Theatre Translation Theory and Performance in Contemporary Japan

Native Voices, Foreign Bodies

Beverley Curran

St. Jerome Publishing
Manchester, UK & Kinderhook (NY), USA

Published by
St. Jerome Publishing
2 Maple Road West, Brooklands
Manchester, M23 9HH, United Kingdom
Telephone +44 (0)161 973 9856
Fax +44 (0)161 905 3498
stjerome@compuserve.com
http://www.stjerome.co.uk

InTrans Publications
P. O. Box 467
Kinderhook, NY 12106, USA
Telephone (518) 758-1755
Fax (518) 758-6702

ISBN 978-1905763-11-5 (pbk)

Cover design by Béatrice Coron

Printed and bound in Great Britain by
Anthony Rowe Ltd, Chippenham, UK

Typeset by
Delta Typesetters, Cairo, Egypt
Email: hilali1945@yahoo.co.uk

British Library Cataloguing in Publication Data
A catalogue record of this book is available from the British Library

Library of Congress Cataloging-in-Publication Data
Curran, Beverley.
Theatre translation theory and performance in contemporary Japan : native voices, foreign bodies / Beverley Curran.
p. cm.
Includes bibliographical references and index.
ISBN 978-1-905763-11-5 (pbk. : alk. paper)
1. Drama--Translating--Japan. 2. Drama--20th century--Translations into Japanese--History and criticism. 3. Theater--Japan--History. I. Title.
PN1661.C87 2008
792.0952--dc22

2008022400

Theatre Translation Theory and Performance in Contemporary Japan

Native Voices, Foreign Bodies

Beverley Curran

What motivates a Japanese translator and theatre company to translate and perform a play about racial discrimination in the American South? What happens to a 'gay' play when it is staged in a country where the performance of gender is a theatrical tradition? What are the politics of First Nations or Aboriginal theatre in Japanese translation and 'colour blind' casting? Is a Canadian *nô* drama that tells a story of the Japanese diaspora a performance in cultural appropriation or dramatic innovation?

In looking for answers to these questions, *Theatre Translation Theory and Performance in Contemporary Japan* extends discussions of theatre translation through a selective investigation of six Western plays, translated and staged in Japan since the 1960s, with marginalized tongues and bodies at their core. The study begins with an examination of James Baldwin's *Blues for Mister Charlie*, followed by explorations of Michel Marc Bouchard's *Les feluettes ou La repetition d'un drame romantique*; Tomson Highway's *The Rez Sisters* and *Dry Lips Oughta Move to Kapuskasing*; Roger Bennett's *Up the Ladder*; and Daphne Marlatt's *The Gull: The Steveston Noh Project*.

Native Voices, Foreign Bodies locates theatre translation theory and practice in Japan in the post-war Showa and Heisei eras and provokes reconsideration of Western notions about the complex interaction of tongues and bodies in translation and theatre when they travel and are reconstituted under different cultural conditions.

Beverley Curran teaches linguistic, cultural, and media translation at Aichi Shukutoku University in Nagoya, Japan. Her articles have appeared in several collections and journals, including *Canadian Literature* and *The Theatre Journal*, and she collaborated on the Japanese translation of Nicole Brossard's *Journal Intime*. She is the current editor of the *Journal of Irish Studies*.

Table of Contents

Acknowledgements

I would like to thank a number of people for being so willing to share their research, writing, materials, and thoughts with me, especially Andry Adolphe, Barbara Curran, Richard Emmert, Gunji Isamu, Judy Halebsky, Louise Haynes, Jeanne Hilary, Daphne Marlatt, Roy Miki, Susanne Miyata, George Shulman, Sugihara Noriko, Mika Toff, James Welker, Tak Yamamori, John Mateer, Sano Tetsuro, Sato Ayako, Sawada Keiji, Heidi Specht, Dagmari Woubshet, Yoshihara Toyoshi, and Wada Yoshio.

Chapters 3 and 4 contain reworked and expanded sections of an article, 'Invisible Indigeneity: First Nations and Aboriginal Theatre in Japanese Translation and Performance', that appeared in *Theatre Journal* 59(3), October 2007.

I would also like to express my appreciation to Aichi Shukutoku University for providing funds to support this research.

Introduction

"Translators are angels", begins a poem by John Mateer, "perfect nobodies: nameless/voicesless, winged incandescence, except when we're bad". This describes a popular but problematic notion of the invisible role of the translator/interpreter who assumes a faithful or neutral posture in his or her linguistic mediation. But how does one look at a theatre translator whose linguistic mediation is meant to be both embodied and performed? The Japanese term *yakusha* aurally conflates the roles of 'translator' and 'actor', and actor Emori Tooru,[1] who translated Peter Shaffer's 1979 play *Amadeus*, has described the process of theatre translation as one that "makes its passage through the body" (Konosu 2005: 132). Emori is referring specifically to the attention paid by the translator to the sounds of the original text, its rhythms and tempo that will be expressed on stage through the actor's body and vocal chords. The suggestion that theatre translation must take into account the fictional orality of the texts right down to their vibrations in the vocal chords seems extraordinarily demanding as a very physical translation theory. Nevertheless, this study argues that the demands of the body grow even more complex in Japan in late modernity in terms of both **theatre translation** (*engeki honyaku*), the translation of dramatic texts, and their performance onstage as **translation theatre** (*honyaku engeki*). It looks at languages and dramatic scripts making their way through the tongues and bodies of Japanese translators and actors in contemporary Japan, focusing on specific plays and contexts that indicate how theatre translation has been selected, approached and performed when marginalized bodies and tongues are at stake. Considerations of particular textual departure points and specific translators will enable a broader discussion of translation as a process involving multiple languages speaking to each other and pluralized authenticities.

Japanese translation theatre offers a wide number of translated plays and performances to choose from, but this study will focus on five theatre translations selected in order to focus on tongues and bodies, in the text and on stage, that are politicized by their status as racialized, indigenous, sexualized, gendered or damaged. The criteria for selection include both the intrinsic interest of the play, its playwright, or its translator, as well as the manner and significance of its translation. Under examination will be translations of James Baldwin's *Blues for Mister Charlie* (1964); Michel Marc Bouchard's *Les Feluettes ou La Répétition d'un drame romantique* (1988); Tomson Highway's *The Rez Sisters* (1986) and *Dry Lips Oughta Move to Kapuskasing* (1989); and Roger Bennett's *Up the Ladder* (1990). The final play under consideration is Daphne

[1] Throughout the book, Japanese names will be presented with the surname first.

Marlatt's *The Gull: The Steveston Noh Project* (2005), which looks to Canada to explore how Japanese theatre, namely *nô*, travels in translation.

In looking at theatre translation in contemporary Japan, it is clear that translation studies in English have barely begun to scratch the surface of this fascinating topic. Most of the literary interest has centred on the Meiji period (1868-1912). This study will look elsewhere to initiate discussions of theatre translation in the Showa and Heisei eras, but will begin by sketching in some of the overlapping concerns of translation and theatre that were inextricably connected to the modernizing project of the Meiji period, when the Japanese government embraced Westernization as a means to reform society and shape a national identity. Translation theatre, or *honyaku engeki*, finds its beginnings in this equation of the West with modernization and can be closely aligned with *shingeki*, or new theatre, but this study, in its recognition of linguistic and somatic inequalities in a diverse West, will apply the term to 'western' plays in order to consider their theatre translation and performance in Japan from a variety of perspectives.

