

## **Critical Evaluation of the English Translation of Fatunde's *La Calebasse cassée* as *Shattered Calabash* by Jamary Molumeli**

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### **Introduction**

This paper is a critical evaluation of the English translation of Tunde Fatunde's *La Calebasse cassée* as *Shattered Calabash* by Jamary Molumeli.

Borrowing Newmark's definition of translation which is “rendering the meaning of a text into another language in the way that the author intended the text” (5), shows that it has to do with inter-lingual translation. According to Eugene Nida, translation “consists in producing in the receptor language (also known as the target language) the closest natural equivalent of the message of the source language, first in meaning and secondly in style” (10). Nida's definition looks inappropriate to theatre translation, because, according to Edebiri, “a play is culture-bound and meant essentially for performance” (124). Here lies the intricacy of theatre or dramatic translation. It is pertinent to note that of the three types of translation identified by Jacobson (233), Kelly (19) and Nida (10), the present work has to do with inter-lingual translation. Translating a play must be for reading pleasure of the public as well as for stage performance (performability) which is different from other literary translation art. Bandia, in his paper, “African European-Language Literature and Writing as Translation: Some Ethical Issues”, while explaining the translation between “colonial” European languages and theorizing African translation practice, is of the opinion that, “the theorizing of African translation practice is still quite undeveloped, probably due

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to the fact that a comprehensive history of translation in Africa is yet to be written” (8). This has equally affected theories on the translation of dramatic texts.

Much as the English translation (*Shattered Calabash*) is interesting to read, this article attempts to highlight some of the perceived translation difficulties, omissions and gains in literary translation with particular reference to translation of dramatic literature and how the translator was able to manoeuvre the translation challenges. Evaluation of dramatic translation has been neglected over the years as more critical works exist on prosaic translation. Cognisance must be taken of the intricacies in translating theatre as Newmark warns that “what a novelist would say in 30 lines, the playwright must say in five. . . ., but it shows that a translation of a play must be concise – it must not be an over-translation.” (172)

This article therefore explores specific theories on the translation of theatre by Newmark, Nikolarea, Bogatyrev, Bassnett, Honzi and Pavis on performability (playability) and readability since the mid-1980s. Molumeli's translation has so far neither been reviewed nor evaluated, but critical works on the play exist in both English and French, and are still on-going. However, there is a post-graduate translation work carried out by Influence Omoregie (2008) under the supervision of Professor Austin S. Moye in the Department of Foreign Languages, University of Benin, Benin City, Nigeria. Where it is absolutely necessary, reference will be made to this work in a comparative manner.

Apart from the primary texts, that is the original work written in French as well as the English translation by Molumeli, and secondary sources, the objectives of the article are:

- a. To examine the translation of the title of the play by Molumeli
- b. To review and evaluate the English translation
- c. To examine the level of performability of the target text
- d. To project the translator of the target text as translators are often neglected in translation discourse.

Tunde Fatunde is a Nigerian and a Professor of African and Caribbean Literatures in French. He lectures at the Lagos State University, Lagos, Nigeria. He is a freelance international bilingual

journalist, activist, dramatist, poet and novelist, both in English and French. He is equally a commentator in Africa numéro un, a radio station in Gabon. He has written extensively in both English and French. His English plays are written in pidgin English. The translator, Jamar Matlasele Molumeli is a Senior lecturer in the Department of French at the National University of Lesotho. He is a specialist in African, Francophone and Comparative Literatures, as well as a renowned conference translator and simultaneous interpreter. Apart from *Shattered Calabash*, he has also translated Naïndouba's play, *The Student of Soweto* (1994).

*La Calebasse cassée* is a play written in French. It portrays mainly the corruption and political ineptitude inherent in an imaginary/fictitious African country, representative of all African and third world countries. The play depicts leaders who siphon money to European countries and their morally depraved religious collaborators who are involved in sending young girls abroad for prostitution. In a denouement that appears utopian, the younger generation is ready to denounce their parents at a Sovereign National Conference which the latter try to abort. The younger generation is supported by the women folk because the latter had been betrayed by their unfaithful husbands.

The analysis in this article follows Savory (49)'s twelve rules of a proper translation which respect both author and translator, source language (SL) and target language (TL) as well as source text (ST) and target text (TT). The paper adopts a comparative, as well as literary analytical approaches; especially theatrical, which deals with performative analysis. Formal and informal interviews were also conducted with the author, Fatunde, as well as the translator, Molumeli. These interviews throw more light on some of the problems and difficulties encountered.

