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#### **Abstract:**

**Title:** Authenticity of Translated Texts

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The language of expression plays a major role in the transmission of a message, and the interpretation of meaning of a work of art. Imagery and nomenclature determine how an original work of art or its translation is to be categorised, appreciated and analysed. The critic and reader have to grapple with the challenge of interpreting literatures in translation. In some cases, names, imagery and voice have to be changed in order to place the text appropriately into the context of the target language. In such cases, the naming of people, places and things as well as the use of imagery localised to the target language context(s) raises some conceptual challenges especially with regards to contextualisation, categorisation and authorship. Using my embryonic experience in translating Austin Bukenya’s *The Bride*, Wole Soyinka’s *The Trials of Brother Jero*, Francis Imbuga’s *Betrayal in the City*, Sophocles’ *Antigone* and William Shakespeare’s *King Lear* from English into Lusoga, I argue that authentic texts are created through complete creative translation. Each of my plays in Lusoga, namely, *Omugole*, *Ebikemo by’owoluganda Yero*, *Nkwe mu Kibuga*, *Kyabazinga Mukama*, and *Nantameigwa* are innovative literary realities having been adorned in new language and diction. The changes in nomenclature, imagery and contexts of the source text to reflect the target language produces authentic texts.

**Key words:** *Translation, transmission, interpretation, categorisation, translation theory, hybridity, cultural reality, source language, target language, Lusoga, African Literature.*

## Authenticity of Translated Texts

### Introduction

In this paper I share my experiences of translating five plays from English to Lusoga; namely, (1) Austin Bukenya's *The Bride*, (2) Wole Soyinka's *The Trials of Brother Jero*, (3) Francis Imbuga's *Betrayal in the City*, (4) Sophocles' *Antigone* and (5) William Shakespeare's *King Lear*. The role of translation in the transmission of a message, and the interpretation of meaning of a work of art are gaining ground in Uganda and Africa. Literary translations mostly depend on the target language (TL) and culture for word choice while literary texts usually take the source language (SL) and culture as vital. However, due to linguistic and cultural differences, literal literary translations fail to capture the totality and acceptability of the TL.

Xiao Cong Huang (2011) argues that:

“Literary texts – as distinct from non-literary texts – have a real but hard to-define “added value”, carried by the particular way in which they exploit lexis, grammar, and pragmatics; this added value is everything to do with the text’s style.”

Adding that,

“A good literary translation must reproduce something of the source text’s style; otherwise the distinguishing literariness in the original will not be conveyed in the target text.”<sup>1</sup>

The translator and critic have to grapple with the challenge of translating and interpreting literatures in languages different from the source languages and cultures. As such, much attention needs to be made to imagery and nomenclature which determine how an original work

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<sup>1</sup> Xiao Cong Huang (2011). Stylistic approaches to literary translation: With particular reference to English-Chinese and Chinese-English translation. A thesis submitted to The University of Birmingham for the degree of doctor of philosophy. Department of English School of English, Drama and American and Canadian Studies. The University of Birmingham.

[http://etheses.bham.ac.uk/2949/1/Huang\\_X\\_11\\_PhD.pdf](http://etheses.bham.ac.uk/2949/1/Huang_X_11_PhD.pdf). Accessed 22/7/2014.

of art or its translation is to be categorised, appreciated and analysed. Any good writer and translation must have a particular audience, time and place constantly in mind. The translator's audience, time and place are often quite different from the ST writer's audience.

Important stylistic features in the original such as metaphor can help us to evaluate how close or how far removed is the translation from the original. Metaphorical expressions need to be decontextualized and re-contextualised and localised and not simply stated literally. Imagery and names are in most cases not just artificial. They communicate different from one culture to another. It matters so much "how they communicate" (Pilkington, 2000: 89)" [Quoted in Xiao P.80]. Therefore, when names, metaphors and voices are not placed appropriately into the context of the target language, the meaning and interpretation of the work is flawed. The naming of people, places and things whether in the symbols used or the style selected need to be localised to suit the new language context(s). Some conceptual challenges with regards to contextualisation, categorisation and authorship of the final text are discussed case by case.

The titles of Lusoga versions of the plays are: *Omugole* (The Bride), *Nantameigwa* (Antigone), *Ebikemo byo Woluganda Yerobowamu* (The Trials of Brother Jeroboam), *Nkwe mu Kibuga* (Betrayal in the City) and *Kyabazinga Mukama* (King Lear).