Shingeki started to develop among university students and faculty as an intellectual enterprise and not from within established professional theatre circles. In fact, it sought to overcome "the features of kabuki – ranging from its actor-centric dramaturgy to its highly stylized and formalistic performance style to its commercialism" (Morinaga 205: 119). Its mission was to import new ideas from the West, and at its early stages, it sought to bring Western drama and its "accompanying ideologues and staging conventions as intact […] as the necessities of translation and production allowed, and […] state censorship permitted" (Kano 2001: 153). Unlike earlier theatre, *shingeki* practitioners saw Western drama as representative of a 'universal' aesthetic and moral ideals, but in the process of nation-building, as well as engaging in annexation, colonization and aggressive military actions against its neighbours, Japanese nationalist sentiment viewed the equation of modernization with Westernization with growing caution and theatre companies faced state censorship as well as translation and production constraints in their attempts to present plays to Japanese audiences. Censorship meant the necessity of a written script that could receive approval prior to performance, and while this was antithetical to earlier theatrical practice, *shingeki* also demanded adherence to a written script.

The idea of translation may seem inextricable from intercultural contact, but *shingeki*'s notion of fidelity was twinned with a notion of importing modernity intact. As a result translation could be so source-oriented that there were suggestions that interlingual translation should not be attempted at all. For example, linguistics scholar Ueda Kazutoshi felt foreign actors should present the play (the text) in its original language; the Japanese audience might be bewildered

and unable to understand what was being said, but they would learn something about the semiotics of performance (Kano 2001: 170-1). Another idea was to have Japanese actors reciting the lines of the original they did not understand in order to preserve the integrity of the dramatic texts. There was a sense that satisfaction could be found in just the sound of the words of the original.

In the broader terms of literary translation, this strict fidelity informs aspects of the translation praxis of Futabatei Shimei, who was concerned with maintaining the breath and rhythm of a literary text in a translation that was "rigourously faithful" while using "highly colloquial" language (Cockerill 2006: 20). Futabatei attempted this tense fusion by paying close, even obsessive, attention to punctuation: "In my attempt to reproduce Russian rhythms in my translations, I did not omit a single comma or full stop. If the original contained three commas and one full stop, the translation also had three commas and one full stop" (Cockerill 2006: 23). Following in this vein, Osanai Kaoru would travel to Russia in 1912 and watch Constantin Stanislavski direct Maxim Gorki's *The Lower Depths* at the Moscow Art Theatre and take meticulous notes with the intention that his Jiyugekijô company would precisely duplicate in Tokyo what he saw in Moscow, recreating modernity on the Japanese stage.

Productions of adaptations of *Othello* and *Hamlet* in 1903 ushered in translation theatre of Western works, and the first modern/Western production in Japan was *Hamlet* in 1911[2] by the Bungei Kyôkai (Literary and Art Society) of translator, scholar and theatre practitioner Tsubouchi Shôyô of Waseda University in Tokyo. (Shakespeare is now the most performed playwright in Japan, alongside *kabuki* playwright Kawatake Mokuami). When Bungei Kyôkai also produced Henrik Ibsen's *A Doll House* in 1911 (22-24 September), translated and directed by Shimamura Hôgetsu, with Matsui Sumako in the role of Nora, further somatic tension was in play between the performance of gender as a "theatrical achievement" by the *onnagata* of kabuki, and theatrical expression "grounded in the visible body" of the actress (Kano 2001: 219). The popularity of Ibsen's play in Europe brought it to the attention of Shimamura when he was studying in Germany. After returning to Japan to teach at Waseda University, Shimamura published a translation of the 'modern problem play' (*kinsei mondai geki*) in the November 1909 issue of the *Waseda Bungaku* journal. The version of the play he translated had an altered ending Ibsen had written to appease German audiences, who were concerned that Nora was leaving her children; instead of slamming the door behind her

[2] Katagaki Robun adapts *Hamlet* for kabuki performance in 1875. In 1883 Inoue Tsutomi sets *The Merchant of Venice* in Osaka; in 1885, it is adapted for kabuki by Udagawa Bunkai and Katsu Genzo and staged in Osaka at the Ebusuza. A translation of *Julius Caesar* by Kawashima Keizo also appears in 1883, followed a year later by a translation by Tsubouchi in *jôruri*, or dramatic ballad, style.

at the end of the play, Nora stays home, unable to bid her sleeping children good-bye (Kano 2001: 186-7). Using William Archer's English translation, Shimamura later revised his translation and it then became the script of the acclaimed Bungei Kyôkai production, in which the first and third acts were performed and the second act was explained.

The revised translation of Ibsen's play was published in *Waseda Bungaku* in January 1910 "so readers had a chance to 'study and prepare' (*yoshû*) for the performance […] as part of the new mode of experiencing theatre as the reading of texts" (Kano 2001: 187). Early *shingeki* audiences, consisting mainly of students, included spectators with the original langauge text in their laps, reading the text alongside the translated performance. Matsui herself studied the play as a student. She read it first in English, puzzling over the meaning of the words and sentences. She then read Shimomura's translation of the play and puzzled over the character of Nora. Her performances of the role were critically acclaimed and the production was a commercial success, as well, as crowd came to see the woman onstage. Unlike the *onnagata* of *kabuki*, where the performance of gender was a "theatrical achievement", here it was "grounded in the visible body […] as [the] basis for theatrical expression" (Kano 2001: 219). Theatre translation/translation theatre thus introduced dissidence between the 'new' woman constructed in Ibsen's play and the Japanese woman in the social imagination. Dissident bodies and the English translation as a mediating tongue will be played out in a number of different ways in the coming chapters.

In their review of Japanese translation traditions in the *Routledge Encylopedia of Translation Studies*, Kondo Masaomi and Judy Wakabayashi identify the translation of socialist and Communist literary works, surrealist writing and American literature as three literary trajectories taken by translation in the 1920s (Kondo & Wakabayashi 1998: 491). Each is found in theatre translation, in *shingeki*'s alignment with the social realism of proletarian theatre, and the legacy of Japanese surrealism, with its alliance of the visual and the literary, resonant in avant-garde performance. American drama was introduced to Japan by Osanai's Tsukiji Shôgekijô troupe, which he formed in 1924, a year after the Great Kanto Earthquake had destroyed most of the theatres in Tokyo. The troupe was dedicated to productions of translation theatre and Osanai prioritized a repertory of translated Western works, seeing diversity as an essential preliminary to creating a different theatre in Japan, while other *shingeki* practitioners, such as Tsubouchi Shôyô, had concentrated on reconciling traditional Japanese and modern forms in the construction of a national theatre. As militarism escalated in Japan, however, *shingeki* was repressed, and by 1945, only Bungaku-za, which had been founded in 1937, was left. However, the companies revived, and in 1946, Senda Koreeya's

Haiyûza (Actors Theatre) staged Gogol's *The Government Inspector*, and playwright Kubo Sakae launched the post-war Tokyo Geijutsuza Gekijô with a production of Ibsen's *A Doll House*.

The translation of American cultural productions of all kinds escalates following the end of World War II and the Allied Occupation of Japan. Nevertheless, a 1956 issue of *Bungaku* (Literature), with a special feature on translation, suggests that in the post-war Showa era, even though English-language American film and print productions were receiving the bulk of translators' attention and translations accounted for 25% of all books published in Japan, literary scholars still had their critical sights set on Europe. The articles in the special feature consider, respectively, Bible translation's effects on Japanese literature; *Faust* and its translation problems; the Japanese translations and performances of *Hamlet*; Futabatei's translations of *Turgenev*; and the translation of French literature. Thus, not only is American literature unrepresented, but Shakespeare's play is the only Anglophone literature that receives any attention. Ozu Jirô's 'Hamuretto *no honyaku*' (The Translations of *Hamlet*) traces 18 different Japanese translations of Shakespeare's play, beginning with the kabuki adaptation (*honan*) by Yamakishi Kayô. Ozu offers a close comparative reading of the various translations, maintaining a text-oriented approach. His essay concludes with a discussion of the 1955 Bungakuza production of *Hamlet* translated and directed by Fukuda Tsuneari. Like Osanai's earlier attempt at a meticulous reproduction of Stanislavski's production of Gorki's play *The Lower Depths*, Fukuda's production attempted to mirror exactly a production of *Hamlet* by Michael Benthall that the translator/director had seen in London. In his own discussion of translating *Hamlet*, Fukuda says that European literature in Japanese translation has already gone beyond the domain of translation and must be considered, in creative terms, as Japanese literary works. He, too, offers a somatic theory of theatre translation, based on his experience of listening to the play. That is, instead of comparing his translation of *Hamlet* with the written English, he compared it with the spoken English in one or more performances. "At the Old Vic Theatre, I listened for how Richard Burton pronounced the line. How did Olivier pronounce it in the film? How did Gielgud deliver the line on the recording?" (Fukuda 1994: 133). From the outset, Fukuda insists on the translator's awareness that the words of the play will be spoken by the actor onstage.