### **Translation of the Title of the Play**

In the translation of the title of a literary work, it is always better to translate the title last. In this critical evaluation or analysis, we looked at the title first. Newmark (57) distinguishes between 'descriptive titles' and 'allusive titles'. According to Kufnerora, Skoumabva (149), in contemporary literary translation, the title of a work is an essential

part of the translation. The original version of the title of a work must be considered in correspondence with the principles of modern science so as not to encounter shifts, alterations or changes. This is so because the title of a text gives the readers clues to the contents of the work. There could be a shift in the meaning of the title of a literary work that could necessitate a renovation of the translation especially as translations get out dated after a period of time, and given also the fact that language is dynamic. Using Mona Baker's (1992) model of analysis of translation strategies, i.e. tabular analyses of translation strategies, below in Table 1 is the analysis of the translation of the title of the play.

SOURCE TEXT TITLE	TARGET TEXT TITLE	BACK TRANSLATION	SUGGESTION
La calabasse cassée	Shattered Calabash	La calabasse brisée	Broken Calabash

**Table 1**

In the translation, Jamary Molumeli asterisked the title and explains in the footnote on the title page as follows: “For the purposes of this translation we have altered the title of the play (**Shattered Calabash** rather than **The Broken Calabash**) in order to avoid confusion with an earlier, and now well-known, work by Tess Onwueme.” In an informal discussion with the author, Tunde Fatunde, as to why he accepted that title, he said he did not want to interfere with the translation. In an e-interview with the translator, Molumeli, he explained the role played by Chris Duncan, who was the go-between the author and the translator. Fatunde had explained that there is an existing play with a similar title already and did not want to give exactly the same title since that existed before his, even though his was conceived in French. Below is an extract:

NOI: I had wondered why the English title reads as **Shattered Calabash** and not **Broken Calabash**. I had earlier on taken the author to task on that too but I am not satisfied with the explanation given. What do you think?

JMM: **Broken Calabash** did surface in my very first draft. But as I had to pass my draft to Chris for editing, he sent it

back to me with the suggestion for a **Shattered Calabash**. (...). I should point out that, from the start, Chris had proposed and I had agreed that we would work as a team, the author, Chris and myself: that I would work out an English version and pass it on to him; he would, to some extent, assess the translation quality by comparing the two versions and, where there is controversy between him and me, he would propose the English version to the author, and eventually get back to me. This is exactly what happened at the very beginning of the translation, because when he got back to me with **Shattered Calabash** instead of “**broken**”. (...) I suspect Prof Fatunde was following every progress we made on the translation through to publication because shortly after the play was published by the local Institute of Southern African Studies, I was made aware of its reprint in a three-fold volume by Tunde Fatunde titled *No More Oil Boom and Other Plays, Ibadan* (Nigeria): Bookcraft, pp.367-421.

From the above, the origin of the translator's conclusion for the title is evident. However, there is no law that says two or more authors cannot or may not use the same title, especially as they may have originated separately. Compare Maxime Gorki's *Enfance*, Jules Vallez's *L'Enfant*, Nathalie Sarraute's *L'Enfant* and Camara Laye's *L'Enfant noir*. Maxime Gorki's *Enfance* is a translation from Russian, while Vallez, Sarraute and Laye all wrote in French but are separated by space and time.

A further look at the derivation of the title within the play is pertinent. Suffice it to add Omoregie's (2008) translation in table 2 below.

SOURCE TEXT	TARGET TEXT	OMOREGIE'S TRANSLATION
<p><b>Sabine:</b> Avec ces nouvelles révélations, j'ai honte de vivre avec un mari pourri. Je suis dégoûtée de cette vie. Celle-ci n'a peut-être aucun sens. <b>La calabasse est cassée en plusieurs morceaux</b> et il sera désormais difficile de la recoller. (36)</p>	<p><b>Sabine:</b> With all these new revelations, I feel ashamed to live with a rotten husband I feel disgusted. Life has no meaning for me anymore. <b>The Calabash is shattered into pieces</b> and from now on it will be difficult to put them back together. (398)</p>	<p><b>SABINE:</b> With these new revelations, I am ashamed of living with a corrupt husband. I am disgusted with this life. Life perhaps, has no meaning. <b>The calabash is broken into several pieces</b> and it will henceforth be difficult to stick back together. (124)</p>