### **(1) Omugole**

*The Bride* by Bukenya<sup>2</sup> is a play about the family and the state. Its translation as “*Omugole*” carefully represents the issue of growing up in a post-colonial setting familiar to Busoga. It enjoys self adaptation at this level. However, the character and place names needed to be transformed into Lusoga and not simply writing them in Lusoga by adding a vowel sound after each consonant where it is lacking or where the sounding is foreign.

Simple translation betrays the closeness of the text to the TL of communication. Replacing the names with Kisoga names certainly takes away the original play from its original English set but it is necessary for the realisation of an authentic complete translation. This is so because the meanings embedded in the names of the characters in the TL culture forms an important part of the play’s communication.

A character with a foreign or “meaningless name” is treated lightly and not deserving seriousness. While more research is needed to find appropriate name equivalents in Lusoga, I

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<sup>2</sup> Mwalimu Austin Bukenya was born February 10, 1944 in Masaka town, Southern Uganda, where his father worked as a policeman. His family later moved to Kitukutwe 15 miles from Kampala. He is one of the greatest and most influential Ugandan poets, literary critic, playwrights, novelists, actor and academic in East African. Together with Pio Zirimu, they coined the term orature to mean ‘oral literature’ way back in the 1960s He is the best known Ugandan playwright and dramatist to have taught languages, literature and drama at Makerere University in Uganda and universities in the UK, Tanzania and Kenya since the late 1960s. He was for several years Director of the Creative and Performing Arts Centre at Kenyatta University, Nairobi. He has also held residences at universities in Rwanda and Germany. Some of Bukenya’s works include *The Mermaid of Msambweni*, *The Bride – a play in four parts*; *A Hole in the Sky*, focuses on the need to protect the environment and honours the late Kenyan Environmental activist and Nobel Laureate Wangari Maathai. Bukenya's work has been featured on the pan-African poetry platform Badilisha Poetry Radio. *The People's Bachelor*. East African Publishing House (1972). *The Bride*. East African Educational Publishers (1987). *A Hole in the Sky*. Oxford University Press (EA). (2013). *Notes on East African Poetry Volume 13 of An H.E.B. student's guide*. East African Publishing House. 1972. *Head Start Secondary English: Form 1J*. Oxford University Press, East Africa Limited. (2003). *Oral Literature: A Junior Course [forms 1 and 2]*. Longhorn Publishers. (1998). with Jane Nandwa and Muyigai Gachwanga. Austin Bukenya, Wanjikū Mūkabi Kabīra, ed. (1994). *Understanding Oral Literature*. Nairobi University Press. with Wanjikū Mūkabi Kabīra and Duncan Okoth-Okombo. *The Skills of English: An Integrated Course of Language and Literature*. Oxford University Press. 1989. with Arnold Curtis and James Park. *John Ruganda's The Floods: Volume 1 of H.E.B. advanced study companion*. Heinemann Kenya. (1986). *African Oral Literature for Schools*. Longman Kenya. (1983). with Jane Nandwa. *The Mermaid of Msambweni and Other Stories: An Anthology from Africa*. Oxford. 2011. Naturally, in Dick Dawson, ed. (1989). *Revival: An Anthology of African Poetry*. College Press. "A Dancer's Challenge" in Badilisha poetry, 2014 and "I met a thief".

have taken the playwright's personal elaboration of meaning attached to characters and come up with the following matching names in Lusoga<sup>3</sup>.

Namvua as Namaadhi (Daughter of the Rains): an "image of innocence, generosity, regeneration".

Lekindo as Mughakanhi (Arguer?) and "an articulate revolutionary, symbol of a new generation; also element of reckless youthfulness".

Shundu as Byantaka, (Diehard) who is "thick, stubborn and aggressive conservative".

Mkumbu as Byaidho, (Memory woman) described as "pathetically trapped in the past and her total refusal to accept the death of her son."

Lerema as Isegya (Heavy One): "a dual personality: divinely, he is the image of wisdom and power (when possessed); humanly, a tired, sluggish and disillusioned man."

Lesijore as Mulobeole (Pretender): "a man with an identity crisis: neither youth nor elder; anxious to be accepted as an adult with wisdom"

Merio as Magezi (Shrewd one): "a humble but cunning little man, with the sharpened survival instincts of the self-conscious 'outsider'"

Tatu as Matu / Kwemanha (Triple Woman): "a loud domineering woman, with an ethnic superiority complex over her husband and daughter".