In his discussion of Faust as translated literature (*honyaku bungaku no mondai: fausuto honyaku wo megutte*) in the *Bungaku* issue on translation, Dôke Tadamichi identifies the most fundamental problem in translating literature as identifying equivalence (*tôshitsusei*) in and difference (*ishitsusei*) between two peoples' languages (*minzokugo*) and literatures (*minzokubungaku*). The nebulous term *minzoku*, which blurs "cultural and genetic aspects

of ethnicity, while emphasizing the organic unity of the Japanese people" (Morris-Suzuki 1998: 32) is here likely used as a translation of *Volk.* Dôke stresses the limits of equivalence, providing examples of Japanese 'aesthetic' concepts such as *mononoaware* and *wabi* or *sabi*, which he feels are impossible to translate into European languages. He considers Luther's translation of the Bible into the vernacular as the most significant event in the history of German translation; in Japan, he suggests translation's biggest impact has been the use of the vernacular in the literary (*genbun ichi*), particularly through the influence of the translations of Futabatei Shimai.[3]

Dôke refers to two stances of the translator he attributes to Nogami Toyoichirô and his 1938 study *Honyakuron – honyakuronto jissai* (On Translation: theory and practice), namely a *juyôteki taido* (receptive attitude) which takes a *kaikôteki* (retrospective) approach to translation, and a *tekigôteki taido* (adaptative attitude), which looks forward in its prescient (*senkenteki*) approach (Nogami 1938: 65-78). The former positions the translator with his or her gaze focused on the writer and the work, intent on understanding the author's intentions (Dôke 1956: 23). This posture is tinged with a sense of nostalgia in Nogami's description of the way the translator looks at the departure text, which makes a suggestive link between the process of translation and cultural memory, particularly when we consider Nogami's prominent reputation as a *nô* scholar. In the final chapter of this study, I will return to Nogami's discussion of translation theory and practice to consider how he approaches and appraises Western translation of Japanese *nô*. For now, I would like to point out that the theoretical aims and methods described by Dôke are borrowed concepts: Nogami clearly takes terms, explanations and examples from John Percival Postgate's 1922 study *Translation and Translations: Theory and Practice*. However, he extends Postgate's discussion by contextualizing it in terms of Japan and considering how the translation of classic Japanese works compares with that of classic Greek poetry. Further, while *Honyakuron* is largely based on Postgate's discussion of the principles and practice of translating Latin and Greek verse and prose, as a *nô* scholar, Nogami is aware of the translations of classic Japanese works, including those by Ernest Fenollosa and Ezra Pound, and thus alternative approaches to translation.

To return to Dôke's essay on Japanese translations of *Faust*, Futabatei or the early Mori Ôgai are offered as examples of faithful, receptive translators, while the later Ôgai and Tsubouchi Shôyô are categorized as assimilative. Neither designation, however, is definitive; Futabatei was faithful but also a creative and influential stylist as a writer influenced by his translation practice.

[3] For a recent extended discussion in English of Futabatei's translation style, see Cockerill (2006).

Tsubouchi's 'visionary' translations were linked to building a national literature and reconciling Japanese and Western modes of knowledge and cultural production. Although others have suggested that Japanese translation has historically been source-oriented, Dôke argues that the conformist attitude is initially prevalent in the early Meiji period, but after the Russo-Japanese War (*nichiro sensô*) of 1904-05, there is a sudden change, or perhaps return, to an emphasis on the text. In terms of theatre translation, it is linked to an absorption in the contemporary speech of plays by Ibsen and Hauptman, and the importation of ideas shaping Naturalism, Symbolism and Impressionism movements.

A third article in the journal by Sugiura Akihira concerns the translation of French literature but raises questions that resonate in the considerations of theatre translation in this study. Sugiura looks at post-war translation and finds Freud and issues of sexuality, sadism and masochism in particular, being reimported in translations of the works of Jean Genet and others. He suggests that French protest literature is a model to be imported for initiating a literary consideration of the Japanese treatment of the colonized Korean and Taiwanese people, and the discrimination (*sabetsu*) that continues (Sugiura 1957: 59). When the problem is made visible in literature (or through performance), understanding and awareness are possible. Sugiura thus positions translation as a practice of active intervention to raise social consciousness.

The 1960s certainly were a period where not only plays but also protest was imported into Japan, and when theatre performance and performance space were redefined by the *angura* (Underground) and *shôgekiundô* (Little Theatre) movements. The primacy of the role of the dramatic text was challenged and undermined by performance and the recognition of the importance of the physicality of the actor. How are these changes and the interest in experimentation in theatre reflected in the theatre translation theory in Japan at this time, and in the choices of drama to be translated and staged? The following chapters will offer some ways to consider this question. The translation and performance of James Baldwin's play *Blues for Mister Charlie* will begin the examination of how the body and the politics of translation and performance were approached by *shingeki* in the sixties.

In the early 21st century, Japan is in the process of coming to terms with a world that needs to adopt a planetary awareness for environmental reasons, as well as for peace. The universals are not the West as a cartographic presence, but rather the global ubiquity of corporate language and translation practice in that broad arena. At the same time, there is a growing awareness that Japanese local homogeneity has been a cultural myth that has had devastating effects on the indigenous Ainu and the colonized *zainichi* Korean and Okinawa populations. In Chapters 3 and 4, the Japanese translations and performances of

plays by First Nations playwright Tomson Highway and Aboriginal playwright Roger Bennett speak of and to how colonized peoples who have had little chance/desire to see themselves reflected in the power structure have taken advantage of transglobal communication/travel to other ends/identities. Their Japanese translation and performance by Japanese actors increases their own complexity as well as the discussion of theatre in translation.

Chapter 2 will consider how the translation of the Quebecois playwright Michel Marc Bouchard's *Les Feluettes ou La Répétition d'un drame romantique* fits into a discussion of Quebecois resistance to English translation through a consideration of how Bouchard's play arrives in Japanese via the English translation of Linda Gaboriau. However, it will shift the critical reading of the play in significant ways by addressing the issue of how 'gay' theatre translates into Japan, where all-male theatre and the performance of gender is traditional. In the final chapter of the book, traditional Japanese theatre forms also meet pluralized Japanese identities in Canadian writer Daphne Marlatt's work *The Gull*, which brings together traditional dance-based theatre practice and histories of the Japanese diaspora in a bilingual play about two Nikkei fishermen on the west coast of Canada. The *nô* script is interwoven with Japanese and English voices, including those of Japanese Canadian poets Joy Kogawa, Roy Miki, and Roy Kiyooka. These challenging linguistic and somatic theatre translation projects will be considered in textual and contextual terms as part of the study's examination of how theatre translation copes with travelling tongues and indigenous bodies, as well as native voices and foreign bodies.

