacement from the African to standard orthography, hence, 'j' is replaced with 'ŋ'. Furthermore, the arrangement of the both orthographies are not the same and so, the standard orthography is arranged as thus, 'm, n, j, nw, ny' while the African orthography is outlined as follows 'm n nw ŋ ny'.

On the arrangement of the double speech sounds of African orthography and standard orthography, it is discovered that their positions are not actually the same. For instance, in African orthography according to Oraka (1983), they are b c d f g gb gh gw h j k kp kw l m n nw ŋ ny p r s sh t v w y z while Oraka (1983) states that in standard orthography, we have b ch d f g gb gw gh h j k kp kw l m n ñ nw ny p r s sh t v w y z. In line with the following, 'gb' of standard orthography is followed by 'gw' while 'gb' of African orthography is followed by 'gh'. Again, 'gh' of standard orthography is followed by 'h' while in African orthography gh is followed by 'gw'. 'Nw' of standard Igbo is followed by 'ny' while in African orthography, it is followed by 'ŋ'. In standard script, 'nw' is followed by 'ŋ' as well as 'ny' while in standard script, 'ñ' is followed by 'nw' as well as 'ny.'

Based on the above, intersemiotic translation from African orthography to the standard Igbo, the translator adopted the phonetic and phonemic orthography as well as the 1984 Toury's descriptive translation theory in order to properly render the ST into a standardized orthography as used by the Igbos, - Onwụ orthography. However, the essence of using the descriptive translation theory by Toury and the phonetic and phonemic orthography is based on the nature of the text. The text is a literary text and it all embodies story telling. So, in order to retell or re-express the ST information in the standard Igbo, the researcher then explicates the same meaning by using standard Igbo orthography and still maintains the original message without meaning loss. Again, description of the ST follows the orthography used for the work. This is because, the phonetic orthography targets to have an accurate sound production of the spoken form of the language in written form and this is exactly what the researcher did in this work.

This study then discovers that the chapter used for the study is from a literary text, hence, a prose fiction of *Nkape Anya Ukwu*. Also, in order to have a proper rendition of the ST into the TL, a suitable orthography theory should be used for proper account of the rendition. Furthermore, in carrying out this study, the researcher discovered that there is no much problem that accrued up in the course of carrying out this qualitative research work. This is because, the source text and the target text shares the same cultural background; in other words, they share all most everything in common.

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