Sikitu as Kisitu / Nsongambi / Nziransonga (No-matter / Never mind): "friendly worldly-wise mature woman delighted to play her 'senga' role to the hilt".

Nghaghenya as Ngaghenha / Kyabasinga (Inciter): "an ancient relic, peddling outdated and unconvincing heroics".

Kajiru as Kasiru / Mpalampa (Insidious One): a "nasty, self-assured snob, fiercely jealous of Namvua".

The other names like Mtuta [Mutwita], Nyagwede [Nagwere], have been turned directly into Lusoga for sound effect. The rituals, songs and dances have also been adapted to Kisoga culture to meet the theme of the play. It is important that the clan [kika or rika] of the "Beerupe"

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<sup>3</sup> This information is contained in an email exchange with Austin Bukenya Tuesday, June 12 2012 at 4:28 PM

[Albinos] is seen to do what they preach by making them clearly understood better than their parents who misunderstand them.

## (2) *Nantameigwa*

The play *Antigone* written by Sophocles<sup>4</sup> is one of the great tragedies of all times and it has been translated into a number of languages. Translating *Antigone* into Lusoga without using local style and nomenclature does not make it a Lusoga play but rather a play in Lusoga.

However, when the contexts, audiences and settings are fully adjusted to suit the socio-historical-literary account, then it begins to look and sounds like an original version. Without this prime mode the translation of the play misses the point. Watching “*Nantameigwa*” on stage should neither betray its foreign origin (Greek – English – Lusoga) nor its present adaptation.

Leaving communication gaps hidden in the names, imagery and other literary features betrays the essence of translation. A total transformation of the written text renders confidence to the play and the local players. With its localised style and tone, the play completely serves the purpose of communication and entertainment for its targeted audience.

In the English text, *Antigone*, the central character is Oedipus' daughter. She has to make a choice between leaving her brother Polyneices' body unburied to be eaten by wild animals, or to disobey Creon and bury him and face death. King Creon has labeled Polyneices a traitor and forbidden his burial. Antigone decides to bury his brother's body and face the consequences while her sister fears to join her in this 'noble' act. Creon executes his death sentence but he is dissuaded from implementing it. But Antigone commits suicide before the king's orders are

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<sup>4</sup> **Sophocles** (c. 497/6 BCE – winter 406/5 BCE) is one of three ancient Greek tragedians whose plays have survived. According to the *Suda*, a 10th-century encyclopedia, Sophocles wrote 123 plays during the course of his life, but only seven have survived in a complete form: *Ajax*, *Antigone*, *The Women of Trachis*, *Oedipus the King*, *Electra*, *Philoctetes* and *Oedipus at Colonus*. Sophocles tragedies dominated the dramatic competitions of Athens for nearly 50 years where he participated in 30 competitions, and won over 20 of them, and was never judged lower than second place. Aeschylus won 14 competitions, and was sometimes defeated by Sophocles, while Euripides won only 4 competitions.

received. Her suicide prompts King Creon's son, Haemon, who was to wed Antigone, to commit suicide. This in turn causes his wife, Eurydice, also to commit suicide after losing Haemon, her only remaining son.

It was very interesting to find suitable names in Sophocles' *Antigone* that were exact equivalents in the Lusoga versioned play "*Nantamegwa*". Both place and character names had to be translated in order to bring their embedded meanings into the Lusoga play. To begin with, I took the meanings of the Greek names and found appropriate names in Lusoga. I realised that Greek and Lusoga had a lot in common and I found the following Lusoga names and descriptions making outright sense in the TL.

Nantameigwa (invincible) mughala wa Kigereigu [Antigone daughter of Oedipus]

Naimanhe (knowable) mughala wa Kigereigu [Isemene daughter of Oedipus]

Kigereigu (big foot) [Oedipus]

Mwami (king) [Creon]

Mazima (truthful) muka Mwami [Euridice wife to Creon]

Lwamusaayi (bloody) mutabane wa Mwami [Haemon son of Creon]

Mulaguzi Taire omutulu [Teiresias the blind prophet]

Muyombi (quarrelsome) [Polyneices]

Baisirukale abakuumi [Guards]

Basakana (agreeable) [Eteocles]

Mugheereza [Messenger]

Basungirizi [Chorus]

However, there being no place in Busoga that could match in name with those in Greece, for example, it would look ridiculous to say Thebusi or Sebusi whichever way this name 'Thebes' could be sogafied.