**Table 2**

Going outside the play, Kayode Atilade in his article “Aspects of Yoruba Discourse Features in Tunde Fatunde's *La Calabasse cassée*” gives a vivid explanation on the title of the play:

Beginning with the title of the play, ... , one could see that it indicates the writer's affinity to his culture. The noun phrase is borne out of Yoruba wisdom thought that believes in the absolute uselessness of a **broken or shattered calabash**. The Yoruba even have a couple of proverbs or speech wisdom that portray the value of calabash. There is a saying that “Igbá tó ti fò kò se mu omi, Kèrègbè tó fò kò sé mú rodò” [**A broken calabash** cannot be used to drink water; a broken pot cannot be taken to the river to fetch water]. ... The phrase, **"la calabasse cassée"** [broken calabash] is therefore borne out of this Yoruba philosophy (5). (Emphasis is ours)

Our final submission is therefore predicated on Atilade's explanation above and preference for Omoregie's translation in table 2 above. It could be seen that the translation 'broken calabash' flowed freely without any hitch. Concerning the choice of a title from this context, if one chooses the word '**broken**' then one can add '**into pieces**' but if the word '**shattered**' is chosen, then, there is no need to add '**into pieces**' because it is already implied in the word 'shatter'. Omoregie qualifies further the word 'pieces' in his translation by saying '**the calabash is broken into several pieces**'. Molumeli's explanation of the choice of title shows that “we have altered the title...” indicates

that a choice of a title was earlier made which was later changed. The word 'altered' means a 'change'. One wonders if the alteration or change was really necessary. Interestingly, the author has this to say: “Come to think of it, I would have titled the play in many ways: calebasse déchiquetée, calebasse pulvérisée, calebasse défoncée etc”.

**Translation of the Preliminary Pages**

The preliminary pages of the play contain relevant information which may or may not be so important for the translator to translate. These preliminary pages include the preface (vii – xii) written by two eminent personalities, an untitled page on the cast of the play (xiii) and a titled page containing the characters of the play (xiv).

In the English translation, the preface was not included and as such was not translated. The untitled page containing the cast was improved upon in the English version. The English version has 'Production Notes' (368) under which the cast is written. The original version (French) has the cast but has no sub-title for the page. The English translation has a well aligned and arranged cast (xiii). This is a gain in the translation.

It is significant to note that the author arranged his cast in French (Original version) with the female gender appearing first, whereas the English translation, following a patriarchal order, arranged the cast with the main male characters first. The translator also omitted an important information on the status of the directors of the play as to the fact that they are lecturers at the Nigeria French Village, Badagry.

SOURCE TEXT	TARGET TEXT
<b>LES PERSONNAGES (xiv)</b>	<b>Characters (369)</b>
<b>ETEKI</b> : Haut Cadre, époux de Sabine	<b>Eteki</b> : Director of the National Gas Company
<b>SABINE</b> : Epouse d’Eteki	<b>Sabine</b> : Eteki’s wife and Primary School Teacher
<b>CHRISTOPHE</b> : Fils de Pierre et ami de Njoya	<b>Christopher</b> : Pierre’s son and Njoya’s friend, journalist
<b>LE COLONEL</b> : Officier supérieur	<b>Colonel</b>
<b>LE GARDIEN</b> : Gardien à la prison secrète	<b>Prison Guard</b>

**Table 3**

Table 3 above shows the gains and the losses in the translation of the character descriptions. The information on the page containing the Characters shows that the reader assumes that Eteki is Sabine's husband as indicated against Sabine's name, 'Eteki's wife', but not against Eteki, whereas it was indicated in the original version as 'époux de Sabine' (xiv). The translator must be commended because, at the beginning of the cast, he indicates the post of Eteki as 'Director of the National Gas Company' (369) without waiting for the readers to discover that as the play progresses. This is a great gain because it prepares the reader's mind as to who Eteki is. The same goes for Sabine who is a 'Primary School Teacher'; this information is not supplied in the original version of the play. Sabine is introduced by the author simply as 'Eteki's wife'. The translator borrowed all the information from the instructions which are more explicit in the original version in *Atmosphere One*. This has to do with Eteki's profession and place of work.