1. How Do You Say 'Mister Charlie' in Japanese?

Black Speech in Japanese Translation and Performance

Introduction

In her 1964 essay 'Going to theater, etc.', Susan Sontag comments on the state of current theatre in America as a "public art": "[T]here are few plays today dealing with social-and-topical problems. The best modern plays are those devoted to raking up private, rather than public, hells" (Sontag 1966: 141). Among the productions Sontag discusses is James Baldwin's *Blues for Mister Charlie*, which, four months after the assassination of John F Kennedy, opened on Broadway and ran for 148 performances at the ANTA Theatre from April to August in 1964. According to 'Notes for Blues', Baldwin's preface, the play is "based, very distantly indeed, on the case of Emmett Till – the fourteen-year-old Negro youth who was murdered in Mississippi in 1955" (Baldwin 1965: 9). The Till case drew unprecedented media attention and front page coverage; the murderer was acquitted but later recounted details of the crime to a reporter.[1] Baldwin also dedicates his play to "the memory of Medgar Evers and his widow and his children and to the dead children of Birmingham", casualties in the struggle for civil rights. The nature of the plot and dedication suggest that Baldwin intended his play to be 'social-and-topical'. Sontag, however, sees it as "an extraordinary sermon" about sexual anxiety:

> The truth is that *Blues for Mister Charlie* isn't really about what it claims to be about. It is supposed to be about racial strife. But it is really about the anguish of tabooed sexual longings, about the crisis of identity which comes from confronting these longings, and about the rage and destructiveness (often self-destructiveness) by which one tries to surmount this crisis. It has, in short, a psychological subject. The surface may be [Clifford] Odets, but the interior is pure Tennessee Williams. What Baldwin has done is to take the leading theme of the serious theater of the fifties – sexual anguish – and work it up as a

[1] The reporter was William Bradford Huie, whose article appeared in *Look* (24 January 1956). The highly publicized Till case occurred just months before the Montgomery Bus Boycott, and both are considered to have contributed to the instigation the black freedom struggle. *Blues for Mister Charlie* was not the only cultural production by African American writers inspired by the Till case. Baldwin's play is preceded by poems by Langston Hughes ('Mississippi, 1955') and Gwendolyn Brooks ('A Bronzeville Mother Loiters in Mississippi'), which appeared in 1955 and 1960, respectively. Others have followed, including Toni Morrison's 1986 play *Dreaming Emmett*, Audre Lorde's poem 'Afterimages', and novels by Lewis Nordan (*Wolf Whistle*) and Bebe Moore Campbell (*Your Blues Ain't Like Mine*).

> political play. Buried in *Blues for Mister Charlie* is the plot of several successes of the last decade: the gruesome murder of a handsome virile young man by those who envy him his virility. (Sontag 1966: 155)

In a certain sense, Sontag's reading is astute, but she presents Baldwin's dramatic style as something of an inadvertent anachronism when it certainly is marking a social shift. During the play's run on Broadway, the Civil Rights Act went into effect, making racial discrimination in public places illegal and requiring businesses to provide equal opportunities for employment, but riots in Harlem and in other urban areas were violent explosions of angry impatience for more radical change. *Blues* drew media and public attention because of its timely topic, cast and prominent director (Burgess Meredith), and Baldwin's own celebrity; he was at that time arguably the most ubiquitous black man in America. Baldwin had been the subject of a *Time* cover story a year earlier and his essay collection *The Fire Next Time* was on the bestsellers list; he had met with Robert Kennedy to discuss civil rights, and was hobnobbing with Hollywood writers and directors, such as Elia Kazan.

However, *Blues for Mister Charlie* marks a changing point in Baldwin's career in terms of his popularity as an articulate cultural interpreter, explaining black people to white people. "After this play, Jimmy was demoted to the margins of US literature", states Amiri Baraka, but it is "a great play, one that marks, very clearly and indelibly, a transition in the mindset of the Afro American people" (Baraka 1996: xiii). By the time *Blues for Mister Charlie* was staged in Tokyo in 1967, Baldwin had a much lower public profile in the States due largely to the very ideological struggle his play traces between the non-violence of Martin Luther King and the pro-active self-defence of Malcolm X, and the shift from democratic pluralism (integration) to the "romantic Marxism" (Baker, Jr. 1981: 3) of Black Power. Radical black activists had no time for the "Uncle Tom's hat-in-hand approach to revolution" (Cleaver 1968: 67) that non-violence, Christian love and Baldwin represented. "Baldwin, who once defined the cutting edge was now a favorite target for the *new* cutting edge" (Gates, Jr. 1993: 153). By 1973, *Time* would decline to publish a Henry Louis Gates, Jr. interview[2] with Baldwin, dismissing the writer as passé.

Baldwin registers the shift in public consciousness in his play's mix of languages and voices, but the 'code switching' and more aggressive tone cannot be seen as a move by the playwright to jump on a new bandwagon or off a sinking ship. Nor can the tense racial situation depicted in the play be considered simply "a kind of code, or metaphor for sexual conflict" as Sontag suggests (1966: 155), although Baldwin is certainly making a connection

[2] The interview with Baldwin and Josephine Baker would eventually be published in *Southern Review* 21 (Summer 1985): 594-602.

between sex, manhood and racism. Instead of seeing the fifties plot of the murder of a young man motivated by envy of his virility buried in *Blues for Mister Charlie*, I would argue that Baldwin's play outs the black man buried in that prior plot. Further, the play performs a test of circulating narratives that vie to give meaning to Americans, and stages the crisis that occurs with the realization that a narrative used to shape a life has betrayed it.

Baldwin's play is an attempt to find suitable vocabulary, grammar and emotion to articulate the social shifts taking place in the early sixties, which the writer sees as translating the engagement of blacks and whites in America, that is, the national subject and its story, into the unknown. George Shulman (forthcoming) articulates the linguistic stakes of this "visionary story-telling" project:

> To face race in America is to be compelled toward prophecy. […] At worst, liberal norms of pluralism, tolerance, or deliberation are the smiley face of white supremacy. At best they prove inadequate to the task of naming let alone confronting it. Critics repeatedly turn to prophesy, therefore, to pose questions unvoiced in – and dimensions of experience silenced by – the liberal ordinary. In principle they could use other genres of political speech besides prophesy, but […] they see no other powerful *vernacular* for framing […] issues of domination and disavowal, of accountability and collective purpose. They do not cede this language to adversaries, but rework it.[3]

Baldwin's particular prophetic language is influenced by "the King James Bible, the rhetoric of the store-front church, something ironic and violent and perpetually understated in Negro speech – and something of Dickens' love of bravura" (Baldwin 1998a: 6). To this list from *Notes of a Native Son* (1955) must also be added a queer inflection and a diasporic locus of enunciation. Baldwin left the States for France to escape not only racism in America but also homophobia. As he puts it in his 'Notes for *The Amen Corner*', the preface to his first play, "I left because I was driven out" (Baldwin 1998b: xiii). His years in France and exposure to different cultural attitudes, including those concerning homosexuality, may be a factor in the importance he places on desire when addressing issues of white supremacy in the States.

In *Intercultural Movements*: American Gay *in French Translation*, Keith Harvey observes a "systemic contrast between discursive universes grounded in, respectively, practice (for the American) and desire (for the French)"

[3] I am quoting from the manuscript of *American Prophecy: Race and Redemption in American Political Culture*, forthcoming by University of Minnesota Press in 2008. I thank George Shulman for allowing me to read and cite his work.