MUGHEEREZA: Bona, inhabo, ndidha kukukobera amazima gonagoona, mbaire yo era nkiboine kyonakyoona... lwaki nandi kubudyebudye no okukukoba ebintu ebiyinza okuboneka nga tibituufu? Amazima na agaba buliidho agasinga bulungi. Mbaire muyambi wa mwami wo nga omulagirizi we kunkomerero ya olugoola, aghabaire omulambo gwa Muyombi, nga guzira asaasira, guliiribwa mbwa. Tugunaaziiza na amaadhi amatuduvu. Tusabye ye Magombe na amaadhi amatukuvu. Tusabye ye Magombe ni ba nakatonda aba amasanga – nzira babe basaasizi, era balekeze obusungu bwaibwe. Me ni twatema emiti emiyaaka era twayokya bambi ebisigaliira bye, era ku ivu lye twazimbagho engulumo empanvu mu butaka bwe kino nga waire, tugiite butereevu ye akadukulu, olubaale lwa amagombe ga obufumbo bwa Nantameigwa. Okuva eghala, tughuliire keerere eli munda omutalimu kighooghoola era twalumuka okukobera Iseigulu. Bw’abaire ali kumpi, kya mutukaku okulerwa okutono kwa okulumwa ku kino yayana era yalilira ghaigulu, “Aa nze! Okutya kwange kwa kaba kutuufu? Ndi kutambula olugendo olusinga bunaku mu dhe ntambwire ku? Maloboozi ga mutabane wange na agali kunnamusa, mwanguyeku, bayambi bange, mugye kumpi, mubise ekifo amabaale ghe gatooleibwa. Mulilya mu munhwa gwa igombe era munkobere, bw’oba eiloboozi ne lya Lwamusaayi lye mpulira, oba yakuba katonda n’ali kunnimba. Twali nga, nga Iseigulu omunakughavu bw’atukobye, era twabona Nantameigwa ku nkomerero ya amagombe. Oluguwa lw’olugoye oluyoyoote mu mamiro ge. Lwamusaayi nga alambaire agho amunwegeire, ali kulira mudingu we afaire, omugole wa kufa, era alaamiriza okikolwa kya ise ekyobukambwe lata we bwe yamuboire, yaataaku amaliro agateremula eino, era yangira munda era ya mweta aidhe. “Okoze ki, mwana wange? Lwaki okikoze? Kizibu ki ekikudwegwire obwongo? Idha eno, mwana wange, nkwegayiriire, nkweghembye.” Aye omwana omukambwe, yafundha mu maiso ge, era aghazira kigambo yasikula yo ekiso kye ekyendhuyi dhombiliiri, yaba agya kutema ise. Aye yaaghenuka kulunga era yaghona omusabi. Agho, Lwamusaayi, mu busunguwavu yekubamu ekiso mu mbiriizi dhe mwene era bwe yabaire agheera okumalagho obulamu bwe, omusaayi gwe omumyufu gwatiiriika kuluya era



gwasambukira ku matama ge ameeru. Agho ghe balambaire, emilambo ebiri luyi na luyi, bafumbirwa mu kufa, abadhulizi ya abantu bonaboona, nti mu bikolimo ebisoboka okugema omuntu ekikolimo ekisinga no obusiru bwe. (Mazima airayo mu lubiri.)

In terms of names there is nothing in this translation that betrays a foreign origin of the story. By so doing, the play achieves what I consider a complete adaptation.

It also became inevitable to adapt prominent place names with similar physical features as those of Thebes, namely, a rocky island. This led me to Sigulu which is a part of Busoga in the eastern part of the Lake Victoria. The reason for this choice of name and place is not to claim that this story in reality happened in Sigulu Islands but for reasons of realistically locating the play in the language context, rather than just creating the new play outside the context of its new context.

Once the Sigulu Island setting had become acceptable in place of Thebes, the rest of the names and actions began to fall meaningfully into their target language place.

On the hinterland, *Kigulu* [the leg or its heaven] was another alternative for Thebes given its heavenly allusions but the absence of water except for the river Nile, makes it less aesthetic.