Njoya, in the original version, is simply introduced in the cast as 'Eteki's son' – 'Fils d'Eteki'. But there is a grievous typographical error where Njoya is 'Fils d'Eteki et de Njoya' (xiv) instead of 'Fils d'Eteki et de Sabine'. However, from the English translation, the translator informs the readership of who Njoya is, that is to say that he is a journalist (369). This profession was omitted in the original cast.

The translator, going further, informs the reader of Christopher's profession because the original version presents Christophe as Pierre's son and Njoya's friend but the translator adds that he is a journalist (369) which is embedded in the play.

Molumeli also introduces a character not presented by the author in the original version under the character page, Yoro. Yoro is the Minister of State in the President's Office (369). The non-description of two characters viz: Colonel and Prison Guard in the English translation has nothing to lose. The translator's effort is highly commendable in this regard.

### **Translation of Common Nouns**

There has been a debate on the translation of common nouns. There are some basic common nouns that really do not need to be translated. But common nouns like Mary, Peter, Jacques, Véronique, etc., as the case may be, need not be debated as to whether they should



be translated or not. The cases of the bible or the coran or other religious books that have been translated over the years attest to what should be done. In French, Mary is Marie and Peter is Pierre. In English, Jacques is James while Véronique is simply Veronica. In the play, Jamarly Molumeli made efforts to translate some of the common nouns while retaining some of the original version.

SOURCE TEXT	TARGET TEXT	SUGGESTIONS
Dans la maison de <b>Monsieur Ngouza Eteki</b> (1)	In <b>Eteki</b> 's house (371)	In <b>Mr Ngouza Eteki</b> 's house
... j'ai même trop fait pour <b>Ngouza</b> (1)	I have done just too much for <b>Eteki</b> (371)	I have done just too much for <b>Ngouza</b>
Et nous allons faire ouvrir une enquête publique sur toutes ses affaires, y compris l'avenir des biens de la famille <b>Ngouza Eteki</b> (57)	And we'll establish an enquiry into his file as well as into the future of the <b>Nkusa Eteki</b> 's family. (413)	... <b>Ngouza Eteki</b> 's family.
<b>Monsieur Jean Sese Koude</b> , Directeur de la Banque Nationale (26)	<b>Mr. John Sesele</b> , the Governor of the Central Bank (390)	<b>Mr. John Sese Koude</b> ...
Maria (8)	Maria (376)	-
<b>Marie</b> (21)	<b>Maria</b> (386)	<b>Mary</b>
<b>Victoire</b> (8, 21)	<b>Victoria</b> (376, 386)	-
<b>Cécile</b> (8, 21)	<b>Cecilia</b> (376, 386)	-
<b>Pécile</b> (8, 21)	<b>Priscilla</b> (376, 386)	-
<b>Pauline</b> (8, 21)	<b>Pauline</b> (376, 387)	<b>Paulina, Pauline</b>

**Table 4**

Table 4 shows the inconsistencies and mistranslation of some proper nouns. In 'Premiere Atmosphere' (Atmosphere One), Eteki's complete names were given as 'Monsieur Ngouza Eteki' but in the English translation, he was simply referred to as Eteki. The omission of Eteki's first name, Ngouza, is not justified because it is costly. In Sabine's soliloquy, it is not practical that Sabine should address her husband by his surname as in the original version, she addresses him by his first name. The author uses his surname: "j'ai même trop fait pour Ngouza." (LCC: 1). The English version has: "I have done too

much for Eteki.” (NMOB: 371). It is hard to understand why Ngouza should be replaced by Eteki. Neither Ngouza nor Eteki have any equivalence and therefore need not be replaced by any other name. Furthermore, under Atmosphere Two, where in the original version Njoya refers to Ngouza Eteki's family (LCC: 57), Molumeli renders it as 'Nkusa Eteki's family' (NMOB: 413). One tends to believe that this is a typographical error, otherwise there is no justification for this rendering. What explanation could be given for 'Monsieur Jean Sese Koude, Directeur de la Banque Nationale' (LCC: 26) that is rendered as Mr. John Sesele, the Governor of the Central Bank' (NMOB: 390)?