(Harvey 2003a: 234); the former *requires* taking a definitive stand concerning one's identity, while the latter opens itself up to the contradictions of the unconscious as a possible way to understand and overcome "private and collective impasses" (Harvey 2003a: 234). As a writer, Baldwin weds this desire with his own sense of "responsibility, which is also his joy and his strength and his life, […] to defeat all labels and complicate all battles by insisting on the human riddle" (Baldwin 1998a: 691)[4] and eluding prior definitions of self and other. This includes the refusal to essentialize race, class, gender, or culture, as "causes of difference rather than effects of a specific power imbalance" (Massardier-Kenney 1994: 11). Instead, as Dwight McBride explains, Baldwin keeps reminding us that "whenever we are speaking of race, we are always already speaking about gender, sexuality, and class" (McBride 2007: 444). Baldwin himself resisted being labelled and bristled at being classified as a black writer; although his novels *Giovanni's Room* and *Another Country* represent homoeroticism and a range of possible sexual relationships, he had serious reservations about calling himself 'gay'.[5]

Frantz Fanon has observed that "Every dialect is a way of thinking" (Fanon 1967: 25), acknowledging the distinct 'discursive universes' that can exist within what is considered the same tongue. In *Blues for Mister Charlie*, Baldwin lodges "authority in a black voice that 'sentences' the conduct of whites, [and] testifies to the imbrication of one in the other, and to their entwined fate" (Shulman, forthcoming). In terms of translation, this blurs the distinctions made between interlingual, intralingual, and semiotic translation proposed by Roman Jakobson (1959), forcing translation to rework its own definition. As Leo Tak-Hung Chan argues:

> Most existing theoretical models are founded on a concern for how meaning is translated from one linguistic system to another. But if the systems are not themselves separate, but implicated in one another, the notion of translation as a process of transferring meaning immediately becomes destabilized. (Chan 2002: 68)

The languages of Baldwin's play operate as a performative counter to a discourse of segregation, which, at the same time, refuses to assimilate. The use of the blues as iteration offers a further challenge to Jakobson's divisions, particularly in terms of theatre translation, where performance always and necessarily goes beyond what is spoken.

In her discussion of Balinese performance, Jennifer Lindsay has called

---

[4] 'This Nettle, Danger…', in *Collected Essays*, 687-691.

[5] See Baldwin's discussion of sexuality in ''Go the Way Your Blood Beats': An Interview with James Baldwin' by Richard Goldstein, in *James Baldwin: The Legacy*, 173-85.

attention to "translation and/of/in performance", where internal translation, taking place among verbal, visual and musical languages, as "an aesthetic of repetition, recapitulation, and reiteration", repositions the translation process as a mode of "multiplying […] points of view" (Lindsay 2006: 15). Baldwin's play seems to be crafted with similar intention. Sontag sees "moral simplification" in the plot of *Blues for Mister Charlie,* and complains that "the play gets bogged down in repetitions, incoherence, and in all sorts of loose ends of plot and motive" (1996: 153), but she is missing the complex play of sociolects and anti-languages inflected with Baldwin's politicized sexual style, which uses the arch tone and emphatics of camp "to suggest a *non-authentic* voice" (Harvey 2003a: 214) to expose the 'American' tongue and its repertory of mythic falsehoods that normalize and de-sex racial hatred and violence.

The use of "Mister Charlie" in the play's title not only signals Baldwin's intent to privilege black speech and its lexicon, but also its employment as a discourse of resistance. With it Baldwin challenges the myths of the nation, and their mixed messages. As he explains in his essay 'A Talk to Teachers' (1963):

> On the one hand [the black man] is born in the shadow of the stars and stripes and he is assured it represents a nation which has never lost a war. He pledges allegiance to that flag which guarantees 'liberty and justice for all.' […] But on the other hand he is also assured by his country and his countrymen that he has never contributed anything to civilization […]. He is assured by the republic that he, his father, his mother, and his ancestors were happy, shiftless, watermelon-eating darkies who loved Mr. Charlie and Miss Ann, and the value he has as a black man is proven by one thing only – his devotion to white people. (Baldwin 1998a: 679)

As a counter language, black speech resists, revises or replaces these myths by using words in different ways and with different semantic intent:

> The roots of African American speech lie in the counter language, the resistance discourse, that was created as a communication system unintelligible to speakers of the dominant master class. Enslaved Africans and their descendants assigned alternate and sometimes oppositional semantics to English words, like *Miss Ann* and *Mr. Charlie*, coded derisive terms for White woman and White man. This language practice also produced negative terms for Africans and later, African Americans, who acted as spies and agents for Whites – terms such as *Uncle Tom*/*Tom*, *Aunt Jane*, and the expression, *run and tell that*, referring to traitors within the community […]. Even though AAL [African

> American Language] words may look like English, the meanings and the linguistic and social rules for using these words are totally different from English. (Smitherman 2006: 3-4)

The presentation of AAL as a language and counter language does not just confront white anglophone audiences. The 'American Negro's dialect' was viewed by many American Negroes themselves as a 'corrupt and illiterate' form of speech that encouraged and prolonged prejudice. In 1963, Gordon C Green, writing in *The Journal of Negro Education*, presented the Negro dialect as the "last chain" (Smitherman 2006: 122) to the past, and called for its destruction.

Borrowing a term from linguist Heinz Kloss, linguist Geneva Smitherman calls AAL an "ausbau" language to emphasize how it came into being "by virtue of its having been reshaped… remolded, elaborated" (Smitherman 2006:17) through its daily, strategic and political use. Baldwin uses AAL in *Blues for Mister Charlie* to reverse hegemonic linguistic moves used to exclude or weaken it. He says, "Language […] is meant to define the other – and in this case [of black speech], the other is refusing to be defined by a language that has never been able to recognize him"[6] (Baldwin 1998a: 780) – or her. The black English-speaking audience will recognize the coded reference to the white oppressor in 'Mister Charlie' that turns an enforced term of respect to subversive use: "Saying one thing to mean something quite other has been basic to black survival in oppressive Western cultures [where] [m]isreading signs could be, and indeed often was, fatal" (Gates 1981: 124). Black speech in Baldwin's play demands recognition from the translator, too, of course, who must approach its use in the macaronic text as a counter discourse and not just a dialect: "A people at the center of the Western world, and in the midst of so hostile a population, has not endured and transcended by means of what is patronizingly called a 'dialect' (Baldwin 1998a: 782).

'Mister Charlie' is also a gendered term. As a reference to whiteness it reminds us of how recently the masculine was considered without question synonymous with the universal, as well as how closely issues of masculinity – or 'sexual anguish' – have been linked with issues of racial domination. Bell hooks has summed it up: "When race and racism are the topic in public discourse the voices that speak are male" (hooks 1995: 1). In 'Fifth Avenue, Uptown', published in *Esquire* in July 1960, Baldwin flatly states: "*Negroes want to be treated like men*: a perfectly straightforward statement, containing only seven words" (Baldwin 1998a: 177). Almost forty years later, Cora Kaplan observes:

---

[6] 'If Black English Isn't a language, Then Tell me, What is?', in *Collected Essays*, 780-783.

> Little in Baldwin's seven-word slogan now seems 'straightforward': neither its historically routine slippage in which 'Negro' metonymically means black male (virtually including but actually suppressing what black women might or might not 'want'), nor the conscious common sense that both black writer and [white American male] *Esquire* reader know what kind of treatment or subjectivity are being evoked by the phrase 'treated like men.' (Kaplan 1996: 28)

Baldwin was likely aware of the complicated semantics of his 'straightforward' statement. As he said in 'The Black Boy Looks at the White Boy' (1964), "I think that I know something about the American masculinity which most men of my generation do not know because they have not been menaced by it in the way I have been" (Baldwin 1998a: 269) as a black queer in the States, and from the perspective of a member of black, American and queer anglophone diasporas in Paris.

By the mid-sixties, the rejection of Mister Charlie and his white values by radical black activists included the promotion of a powerful heterosexual image of black masculinity and "a repudiation of homosexuality [as] a phenomenon that increasingly became viewed as a white aberration" (Field 2004: 462).[7] Baldwin was reviled by Eldridge Cleaver as a fawning sycophant, a foppish Uncle Tom currying favour among whites as a cultural informant. Baldwin was wounded by this black backlash but recognized that, as one of those "difficult creatures" such as "maverick freak poets and visionaries" (Baldwin 1998a: 501), it came with the territory. The language of the playwright, and his intentions, must be seen then as deliberately mutable and provocative, and in examining *Blues for Mister Charlie* in Japanese translation, semantic slippage and cultural assumptions including gender issues will continue to be in play. Further, the "instability of the text *in general*" (Lindsay 2006: 4) is intended to be revealed in performance, when the actors work with the translated text, and the text works upon them. The task of the Japanese translator of Baldwin's play will be to maintain the radical intentions of the text so that it continues to gesture "in the direction of the language that is never there, in the direction of multilingualism, of an intersection of several languages" (Massardier-Kenney 1994: 23) that should unsettle the fluent complacency of the local audience in Japan as it did in the States.