### (3) *Ebikemo by'Owoluganda Yero*

In *The Trials of Brother Jero*, Wole Soyinka<sup>5</sup> uses setting, names and imagery to convey his message but not to the same degree as Sophocles does in *Antigone*. For that matter, my

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<sup>5</sup> **Akinwande Oluwole "Wole"** Soyinka was born on 13 July 1934 into a Yoruba family in Abeokuta in Nigeria. After study in Nigeria and the UK, he worked with the Royal Court Theatre in London. He went on to write plays that were produced in both countries, in theatres and on radio. In 1986 he became the first African to be honored with a Nobel Prize in Literature. These are some of Wole Soyinka's works. **Plays:** "Keffi's Birthday Treat" (1954), *The Invention* (1957), *The Swamp Dwellers* (1958), *The Lion and the Jewel* (1959), *The Trials of Brother Jero*, *A Dance of the Forests* (1960), *My Father's Burden* (1960), *The Strong Breed* (1964), *Before the Blackout* (1964), *Kongi's Harvest* (1964), *The Road* (1965), *Madmen and Specialists* (1970), *The Bacchae of Euripides* (1973), *Camwood on the Leaves* (1973), *Jero's Metamorphosis* (1973), *Death and the King's Horseman* (1975), *Opera Wonyosi* (1977), *Requiem for a Futurologist* (1983), *Sixty Six* (short piece) (1984), *A Play of Giants* (1984), *From Zia with Love* (1992), *The Detainee* (radio play), *A Scourge of Hyacinths* (radio play), *The Beatification of Area Boy* (1996), *King Baabu* (2001), *Etiki Revu Wetin*. **Novels:** *The Interpreters (novel)* | *The Interpreters* (1964), *Season of Anomy* (1972). **Short stories:** *A Tale of Two* (1958), *Egbe's Sworn Enemy* (1960), *Madame Etienne's Establishment* (1960). **Memoirs:** *The Man Died: Prison Notes* (1971), *Aké: The Years of Childhood* (1981), *Ibadan: The Penkelemes Years: a memoir 1946-65* (1989), *Isara: A Voyage around Essay* (1990), *You Must Set Forth at Dawn*

transformation of the play is mostly syntactic. The play “*Ebikemo by’ Owoluganda Yerobowamu*” in present day Uganda and Busoga is set at a beach. Finding appropriate places and people’s names to replace those in the English text was so easy because there are no specific attachments made to names except the grandeur of their character and physical locations. It was easy to identify settings like that the beach – *Omwalo* and Jero’s compound – *Amaka or ohuya lwa Yerobowamu* in the Lusoga linguistic sets without having to make great inventions.

Similarly, the names: Amope and Chume whose meanings could neither be established in Igbo nor in English culture were left alone and only sogafied. I took the assumption that while more research would be considered to validate this matter, we used these names to score the story of errant foreigners within the Kisoga society. This thinking has its problems for the effectiveness of the play as it creates a loophole in the message to the Amopes and Chumes in Busoga. Their equivalents in Lusoga therefore needed to be used to improve the integrity of the Lusoga text.

In the meantime, I have naturalised Chume to Kyume but Amope remains on the grounds that she could be a woman from another tribe married in Busoga. It could be assumed that she is from one of the settler families coming in with the advent of foreign religions in Busoga. Likewise, to use the name Chume immediately identifies him as a foreigner and that distances the message of the play from the target language and community.

YEROBOWAAMU: Yokya obwenzi buno bwa baghala ba Eva

KYUME: Y-e-e-e-e-su. Y-e-e-e-su, mwambe mulundi mulala Y-e-ee-e-e-su.

YEROBOWAAMU: Abraka, Abraka, Abraka.

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(2006). **Poetry collections:** *Idanre and other poems* (1967), *A Big Airplane Crashed Into The Earth* (original title *Poems from Prison*) (1969), *A Shuttle in the Crypt* (1971), *Ogun Abibiman* (1976), *Myth, Literature and the African World* (1976), *Mandela's Earth and other poems* (1988), *Early Poems* (1997), *Samarkand and Other Markets I Have Known* (2002). **Essays:** *Towards a True Theater* (1962), *Culture in Transition* (1963), *Neo-Tarzanism: The Poetics of Pseudo-Transition, Art, Dialogue, and Outrage: Essays on Literature and Culture* (1988), *From Drama and the African World View* (1976), *The Credo of Being and Nothingness* (1991), *The Burden of Memory – The Muse of Forgiveness* (1999), *A Climate of Fear* (originally held as the BBC Reid Lectures 2004, audio and transcripts). **Movies:** *Kongi's Harvest*, *Culture in Transition*, *Blues for a Prodigal*. **Translations:** *The Forest of a Thousand Demons: A Hunter's Saga* (1968; a translation of D. O. Fagunwa's *Ògbójú Ọdẹ nínú Igbó Irúnmalẹ̀*), *In the Forest of Olodumare* (2010; a translation of D. O. Fagunwa's *Igbo Olodumare*).