Other proper nouns that Molumeli translated include Maria, Cécile, Victoire, Précile (LCC: 8, 21). He translated them as Maria, Cecilia, Victoria and Priscilla (NMOB: 376, 386). Pauline (LCC: 8, 21) was however not translated as the English version also retained the name Pauline (NMOB: 376, 387). Molumeli was not consistent in his translation of proper nouns. Some names that ordinarily should have been translated were not, while some were translated. The translator did not explain the rationale for these inconsistencies. But we think the translation or not of the proper nouns did not really matter except for the fact that one should be consistent.

In the presentation of the table of characters compared with the original French version, Christophe was translated as Christopher while Pierre was not translated. Molumeli effected changes in the orthography of some African names as they are spelt in the Anglophone world. A typical example is the spelling of Salimatou in the Anglophone world as Salimatu. This is commendable.

### **Translation of Cultural Phenomena**

There is an omission of a cultural phenomenon (meal) which may not necessarily have any adverse effects on the translation, but it should be highlighted. 'La sauce qui va avec l'igname pilée' is a bit ambiguous for the translator who is not a Nigerian. Even then, it is still ambiguous for a Nigerian translator because one may ask, which is the soup that goes with pounded yam? It could be Egusi (Melon) soup, Vegetable soup, Ogbono (Draw) soup or Pepper soup depending on the culture or ethnic group, etc. One must praise Molumeli for his efforts because it is extremely difficult to make a choice even where one is a Nigerian. Since the author was not

particular about the soup then the translator chose to omit its translation.

Proverbs are cultural phenomena as long as their interpretation depends to a large extent on the understanding of the culture of the dramatist, his language and environment. Below are some challenges in the translation of the proverbs.

**Translation of Proverbs**

Tunde Fatunde made very good use of proverbs which could be said to be of Yoruba origin. Translating these proverbs are no doubt a difficult task for a non – Yoruba user. Molumeli is neither a Yoruba nor is he a Nigerian, but of course, an African. Table 5 below shows some of the proverbs that were a hard nut to crack for the translator. Atilade's article is very useful here since he worked on Yoruba proverbs being of Yoruba origin. His translation of the proverbs in his analysis has helped in this case as they have been included in the table below. Suffice it to state that all the proverbs cited were expressed by Sabine in the play. We therefore deliberately refused to give any suggestions as Atilade's translations fill in the gaps adequately.

SOURCE TEXT	TARGET TEXT	OMOREGIE'S TRANSLATION	ATILADE'S TRANSLATION
Le fermier apeuré qui croise un lion affamé risqu e de s'évaporer (1)	A frightened farmer who meets a hungry lion runs a risk of evaporating (371)	A frightened farmer who passes a hungry lion risks being devoured (84)	A frightened farmer/hunter who meets a hungry lion risks being consumed (6)
Quand on pleure, on voit tout de même (1)	When somebody is crying, <b>they</b> can still see (371)	When one is crying, one sees all the same (84)	When one is crying, one sees all the same (6)
Quand on nage, on essaie d'ouvrir les yeux afin d'éviter les écueils (1, 2)	When one swims, one tries to keep eyes open to avoid hitting against an obstacle (371)	When one is swimming, one tries to open the eyes so as to avoid obstacles (84)	When one is swimming, one tries to open one's eyes in order to avoid a reef (6)

Écoutez, tous les poissons ont le même regard innocent. Mais personne ne sait ce qu'ils pensent. Quelqu'un te sourit le jour et il t'empoisonne la nuit (11).	Listen, all fish have the same innocent look, but nobody knows what they think. Someone can smile at you during the day, but feed you poison in the night (379).	Listen, all fishes have the same innocent look. But no one knows what they think. Someone smiles at you in the day and poisons you in the night (96).	Listen, all fishes have the same innocent look, but nobody knows what they really are. Somebody laughs with you in the day and he poisons you in the night (6).
Un chat qui prétend être ami finira un jour, par manger la viande de la fête si la porte de la cuisine n'est pas bien fermée (12).	A cat that pretends to be a friend will end up one day eating meat meant for a special occasion if the door to the kitchen is not well closed (380).	One day, a cat which pretends to be a friend will end up eating the meat of the festival if the door of the kitchen is not well locked (96).	A cat that pretends to be a friend will, one day, end up eating the festival meat if the door to the kitchen is not well shut (6).