The purpose of this chapter's investigation is to trace how translator Hashimoto Fukuo attempted to address the politics of *Blues for Mister Charlie* and its

---

[7] This move to identify 'sexual deviance/dissidence' as 'projections of foreign others' is nothing new. According to George Chauncey, in the early 20th century, the "English tended to blame homosexuality on the French and the French to blame it on the Italians, but the Americans blamed it […] on European immigration as a whole" (in Harvey 2003a: 3).

Japanese translation in 1966; what changes he made in his 1971 revised translation; and how director Yabuuchi Rokurô and Tokyo Geijutsuza approached the play as translation theatre. Because I did not see performances of this play and photographs and visual recordings were unavailable, my analysis is based on the textual ephemera of the performance, that is, the programme and actors' working script. The details of this study should illuminate broader theoretical ideas about translation and the theatre in Japan involved in the choices made by the translator and how he positions his task. The chapter will pay close attention to the particular challenges of translating the play's complex mix of Englishes spoken in the south by both black and white Americans; in the streets of Harlem; in the courtroom and in the black Christian church. As the play's translator, Hashimoto has to contend with not only various Englishes and socialects, but also the jostle of ideologies contained in the idioms. As the title of the play suggests, the rhythm of the blues and strategic use of a black vocabulary are key elements in Baldwin's assertion of black speech as a powerful tongue and not an abject dialect.

The chapter will begin by locating the play amid shifting intercultural currents, particularly in translation theatre, that were taking place in contemporary Japan, that is, in the post-war period of the Showa Era (1925-1989). It will take a look at American theatre and Black American literature in Japanese translation before turning to focus on *Blues for Mister Charlie*. Using Baldwin's preface and play, Hashimoto's 1966 translation of the play, his 1971 revised translation, the working script used by Tokyo Geijutsuza for the 1967 production and its programme, it will explore the linguistic, cultural and semiotic processes at work in this particular instance of theatre translation and translation theatre. This examination will lay the groundwork for later discussion and comparison of theatre translation in contemporary Japan to be sustained across the remaining chapters of this study.

The Japanese *Emperor Jones*

In the first week of February 1967, Baldwin's *Blues for Mister Charlie* was performed in Japanese at Asahi Seimei Hall in Shinjuku by Tokyo Geijutsuza, a theatre group formed in 1913 by Shimamura Hôgetsu and Matsui Sumako. Shimamura, who translated and directed Ibsen's *A Doll House*, was intimately associated with the development of *shingeki* as a crucial cultural component of Japan's national modernization project in the Meiji period. However, by 1967, *shingeki* in Japan, like Baldwin in America, had grown rather stale (Rolf 1992: 86), despite a history of innovation. In 1924, for example, the same year Baldwin was born James Arthur Jones in Harlem, Osanai Kaoru's newly formed troupe Tsukiji Shôgekijô (Tsukiji Little Theatre) introduced Japanese audiences to American drama.

On 1 October 1924, under the direction of Aoyama Sugisaku, Tsukiji Shôgeki's production of Eugene O'Neill's Pulitzer Prize-winning *Beyond the Horizon* (1920) became the first American play to be staged as translation theatre in Japan.[8] The textual translation of O'Neill's play was a collaboration between Tanaka Sôichirô and Katamura Kihachi. Osanai, who had earlier founded the Jiyû Gekijô in 1908 with kabuki actor Ichikawa Sadanji II, with an eye to using trained kabuki actors as professional actors in modern theatre, wanted his new venture to concentrate exclusively on performances of translation theatre:

> [I]mproving the theatre and adapting it to modern Japan meant first and foremost making the author of the text responsible for the content of the performance. This meant creating a gap between text and performance which had never been so pronounced in Japanese tradition. The major consequence of this new role was the end of the "craft group" that traditionally worked together to create the performance and also included the sakusha – the writers, or, to be more exact, those whose task it was to compile the actors' lines in a written text. At the same time there was a need for a new dramaturgy and the stage was given the responsibility of interpreting the content of a text written far from the theatre itself. (Ottaviani 1994: 223)

Shingeki was interested in "modern Western drama, since it was the modern West that Japan was trying to emulate" (Kuno 2001: 174), particularly Europe. Osanai's decision in 1924 to stage the work of an emerging American playwright is significant when considered in tandem with his vision of the theatre troupe: "Tsukiji Shôgekijô exists for the future. For future playwrights, for future directors, for future actors – for future Japanese drama. […]. If it does exist for us, it is not us as we are now but as we shall be in the future" (Ottaviani 1994: 224). In other words, the theatrical productions were rehearsals for transforming cultural identity and Osanai was looking to America rather than Europe for inspiration and new directions.

In March 1925, again under Aoyama's direction, the troupe performed *The Emperor Jones* (1920), using a translation by Honda Mitsuji, with the role of Brutus Jones played by actor and leftwing activist Senda Koreya (Itô Kumiyo). The actor's choice of stage name stems from an incident that took place in the wake of the Kanto earthquake of 1 September 1923, a geological shock which Miryam Sas considers "a coincident (and resonant) moment for the entry into Japan of […] literary fault lines" (Sas 1998: 3) and their

[8] In 1923, there was a private performance of O'Neill's *Ile* by Geijutsu Kyokai at Takarazuka Little Theatre.

cultural ramifications. Amid growing anti-Korean sentiment and mob killings, the police rounded up a number of Koreans around Sendagaya Station in Tokyo, and the young actor was picked up along with them. His outrage at the unjust treatment of the *zainichi* (resident) Koreans was inscribed in his name which locates the violence at the train station and commemorates the victims of violence there. Later, visiting Germany in 1937 and seeing performances of *Threepenny Opera* and other plays by Bertolt Brecht, as well as joining the Communist Party and witnessing its violent harassment by the Nazis, Senda returned to Japan with the idea that art "if it's worth anything should express a need for justice" (Khattak online), and with an interest in more avant garde theatre, such as Brecht, than his mentor Osanai, who preferred Ibsen.

It appears that Senda saw *The Emperor Jones* as a play supporting the maligned or marginalized, and in the States, the New York Center of the Drama League of America, an organization of "socially prominent theatergoers" that encouraged and supported "worthy" plays (Monroe 1982: 139), seems to have felt the same way. Charles Gilpin, the black actor who played the lead in the production by a company of otherwise white actors at the Provincetown Players' Greenwich Village theatre, and again on Broadway, was invited in September 1921 to the White House for a private audience with President Warren G Harding, where they discussed "the uplift of the colored race" (Monroe 1982: 140). The following month, Harding would address a crowd in Birmingham, Alabama, and dismiss social equality as impossible owing to "a fundamental, eternal and inescapable difference" (Monroe 1982: 141) between black people and white people, reinforcing the social segregation, disfranchisement and surge of white supremacist groups that characterized life in the States at the same time that overseas, jazz and other black cultural productions were all the rage.