KYUME: [yeyungamu] Abraka, Abraka. Abraka. Abraka, Hebra[x8].

YEROBOWAAMU: [asituka] Kyume!

KYUME: Wasuze otya Owoluganda Yero.

YEROBOWAAMU: Kyume, toli ku mulimo. Toidha nga ku ku nkyo.

Although Soyinka writes a perfect piece of work in English, his use of nomenclature and imagery not familiar in the English culture can be a source of breakdown of its realistic communication. However, the English language has become so adaptable to many cultures that many names and expressions find easy acceptance. Nonetheless, the work becomes difficult to categorise because of the cultural ambivalence in its text.

#### ***(4) Nkwe mu Kibuga***

Versioning of *Betrayal in the City* by Francis Imbuga<sup>6</sup> as “*Nkwe mu Kibuga*” still turns out as the classical play of our political times in Lusoga. The universality of the city’s woes and terrors of post colonial states in Africa makes it easily adaptable into various languages. Just like the plays discussed earlier, this play suffers if the nomenclature is retained because the foreign sounds in the names portray a foreign idea in the target language. Yet, with slight adjustments in the spellings and settings, the effects and meaning are tightened up.

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<sup>6</sup> Professor **Francis Davis Imbuga** (1947 – November 18, 2012) was a Kenyan playwright and literature scholar and taught literature at Kenyatta University. His play *Betrayal in the City* was Kenya’s entry to FESTAC. Other works, including *Aminata* and *Betrayal in the City*, have become staples in the study of literature schools in Kenya. His works deal with tradition social organisation of African communities and the clashes of modernity. Francis Imbuga’s Works: *The Fourth Trial* (1972), *Kisses of Faho* (1972), *The Married Bachelor* (1973), *Betrayal in the City* (1976), *Games of Silence* (1977), *The Successor* (1979), *Man of Kafira* (1984), *Aminata* (1988)

For example, the name Adika that carries no meaning in Lusoga would rather be [Azika] meaning the one who gets wild / bushy or [Aizika] that means the one who is returnable. In this version I have used Aizika to capture both meanings and the pun as suggested in the lines:

“Ghazira kye tunaakola kinaiza Aizika.”(9)

“eigulu lye bilerireri buliidho tiligwa maadhi. Aizika mwana wange.”

“Banoondese okutuuka ku nkomerero ekaagha.”

These statements are suggestive of eternal hope reflected in the name *Aizika*.

Similarly, I choose the name ‘Kyagaga’ for ‘Chagaga’ to mean something going stale. This is opposed to ‘Kigaiga’ [it is rich] which is suggested in the character of ‘Chagaga’ but in order to complete the tragedy expressed in the play, the irony of rottenness of the system needed to be sustained.

Also, the pun on ‘Jusper’, ‘Jupiter’ and ‘justice’ (10) is maintained in Jupiter [Mayengo], Jusper [Mayingo] and justice [Mayungo] (11). Using “*Ekyo kyendi, Jasipa Wendo*” would not make much sense and beauty compared to “*ekyo kyendi, Mayingo Muwendo*” which fits in very well within the language context and meter of the line.

Also, the state of Kafira is best named as Ka/ufiirwa because the long “i” sound is what the Lusoga language has to depict loss or bereavement that is characteristic in the play. Kafiirwa also carries the meaning of impotence embedded in the play. Other mannerisms like the use of “gona join”, “we gotta restore” (11) used by Mayingo can only be realised through the forcefulness of the Lusoga language rather than the spoken word.

Vainly, the degree ‘BA’ is not easy to translate and it is a glaring communication gap. An appropriate acronym needs to be obtained in the Lusoga.

Similarly, Mulili’s grammatical errors have been replicated in Lusoga but not to the same degree of effect as in the original English text. This is because the errors in English are the result of direct translation of his local language interference with the English. I have nonetheless

attributed some ridiculous phrases to Mulili that may not be as obvious as the English text. This has the same effects of showing that Mulili is not well (in)formed. For example, ...

