

Wolof transcript :

Madjiguéne: Jacob! *Mon cousin!*

Jacob: *Ma cousine,*

Madjiguéne: Wa mon cousin dég na da nga *démon théâtre nationale* Daniel Sorano ko don sétani nonou?

Jacob: *Bon de temps en temps* di na fa dem *parce que il faut* ma dem di sétani *ensemble instrumental Sénégalais.*

Madjiguéne: *Ah bon.*

Jacob: Waw! moy *les dames la bon c'est composé* ay djiguen ay goor *mais toutes les races quoi serère* yi, toucouleurs yi, djola yi, ouolof yi, *voilà.*

Madjiguéne: Yow lan nga fay sétani nonou musique la, wala théâtre, ay sketch?

Jacob: Waaw *musique mais en général* bou dée si *scène sénégalaise* bi déy am *musique* mais dey amalé sketch *en même temps.*

Madjiguéne: Hum.

Jacob: *Oué il y'a les Mor Ba ñeup ño ko xam au Sénégal,* Mor Ba *comédien* bou siiw la; bon kon *c'est bien garni* parce que ya ngi am *musique* à cte ya ngi am *théâtre a côté* voilà.

Madjiguéne: *D'accord* et yow tu vas souvent *au théâtre.*

Jacob: *Non parfois j'ai des amis là bas les Tako Cissokho gnom gnoy enseigner en général ballet théâtrale* bi et tout ça la *bon d'habitude* mo may méy ay *ticket* yo xamén té né *bon c'est...* dou ma faye *quoi* bou ma ñowé rék *après* da may dém pour sétani *spectacle c'est ça,* lolou mo may yobou sorano.

Madjiguéne: *Mais est- ce que* sén tarif yi fofou *abordable* na, sén *ticket* yi

Jacob: *Ah bien sure ça dépend aussi si* gni jouer *parce que* Youssou Ndour bouy jouer Sorano *c'est pas comme...* *c'est pas ben* Fallou Dieng bouy jouer Sorano

Madjiguéne: *Ah bon?*

Jacob: *Oué bon bou dé ensemble instrumental bi moy jouer c'est au moins de 5000 parce que meun nga dem sakh ba 2000, 1000 fr, 3000, 2500 ça dépend.*

Madjiguéne: *I bobou nonou ñuy wax Daniel Sorano dafa am ay siége pour toog la wala ambiance bi meun nañu djog taxaw ; ambianc'ou concert lay am wala c'est plutôt...*

Jacob: *Bon Daniel Sorano bon Léopold Sedar Senghor je crois moom mo ko fi défon, c'était dans les années 50, bon yaag na mais c'est comme théâtre yi nék en Europe wala quelque chose comme ça, ay chaise là, mais dafa am aussi am na vue bo xamén té né si kaw ngay nék mais amna vue bo xamén té né si souf ngay nék de telle sorte que ñi nék si kaw ak sén loge ñi nék si souf tamit ak sén loge.*

Madjiguéne: *Ah d'accord mais fofou ban genrou nit, pas genrou nit sakh mais est-ce que amna est-ce que nit yi fay dém il faut que gnou am Bén certaine classe sociale?*

Jacob: *Bon pas classe social ça dépend, parce que rang wou classe social légui fi mou nek ni gayi setatou nou ko parce que soit correcte et puis soit humble nga correcte même correcte fep lañu ko sentu. Mais boy dém si ay nit aussi tchi nga wara geuneu correcte je crois très bien, voilà cor rectal am lo déf si sa poche rek ganayo, bo démé nga fay sa billet après nga dougou mais classe sociale bi ça joue pas là-bas.*

Madjiguéne: *Ça joue pas mais xamna bou féké ne par exemples genrou Youssou Ndour bi gno fay teug ticket yi di na am ay différence?*

Jacob: *Bon parfois ticket yi sakh dagnou koy djay bien avant le jour.*

Madjiguéne: *Bien avant?*

Jacob: *Oué parce que Youssou Ndour il draine un bain de foule bo xaménté ne vraiment xadjou gnou Sorano voilà. Parfois bon tourou nit ki day djay soirée bi mouy teug fofou quoi en quelque sorte, de tel sorte que Youssou Ndour avant mou fay dém les gens di nañou djeund billet yi à l'avance.*

Madjiguéne: *Ah, d'accord.*

Jacob: *Mais c'est pas comme ben Fatou Laobe, quelque chose comme ça xasouma ko gaa mais le problème c'est que Yalla moy bindale nit yi, ba pare nak différentier len koi. N'empêche que bon vraiment kou nék ak ki la nekh mais les goûts et les couleurs ne se discutent pas sédé Yalla comme on dit à tes souhaits.*

Madjiguéne: *I yow lan mo la geuneu nekh tchi dém sétani théâtre wala performance en live?*

Jacob: *Bon live j'aime bien ! Man j'aime bien les Madiodio Gning, les Ndeye Mbaye Djinma Djinma, les Daro Mbaye gnom daal nekh nañu ma torop quoi et pourquoi pas*

Mbaye Ndiaye Kam Ndig *parce que* moom tchi group bobou la bok. *La c'est pas... tous ces gens c'est pas* gnou bolé len sur un plateau tu vois ce que ça donne.