The Emperor Jones is a play with the title role written for a black actor. The "tall, powerfully built, full-blooded negro of middle age" was played by Paul Robeson, on the heels of his London performances of Othello, replacing Charles Gilpin as the lead in the London productions. However, director Owen Dodson observes, "Black companies still perform *The Emperor Jones* but only as an exercise in craft" because O'Neill "flubbed the dub":

> I doubt if [O'Neill] ever realized the high, magnificent theme of a black man attempting to create an empire, to raise his people from dust, to shame the Western world by his creation of a citadel of strength and courage and pride. Oh no – he made his emperor a former pullman porter with a gangster mind. Jones's concern is with looting an island for himself and then escaping. And if he doesn't succeed he's got a

> silver bullet to shoot through his coward's heart. It is all melodramatic and safe as inventive drama. (Dodson 1977: 108)[9]

Dodson is also critical of O'Neill's "unusable" dialect. In 'Defining the Black Voice in Fiction', John Wideman has described "Negro dialect" in American literature as an "extension of the colonial relationship, assuring that the interface would be rendered in the terms of the literate culture" which "led to an undervaluing of the oral tradition and its subordination within the literary frame because much of what was essentially expressive in oral performance did not 'translate' into writing" (1977: 79). In *Blues for Mister Charlie*, the so-called dialect is positioned so it can be seen as influential rather than derivative. As Baldwin states, "I do not know what white Americans would sound like if there had never been any black people in the United States, but they would not sound the way they sound"[10] (Baldwin 1998a: 781). Black speech in *Blues for Mister Charlie* functions as "a self-sufficient, independent literary code" (Wideman 1977: 80), which is nevertheless articulated "in relation to a discursive field, to a variety of derived or opposed signifiers. […], fleshing out its history of use; and imagining its scope of implications, its uses, its 'future'" (Edwards 2003: 38). Thus Baldwin employs the blues and verbal forms as expressions that shape the future. We might say then that the aspirations of Osanai for the theatre and those of Baldwin were similarly visionary.

In his or her turn, the translator assumes a position marked, as Antoine Berman has elaborated in *Pour une critique des traductions: John Donne*, by a self-conscious awareness of his or her particular rapport with the text (Berman 1995: 75). The theatre translator must also recognize that the idiom and the image of the play are both ideological and that an awareness of what the language and somatic representation signify are crucial to how he or she approaches its translation. Of course, the ideology of the translator will also play a part. The self-conscious translator may wish to frame the text version

---

[9] W. E. B. Du Bois, however, was an early supporter of O'Neill's play and, in an essay included in the Provincetown Players' 1923-24 programme, he said, "This Negro world which is growing in self-consciousness, economic power and literary expression is tremendously sensitive. It has sore toes, nerve-filled teeth, delicate eyes and quivering ears. And it has these because during its whole conscious life it has been maligned and caricatured and lied about to an extent inconceivable to those who do not know. Any mention of Negro blood or Negro life in America for a century has been occasion for an ugly picture, a dirty allusion, a nasty comment or a pessimistic forecast. The result is that the Negro today fears any attempt of the artist to paint Negroes. He is not satisfied unless everything is perfect and proper and beautiful and joyful. He is afraid to be painted as he is, lest his human foibles and shortcomings be seized by his enemies for the purposes of the ancient and hateful propaganda" (Als online).

[10] 'If Black English Isn't a language, Then Tell me, What is?', in *Collected Essays*, 780-783.

of a theatre translation with a preface, or, an *atogaki*, or afterword, which is much more prevalent in Japanese translations. In the very brief *atogaki* which follows a 1953 re-translation of *The Emperor Jones*, translator Inoue Souji gives a hint of his position in his remarks about the 'awful' (*hidoi*) accents and slang of the dialogue (Inoue 1953:181) and his inability to translate them without the aid of anglophone academics. Inoue's comments refer not only to the English of Brutus Jones, but also to that of the Cockney trader, Smithers. A look at the original script shows that O'Neill renders both in a way comparable to how James Kelman has described the representation of Glasgow English in English literature:

> [T]he language [is] a cross between semaphore and morse code; apostrophes here and apostrophes there; a strange hotchpotch of bad phonetics and horrendous spelling. (Kelman 1992: 82)

As Kelman points out, oral Glaswegian speech appears on the page as an ill-fitting textual aberration, unlike the normative speech of everyone else, which appears masterful and transparent, and without accent. In his translation of *The Emperor Jones*, Inoue makes no attempt to find comparable sociolects in Japanese for the speech of either Jones or Smithers – Cockney English, for example, might easily have been rendered as the Asakasa dialect of Tokyo's *shitamachi* – but instead translates the lines of both characters in rough *gehin* Japanese. This is not unusual; dialect in Japanese translation is generally rendered as 'uneducated' speech.

What is more interesting, perhaps, is the way the translator's own cultural assumptions are revealed in his rendering of the verbal relationship between Jones and Smithers as black man and white man, respectively, which in turn makes apparent the diglossia related to social relationships found in Japanese. When Jones is talking to Smithers and says: "Talk polite, white man! Talk polite, you heah me! I'm boss heah now, is you fergettin'?", Inoue translates "white man" as "*hakujin sensei*". *Sensei* means 'teacher', and is an expression of respect. Although it is not in the script, and certainly not indicated by Jones' attitude, Inoue inserts a mark of deference that is perhaps *unconsciously* extended to *hakujin* in Japanese. Elsewhere in the play, a black woman on the island is speaking to the unsavoury Smithers, and laconically agrees to give him information in order to avoid violence: "I tell, Mister. You no hit. They go". Inoue turns this into a plea, with the woman attempting honorific speech. "Mister" is translated as *danna*, a term you might recognize if you have read or seen *Memoirs of a Geisha*, which basically means 'master', 'husband' or 'protector', and is again used as a term of respect.

Inoue's translation thus preserves deferential Japanese attitudes towards Europe and the West that developed in the Meiji Era, about 100 years prior

to the performance of Baldwin's play in Tokyo, when Japan saw the West as synonymous with modernity. It was at that time that thinker Fukuzawa Yukichi, borrowing ideas about the superiority of Western culture, science and technology, theorized a hierarchy of civilizations with Europe and the United States at its pinnacle, Africa and Australia at the barbaric bottom, and Japan positioned in the middle as semi-civilized but making progress (a position represented onstage as androgynous, as will be discussed in the next chapter). The Japanese translation of *The Emperor Jones* continues to reflect this hierarchy not only by regularly adding markers of respect whenever whites are being addressed, but also by translating any references to blacks as *kuronbô*, or 'nigger'.

In fact, *Kenkyuusha's New Japanese-English Dictionary* defines the term *kuronbô* more broadly, so that it may refer to a 'Negro' or a 'coloured man'; or be employed as a colloquial reference to a 'darky', 'blackie' and 'black(e)y' or the contemptuous (*keibetsuteki na*) 'nigger'. A second meaning of *kuronbô* extends its use as a reference to 'any dark skinned person'. The dictionary offers a third meaning to *kuronbô* as an alternative to *kuroko*, "the kabuki stagehand dressed in black to be inconspicuous, who assists the actors in various ways during the performance". The range of collocations reminds us of Jack D Forbes's observation that "there is hardly a racial term which has a clear and consistent meaning over time (and space)" (Forbes 1993: 2). Portuguese ships, noted for their culturally diverse crews, arrived in Japan in the 16th century and drawings in Nagasaki show many with black and brown skin. The Portuguese use of the term 'negro' tended "to encompass many non-Africans, people whose skin color was a shade of brown" (Forbes 1993: 66), and the designation was based on appearance (and status as an attribute of appearance) rather than on race or ancestry (Forbes 1993: 105). The Japanese dictionary meaning of *kuronbô* suggests this applies to Japanese as well.

However, Inoue consistently uses *kuronbô* as a derogatory term, as do other Japanese translators of plays by African American writers, suggesting that along with the diglossia which implies social ranking in Japanese translation, cultural ideas that shape language and audience response are being imported and applied in the translation. For example, in Kijima Hajime's 1952 translation of Langston Hughes' play *Mulatto*, he uses *kuronbô* exclusively to translate plantation owner Colonel Thomas Norwood's various references to "yellow son", "black buck", "darkies", "nigger-child", "Nigras", or "colored folks" (Hughes 1952: 195-197). However, when the colonel's daughter Sally, "who could pass for white", mentions "colored folks", Kijima translates the term as *kokujin* (Negroes), indicating his translation choice is influenced by who speaks, and perhaps by gender as well. Kijima shows an awareness of the American context of the play, rendering all references to colour made by the plantation owner as racist through the choice of *kuronbô* in his translation.