Other names I have adapted include Baaleka [they left] for Kaleka, Ndogo [I bewitch] for Doga, Niinia [bring it up] for Nina, Musesi [laughing one] for Moses, Kibuto [large stomach] for TUMBO, and Kabitiro [by pass] for Kabito. In this way, the names speak ‘confidentially’ to the new context directly and reinforce the meaning of the play in Lusoga.

BOOSI: Bali na kuzaanha batyo? Basimulule emikono gyaibwe!

(omukuumi abasimulula)

MAYINGO: (adhugumira /atiire)Isebo, ate ebidhuuba?

TUMBO: Omughasi yetwakobeje okukola emuntu akaali kudhikola.

BOOSI: (anhiize) tiidhi kuba kino. Tyenda bagelegheni basaawa  
esebayo. Nnenda kubabona ne ebidhuuba byona byona ekyo kya  
idho okusooka mughuhiire?

TUMBO: Tughulira, Isebo.

BOOSI: Ebidhuulo bikulu inho mu kwegezaamu kuno?

TUMBO: Mbe, Owa...

MAYINGO: Bikulu inho owe ekitiisa ; tubyendha mu kwandhula.

BOOSI: Mukuumi!

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### (5) *Kyabazinga Mukama*

The nomenclature in William Shakespeare<sup>7</sup> is not strange to Busoga where English names are used as place and given names without bothering about their embedded meanings. Maintaining the English names may easily achieve the unity of the text especially in terms of local pronunciation. However, it leaves gaps in the desired TL communication. I have therefore versioned *King Lear* as “*Kyabazinga Mukama*” instead of “*Kyabazinga Liya*”. In order to capture the history of Busoga that parallels that of Britain, the play has to be decontextualized and re-contextualised.

Unlike Britain, Busoga is patriarchal and so to have Cordelia, Regan and Goneril have inherit the kingdom would be unauthentic. Rather, we could have the historicity of Mukama having eight children namely Okali Mwonja Wakooli of Bukooli who was the first born, Ngambani Zibondo of Bulamoogi, Ngobi of Kigulu, Kakaire Menya of Bugweri, Wunhi Nkono of Bukono, Ibanda Tabingwa of Luwuka, Muzaaya of Buzaaya and Katimbo of Bugabula. He considers giving part of his kingdom to three of his most loyal sons. I have conceived Cordelia as Nyiro Ngobi/Nangobi of Kigulu, Regan as Katimbo/Kitimbo Gabula of Bugabula, and Goneril is Wakooli/Nakooli of Bukooli. Their suitors are France as Kiza - Kisiki of Busiki, Burgundy as Kato Kimera of Muhwahwa, and Cornwall as Zibondo - Ruhinda of Karokalungi (Kaliro-Bulamoogi). These relationships are artistically possible because of the nature of the filial conflict in the play. The theme of incest is depicted in the intermarriages within the royal family.

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<sup>7</sup> William Shakespeare (26 April 1564 – 23 April 1616) was an English poet, playwright and actor, widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist. He is often called England's national poet and the "Bard of Avon". His extant works, including some collaboration, consist of about 38 plays, 154 sonnets, two long narrative poems, and a few other verses, the authorship of some of which is uncertain. His plays have been translated into every major living language and are performed more often than those of any other playwright. Shakespeare produced most of his known work between 1589 and 1613. His early plays were mainly comedies and histories and these works remain regarded as some the best work produced in these genres even today. He then wrote mainly tragedies until about 1608, including *Hamlet*, *King Lear*, *Othello*, and *Macbeth*, considered some of the finest works in the English language. In his last phase, he wrote tragicomedies, also known as romances, and collaborated with other playwrights.

Changing these names to Busoga's Chiefdom chiefs easily achieves the goal of localisation and total transformation of the text. This is opposed to for example translating France into "Bufalansa" which misses the point.

Although transformational translation tends to drain the play of its historicity, it makes the play more informative in the target language through appropriate compensation or compensation equivalence. That is, even though 'historically' no such things may have happened in Busoga, it is artistically made possible. Poetic nuances in the relationships between chiefs shown in their infighting for the throne of Kyabazinga are apparent thus making the translation authentic.

Historically, the Kisiki conquered the Nkono and allowed Chief Nkono to establish Bukono chiefdom within Busiki chiefdom. Therefore likening Kisiki to France who allows his captors to reign within the same larger Kingdom is not totally farfetched.