Madjiguéne: Uhum.

Jacob: *Voilà* lolou la nak man *j'aime bien* ma nék dans un bain bo xamenté ni je me sens très franchement que né ma ngi tchi traditionnel bi purement et durement mais *j'aime bien* Youssou Ndour quand même.

Madjiguéne: Youssou Ndour! Mais foog na *d'habitude aussi* dém théâtre Daniel Sorano pour déf ben *performance ça dépend aussi* ban genrou musique ngay déf *parce que* genrou musikou ay Daro Mbaye Kiné Laam ya ngi koy geuneu banékhon bou féké ya ngi nék live daal au lieu que ngay déglou cassette. *Alors que* genrou Youssou Ndour, Oumar Péne, Viviane meun nga lén déglou cassette mou nekh lén. *Mais* genrou mag yoyou il faut que gnou teugal la wax séni maam wax maami kéné bala ngay sentir rapprochement bobou. *Est-ce qu'on peut dire que c'est vrai?*

Jacob: *Bon parce que* Youssou Ndour bou dé teug musique hein, bou de guéné cassette il est trop sérieux si cassetam comme les autres musiciens; *mais de ce fait que produit* bi mou gnéné da nga koy consommer en quelque sorte.

Madjiguéne: *Sûrement.*

Jacob: *Mais imagine-toi* kou nek tchi live bi di door, man pour man fofou la daké sakh que gnou guéné ko sur cassette et pourtant bou gnou ko guéné we sur cassette aussi *c'est extraordinaire.* Amna gno xamén té né dou gnou déglou Youssou Ndour gnognou rék lañuy deglou. Amna gno xamén té né *bon je ne sais pas* traditionnel bi molen dakal Youssou Ndour bouy door.

Madjiguéne: *Voilà.*

Jacob: *En quelque sorte* voilà. Man nak *bon j'écoute toutes les musiques hein, j'écoute* Youssou Ndour, *j'écoute* Oumar Péne, *j'écoute* Baba Maal, *j'écoute bon j'ai un label musical* bo xamenté ni vraiment meun naa wax né gneup lay deglou *quoi, si on me demande.*

Madjiguéne: *Bon d'accord* théâtre sénégalais nak, loo tchi xam *est-ce que* troupe théâtrale yi di na gnou dem Sorano pour...

Jacob: Bon Sorano xamnga troupe théâtrale sénégalaise, en Europe bo fa démé tu sais très bien que les comédiens ils sont bourrés de frique.

Madjiguéne: *Ah bon?*

Jacob: *Oui. Mais Sénégal comédie* amou fi xaliss, *apparemment les publicités* yi gnouy def wala... *en tous cas* fi daal gni fi tegou si podium bi si *affairou comment dirais-je* affairou *comédie c'est* Baye Illi et Seun han, gnar gno gnou gno fi nek.

Madjiguéne: Gnom gnar gno fi nék.

Jacob: *Voilà mais* gnénén gni dess vraiment wax deug Yalla meun na waxné gagne pain rek légnu am *et que de passage j'aimerais vraiment que* État bi djapalé *len bon ce n'est pas sen côté social mais sen côté ... vraiment tout* daal si wale yeup.

Madjiguéne: Si wale yeup daal! Waaw!

**Italics indicate French*

English translation:

Madjiguéne: Jacob, My cousin.

Jacob: Yes, my cousin.

Madjiguéne: I heard you went to the Daniel Sorano National Theatre! Who did you go to watch?

Jacob: Yes, from time to time I go to watch the Senegalese instrumental ensemble.

Madjiguéne: Oh really!

Jacob: Yes it's those ladies. It's composed of ladies and men of all ethnic groups. The sérères, the Toucouleur, the Djola and the Ouolof.

Madjiguéne: What do you go to watch there? Is it a musical, or a play, or a skit?

Jacob: Yes, music usually, when it is in the Senegalese scene; there is the music, and there are also skits.

Madjiguéne: Hmm.