Table 5

### Onomatopoeic translation

The translation of onomatopoeic words is difficult trying to retain alliteration in the rhymes. Molumeli recognized this and had to explain his predicament in a footnote. The footnote on the onomatopoeic sound in Atmosphere One as was annotated by the translator reads thus: "The play with words, "le foie", the liver, and "la foi", the trust, is lost in the translation. (Translator's note.) (421). Table 6 thus shows the translator's embattlement which was equally solved by him. His inconsistency is betrayed further by his footnote. We think he should have retained and maintained "**liver**" and "**love**" for "**foie**" and "**foi**" rather than "**liver**" and "**trust**". Omoregie's rendition further buttresses the difficulty encountered with the translation of "**liver**" and "**faith**" but we suggest Molumeli's earlier translation, "**liver**" and "**love**".

SOURCE TEXT	TARGET TEXT	OMOREGIE'S TRANSLATION	SUGGESTION
<p><b>Sabine:</b> Tu parles <b>du foie</b> qui est dans son ventre. Moi, je parle aussi <b>desa foi</b> en moi. [...]. Cela veut dire qu'il est en train de perdre <b>son foie</b> et <b>sa foi</b> en moi. (10)</p>	<p><b>Sabine:</b> You talk about the <b>liver</b> that is in his belly. I am concerned about his <b>trust</b> in me. [...]. What is happening is that he is losing both his <b>liver</b> and his <b>love</b> for me! (378)</p>	<p><b>SABINE:</b> You are talking about the <b>liver</b> in his <b>stomach</b>. Me, I am talking about his <b>faith</b> in me. [...] That means he is losing his <b>liver</b> and his <b>faith</b> in me (94).</p>	<p><b>Sabine:</b> You talk about the <b>liver</b> in his <b>stomach</b>. I am concerned about his <b>love</b> for me. [...]. <b>That means that he is losing both his liver and his love</b> for me.</p>

**Table 6**

**Other Translation inconsistencies**

In the course of reading and re-reading Molumeli's translation, some inconsistencies were discovered. We want to believe that some of these inconsistencies and errors could be typographical, especially in the case of “**décret présidentiel**” (56) rendered “**presidential degree**” (413) instead of “**presidential decree**”. One questions the use of 'dead meat', 'stir-fry', CFA Francs, etc. The translation of the French word 'stériles' in English as 'sterile' is a false friend that can easily deceive unguarded translators. 'Stérile' in English is 'sterilized' or germ-free. We have given a list of choices as we do not believe in stereotyped translation. The translation of 'avocat' as 'advocate' is also a question of partial false friend which the translator could be exonerated from. The rendering of '**nothings**' in the plural form in “**Ungrateful good-for-nothings**” (421) is a bit worrisome, hence our suggestion “**Good-for-nothing ingrates**". Table 7 below tackles these inconsistencies.

SOURCE TEXT	TARGET TEXT	SUGGESTIONS
<b>Sabine:</b> ... Heureusement j'ai eu la prévoyance de sortir et de cacher les balles. Sinon, je serais déjà morte. (10)	<b>Sabine:</b> Luckily I had the foresight to take out the bullets and hide them away. If not I would be dead meat already. (378)	<b>Sabine: Luckily I had the foresight to take out the bullets and hide them. If not I would be dead by now.</b>
<b>Sabine:</b> « Mon cher Eteki. Je te remercie pour m'avoir envoyé un cheque de trois millions de francs CFA.[...] » (20)	<b>Sabine:</b> « My dear Eteki, I thank you for sending me a cheque worth three million CFA Francs. [...] »	<b>... three million francs CFA</b>
<b>Sabine:</b> « Eteki bonjour. Merci pour m'avoir passé dix millions de francs CFA. [...] » (21)	<b>Sabine:</b> « Hello Eteki, thanks for giving me ten million CFA Francs. [...] » (386)	<b>... ten million francs CFA</b>
<b>Eteki:</b> Je dirai qu'ils sont même prêts à nous cuire dans de l'huile de palme (29)	<b>Eteki:</b> I'd say they could even stir-fry us! (392)	<b>I'd say they are even ready to fry us in hot oil!</b>
<b>Pierre:</b> Nous n'allons pas perdre notre temps en stériles querelles religieuses. [...] (37)	<b>Pierre:</b> We're not going to waste our time on sterile religious quarrels. [...] (398)	<b>Pierre: We're not going to waste our time on futile/unnecessary/pointless/unproductive/fruitless religious quarrels.</b>
<b>Njoya:</b> Sans exception aucune. Moi, en tant que journaliste et avocat, je suis prêt à aller jusqu'au bout. (39)	<b>Njoya:</b> Without any exception. As a journalist and advocate, I'm ready to pursue this matter to the end. (400)	<b>Njoya: Without any exception. As a journalist and lawyer, ...</b>
<b>Salimatou:</b> ... En fait ce régime organise une propagande de dés-information systématique ! (46)	<b>Salimatu:</b> ... In fact this regime is systematically spreading disinformation. (405)	<b>Salimatu: In fact, this regime is engaged in a systematic propaganda of misinformation.</b>
<b>Joseph:</b> ... Et après quelque minutes Pauline disait : « mon chéri frotte-moi bien »... (50)	<b>Joseph:</b> And after a while, Pauline was crying: "Dear, rub against me hard"...(408)	<b>Joseph: ... And after a while, Pauline was saying: "Darling, thrust in harder"...</b>