**NKOTO:** Mbaire ndhoghooza nti Isebantu ayenze Omulagira owa Muhwamwa okusinga owa Karokalungi.

**LUBOGO:** Bwene kityo bwe kyali kitubonekeire; aye buti, mukugabania obwa kyabazinga, tikiboneka naani kubo yasinga okwenda/ okutamu akanhangansi. Kuba obwenkania bugemye ghansi ni ghaigulu okwekengera kuziragho okusobozesa okulondagho okusalagho omugabo gwa buli mulala.

**NKOTO:** Ono ti ni mutabane wo, mukama wange?

**LUBOGO:** Obuzale bwe, Isebo, bubaire mu buyimi bwange; kibaire kinswaza okwililiza aye buti nkigumiire.

**NKOTO:** Tikutegeire

**LUBOGO:** Towunhagho kasobyu agho:

**NKOTO:** Tisobola kweidhusa nti ekisobyoyo kiire yo; ekikiviiremu nga bwe kiboneka obukalamu.

**LUBOGO:** Aye ndi ni mutabane, Isebo, wa mu mateeka, nga oti mwaka okusinga kino, aye iye ati tali mweendhe mu mbalayaye; waire nga kino, kyaidha kityo munsu nga tukaali kukyetesa. Oidhi owekitiisa ono, Kirege?

**KIREGE:** Mbe mukama wange.

**LUBOGO:** Mukama wange owa Nkoto; mwidhukire okuva leero nga mukagwa wage omwesigwa.

**KIREGE:** Obugheeleza bwage eli iye mukama wange.

The positive side of total transformation of the play into Lusoga is that the lessons drawn can be fully owned and utilised by the target audience. This radical move makes the play *Kyabazinga Mukama*, a true literary experience for the Lusoga speaking audience and Busoga in general. The physical environment is easily adaptable and complementarity to that of Busoga is achieved. The triple meaning in “Mukama” as king, leader and exploiter is also achieved.

Where horses and chariots are mentioned, bulls, donkeys and bicycles familiar to Busoga’s transport system are used. Incorporating a political history of Busoga into an historical play completes the transformational role of translation of such a work of art.



## Lessons drawn

Translation of literary texts from European languages to African languages is a worthwhile undertaking for bridging the gap between English language and African languages.

Although the works translated from English to an African language would ideally be categorised as “works in translation,” such translation works would make a greater impact to their target language community if they were to be appreciated and analysed from that language’s philosophy. Accuracy is a requirement for such a good translation.

Looking at the works as being merely communicated in a second or third language dis-empowers the works in the target audience. The notion of individuation that happens when a person goes into theatre to watch a play should in my view be carried on to reading the play as well. In this regard, a play or story should take on the character of the target language in order to universalise the message so communicated.

Where nomenclature and imagery pose as barrier to communication, works of art are impeded in their communicative role. There is therefore need to revisit the theories of translation to fine tune the resulting works to the desirable levels of communicability into the targeted language.

In the plays discussed, the translator’s inability to access adequate information on the original cultures and source languages affects the efficacy of the resulting translations. Transformational localisation of the text to match the target language communicates better and eliminates the hanging meanings in imagery that carry no meaning to the target language.

Even in European language text in translation this matter remains of interest especially because the classification of such texts remains problematic because total comprehension remains distant without reference to the source language. To qualify to be classified as original texts in their own rights, translations need to be total in their adaptation and transformation of the text into the target language.

## Conclusions

Each of these plays is an innovative literary reality in Lusoga language and culture having been adorned into new language settings, contexts and style. Changes in nomenclature, metaphors and contexts suggest that novel realities and forms of African Literatures, evolve when either indigenous or hybrid literatures are translated from one language into another language.

The language of expression plays a major role in the transmission of a message, and the interpretation of meaning of a work of art. Imagery and nomenclature determine how an original work of art or its translation is to be categorised, appreciated and analysed.

Names, imagery and voices need to be changed / challenged in order to place the text appropriately into the context of the target language. The naming of people, places and things as well as the use of localised imagery in new language context(s) raises some conceptual challenges especially with regards to contextualisation, categorisation and authorship of the primary and secondary texts.

However, since a work in translation is indeed a new piece of work, then it should go miles to prove its newness by its ability to exist without unnecessary leanings to the original text. A good translation needs to transform the original text into a radically acceptable original in the target language.

Finally, place names betray the localisation of this play. Although the characters have been so-farified their place of action is bizarre if not placed in Busoga. Until appropriate names have been given to all the sets, it becomes difficult to classify and appreciate the authenticity of the play.

## Works cited