Jacob: Yes, there is Mor Ba -- everybody in Senegal knows him. Mor Ba is a famous comedian, so it's very rich because you have the music on one hand and plays on the other.

Madjiguéne: Okay, and do you go to the theatre often?

Jacob: No, sometimes I have friends like Tako Cissokho, who teaches theatric ballet, who offers me free tickets so I don't pay. So that's what makes me go to the theatre every time.

Madjiguéne: But are the prices affordable there?

Jacob: Yes, they , and it depends on who is playing. When it's Youssou Ndour playing, it's different from, let's say, Fallou Dieng playing.

Madjiguéne: Really!

Jacob: Yes when it's the instrumental ensemble, the price is around 5000. Sometimes you can pay 2000, 1000 francs, 3000 or 2500 -- it depends.

Madjiguéne: But that Theatre Daniel Sorano, does it have seats for people, or do people just stand? Is the ambiance like in a concert?

Jacob: Well Daniel Sorano, I think, was created by the President Leopold Sedar Senghor during the fifties, I think. But it's a theatre like the ones in Europe or something similar. There are seats. You can see the stage from downstairs or from upstairs. People downstairs have their own box, and people upstairs too have their own box.

Madjiguéne: Okay, I see, but what types of people go there? Well, not what type, but do people who go there need to be part of a certain social class?

Jacob: Well, there is no social class. It depends because nowadays people don't care about social class. What matters is that you dress correctly and that you're humble and decent. Being decent is expected anywhere anyway. When you're going to meet people, you must dress correctly and take some money to buy the ticket and that's it. But there is no class that matters there.

Madjiguéne: It doesn't count so! But there must be a difference in the price of the ticket depending on the person playing?

Jacob: Yes, sometimes the tickets are sold way before the event.

Madjiguéne: Before?

Jacob: Yes, because people like Youssou Ndour attract a lot of people, and everybody can't fit in Sorano. Sometimes the price of the tickets depends on the person who is playing. For that reason when it's Youssou Ndour playing, the tickets are sold in advance.

Madjiguéne: Okay.

Jacob: But it's not like Fatou Laobe playing or somebody like that. I am not criticizing her, but the problem is that God created everybody, and he also differentiated them. It doesn't change the fact that everybody has different taste, and tastes and colors should be argued about. God bless you as we say.

Madjiguéne: What do you like the most about going to watch live plays or performances?

Jacob: I like live performances! I like people like Madiodio Gning, Ndeye Mbaye Djinma Djinma, and Daro Mbaye... I like those people a lot and also Mbaye Ndiaye Kam Ndig because he is part of that group, too. That's not... all these people, you can't mix them in one category because you see the work they do.

Madjiguéne: Uhum.

Jacob: Yes, that's it, because I like being in an environment where I feel that I am immersed deeply in the traditional, purely and simply, but I like Youssou Ndour also...

Madjiguéne: Youssou Ndour! But I think, in general, going to the Daniel Sorano Theatre to perform depends on the kind of music you do because people like Daro Mbaye or Kine Laam. You enjoy their music more when it's performed live instead of on a tape. People like Youssou Ndour, Viviane and Oumar Pene instead you can enjoy listening to their CDs. The old people, however, they have to sing for you, praise your ancestors and ancestors of other people before you can enjoy their music. Is that true?

Jacob: That's because when Youssou Ndour makes a new album, he is very serious about it unlike other musicians. For that reasons the product of his work is sold well.

Madjiguéne: That's for sure.

Jacob: But imagine someone performing live! To me it's even better than the CD. But when you listen to the CD, you will see that it's also extraordinary. Some people don't listen to Youssou Ndour; they only listen to those people (listed above). They prefer traditional music to Youssou Ndour.

Madjiguéne: Okay.

Jacob: That's it, but I listen to all types of music; I listen to Youssou Ndour, I listen to Omar Pene, I listen to Baba Maal, I have a very broad range of taste. For that reason, I can say that I listen to everything.

Madjiguéne: What about Senegalese theatre, what do you know about it? Do you think some theatric groups go to Sorano to...?

Jacob: Well, you know, Senegalese theatrical groups, when you go to Europe, comedians are very rich.

Madjiguéne: Oh really!

Jacob: Yes! But in Senegal comedies don't pay much, apart from the commercials... In any case, when it comes to comedies, the only people who are famous here are Baye Illi and Seun. Those are the only two that are known.

Madjiguéne: Only those two are known.

Jacob: Yes, but the others I can say that they earn little, and, by the way, I really would appreciate it if the government could help them, not on the social side but ... wherever it's necessary.

Madjiguéne: Wherever it's necessary.

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