<b>Joseph</b> : ... Quant à Pauline, elle disait « Mon chéri, frotte-moi bien », ... (52)	<b>Joseph</b> : As for Pauline, she was crying: “Dear, rub against me, hard”, ... (410)	<b>Joseph</b> : As for Pauline, was saying: “Darling, thrust in harder”...
<b>Njoya</b> : ... Depuis que tu fréquentes Pasteur Kolingba, tu es tombé dans la dégénérescence et le proxénétisme. C’est dommage. (53-54)	<b>Njoya</b> : ... Ever since you befriended Pastor Kolingba, your moral values have tremendously declined. It’s such a shame. (411)	<b>Njoya</b> : ... Ever since you became Pastor Kolingba’s friend even up to the extent of sponsoring girls for prostitution, your moral values have declined. It’s a pity.
<b>Yoro</b> : Mais, Madame, la Conférence Nationale que j’aurais du reste souhaité annuler par un décret présidentiel, n’est pas un tribunal compétent pour régler des querelles entre époux. (56)	<b>Yoro</b> : But, Madam, the National Conference, which I would have wanted to cancel by a presidential degree, is not a competent tribunal to settle quarrels between spouses. (413)	<b>Yoro</b> : But,... by a presidential <b>decree</b> , ...
<b>Eteki</b> : ... Des ingrats et des vauriens ! (67)	<b>Eteki</b> : ... Ungrateful good-for-nothings! (421)	<b>Eteki</b> : Good-for-nothing ingrates!

Table 7

## Conclusion

This article was set out initially to critically appreciate the English translation of Tunde Fatunde's *Laalebasse cassée* which was carried out by Jarmy Matlaselo Molumeli as *Shattered Calabash*. But, along the line, on a closer examination, one began to notice some inconsistencies, omissions and mistranslations. These observations are what gave rise to this article. African literary translators no doubt have better understanding of the literary works by fellow Africans, and as such, do better justice to the literary translation irrespective of the literary genre. The title of the English translation of Tunde Fatunde's *Laalebasse cassée* (which was the main attraction) could retain its title given Molumeli's account of what was explained to him by the author, Tunde Fatunde. Having the same title, as far as we are concerned, does not necessarily betray plagiarism, but rather, it shows creativity. It is possible for many authors at a given time, in a given space, to come up with the same topic or title. This makes their work more authentic and puts them on world class literature.

Vital mistranslations could be revised and edited in the second edition of the translation. E-Interviews granted the author and the

translator have been included as appendixes. Although, there is the debate by some scholars that author's and translator's interviews are not necessarily needed to be able to evaluate a translation, we are of the opinion that so far, they have been useful in the final analysis, and have enhanced one's comprehension in evaluating the translation. A comparative work between the published translation and the unpublished translation of the post-graduate work by Omoregie as well as Atilade's translation of some proverbs enhanced the analysis of this article. Findings include the following:

- Works written by Africans are now being translated by fellow Africans, thus reducing the incidence of metalinguistic challenges.
- Performability in theatre/dramatic translation is attainable, depending on the translator
- Author – Translator bonding enhances better production in the target language. The bonding does not necessarily have to be physical as the author and the translator have never met each other in this case, yet, a communication link was established.
- Different authors could coin the same title for their works independent of the other, and irrespective of time and space (cf. Tunde Fatunde's English Translation of *La Calebasse cassée* by Jamary M. Molumeli as *Shattered Calabash*) instead of *Broken Calabash* and Tess Onwueme's *Broken Calabash*.

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