This also suggests that the translator assumes the Japanese reader/viewer will recognize *kuronbô* as a racist epithet, regardless of the range of meanings listed in its entry in the dictionary.

Translating terms connected with race is complex because they are "linked to specific times and to the kinds of audience the author had in mind" (Massardier-Kenney 1994:19). Smitherman points to the derivation of 'nigger' from Latin, Spanish and French, and its use "simply as a way of referring to a person who was racially Black" and speculates that it became a "term of racial disrespect" during the movement for the abolition of slavery in the 19th century. "Negro", she further explains, was a "perfectly acceptable term for the race" (Smitherman 2006: 55) until the mid-sixties, when it was displaced by "Black" and "became a name-calling word, used to blast those Bloods who weren't down with the Black Cause, who didn't roll wit Black Pride, who didn't endorse the new-found celebration of Blackness and Black Culture" (Smitherman 2006: 55). In Japan, the Association of 'Negro Studies' (*niguro kenkyû*) changed their name to 'Black Studies' (*kokujin kenkyû*) in 1983, indicating a delayed response time in making this particular revision. Baldwin himself prefers a 'thicker' locus of enunciation determined by more than skin colour. As he explains in his 1962 essay 'Color', his projects seek to return the word 'color' to "its first meaning, which is not *negro*, the Spanish word for black, but vivid, many hued, eg the rainbow, and quick and vital, e.g., life" (Baldwin 1998a: 673).

There are political, gendered and generational differences as well as the historical linguistic shift referred to by Smitherman being represented in *Blues for Mister Charlie*, and the use of terms as counter linguistic codes. In spite of these complexities, Hashimoto makes no overt reference to the problematic translation of racial terms or to the oral sources that generate the playtext, although they implicitly trouble his understanding of the implications of the American/black blues for Mister Charlie.

Translating Black Voices

In Japan, there have been very few translations or productions of plays by African American playwrights aside from the 1967 production of Baldwin's *Blues for Mister Charlie*, and Tokyo and the sixties appear to be the vortex of their translation and performance. Nevertheless, the earliest production seems to have been a 1958 performance of Langston Hughes' *Mulatto*, translated by poet Kijima Hajime and staged by Gekidan Kyogei, a children's theatre group in Kyoto. A Takanokai production of Hughes' play, translated and directed by Kobayashi Shirô, ran in Tokyo for two days, 18-19 January 1968. From 18-30 September in 1973, Tokyo Shôgekijô Theatre Group, using a translation by

Onijima Shirô, staged a production at Tokyo Gekijô, under the direction of Yamagishi Shûtarô. *Dutchman* and *Toilet*, two plays by LeRoi Jones (Amiri Baraka) were staged by Art Theatre Shinjuku Bunka in October 1965 and December 1967, respectively, using a translation by Nakanishi Yumi made in collaboration with Arakawa Tetsuo, the director of the production. In 1994, using the same translation, Arakawa directed a performance of *Dutchman* by Satô Masataka Jimusho at Shimokitazawa OFF OFF Theatre. This lean selection of plays by African American playwrights translated and performed in Japan nevertheless manages to be representative of major shifts in Black American cultural history: Hughes' play comes out of the modernism of Harlem Renaissance of the twenties; Baldwin's play marks the cusp between the emphasis of activism on civil rights in the fifties and on black liberation in the sixties, with Baldwin himself aligned with the earlier non-violent church-based movement. Baraka's plays are exemplary of the cultural productions of the Black Arts Movement, and intended for a black audience.

In spite of the dearth of translation theatre productions of works by black playwrights, stereotypical representations "of the black as comic jester and quintessential entertainer" have a long history in Japan, arriving along with Commodore Matthew Perry. In 1854, when the American ships were docked in Edo Bay as a trade deal was drawing to a close, Japanese negotiators were treated to an 'Ethiopian' minstrel show performed by white crew members in blackface. Records of the event show the Japanese "were delighted by the comical, cavorting 'blacks'" (Russell 1991:10). Another early and popular representation of blackness was Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852). The novel was widely read in English and was an unprecedented success in translation as well. On the heels of its appearance in print came several dramatic adaptations. In 1907, Chun Liu (Spring Willow), a dramatic society of Chinese students studying in Japan, gave a performance of 'The Black Slave's Cry to Heaven'[11] (*Heinu yutian lu*), an amateur adaptation of a 1901 Chinese translation of *Uncle Tom's Cabin* by Lin Shu and Wei Yi. Stowe's novel had been translated to inform the Chinese people of the oppression of African-Americans and their struggle for freedom, but it was undertaken and published while the Exclusion Act of California (1882) was in force and Chinese labourers in the United States were suffering from discrimination as well. The performance in Tokyo's Hongoza followed a 1906 production of the third act of *La Dame au Camelias* (Chahua nü), a performance that locates the "birth of modern Chinese spoken drama, or "*huaju*"" (Liu 2006: 342) in Japan.

[11] It is interesting to note that the play was staged in Beijing in May 2007 as part of the finale of the Fifth Beijing International Drama Festival to celebrate the centenary of modern Chinese drama.

In his essay 'Everybody's Protest Novel', published in *Zero* and then in *Partisan Review* in 1949, James Baldwin voices his objection to "American social protest fiction" (Baldwin 1998a: 11), using *Uncle Tom's Cabin* as his departure text. He then takes aim at Richard Wright's *Native Son* (1940) as one of the *Uncle Tom's* "hardboiled descendants", initiating what would become an enduring rift between the two important African American writers. Although Stowe's novel had been one of Baldwin's favourite books as a child, it comes under attack in his essay for its literary shortcomings and, especially, its "failure of perception":

> *Uncle Tom's Cabin* is a very bad novel, having, in its self-righteous, virtuous sentimentality, much in common with *Little Women*. Sentimentality, the ostentatious parading of excessive and spurious emotion, is the mark of dishonesty, the inability to feel; the wet eyes of the sentimentalist betray his aversion to experience, his fear of life, his arid heart; and it is always, therefore, the signal of secret and violent inhumanity, the mask of cruelty. […] *Uncle Tom's Cabin* […] is a catalogue of violence. This is explained by the nature of Mrs. Stowe's subject matter […][but] what constriction or failure of perception forced her to so depend on the description of brutality – unmotivated, senseless – and to leave unanswered and unnoticed the only important question: what it was, after all, that moved her people to such deeds. (Baldwin 1998a: 12)

Blues for Mister Charlie can be seen as an attempt to answer that question concerning motivation, and to suggest that the victims of white supremacy are not only blacks. "[T]he war in the breast between blackness and whiteness […] is a war which just as it denies the heights and the depths of our natures, takes, and has taken, visibly and invisibly, as many white lives as black ones" (Baldwin 1998a: 268). It is not surprising that Baldwin chose "Richard" as the name of the young black man who is murdered in his play, as he saw Wright "among the most illustrious victims of this war" (Baldwin 1998a: 268). Baldwin does not support the war; instead he seeks testimony: "The experience of the American Negro, if it is ever faced and assessed, makes it possible to hope for […] reconciliation" (Baldwin 1998a: 268) that renders colour unimportant.

In his critical essay '*Nikutai wo tsûjiteno ninshiki*' (recognition through the body), Hashimoto calls Baldwin "the first black writer to always express himself as an American, but at the same time, his works, even more than Wright's, are adrift in a dense black [*kokujin*] atmosphere" (Hashimoto 1967: 155; my translation). The translator sees Baldwin taking the black novel to a new stage, but I think he could go further: crossing genres, from essay to

novel to play to poem; setting his works in the States and in Europe; addressing plural sexualities and multiple identities, Baldwin brings attention to how black language, in speech or in the cadence of the blues, expresses 'absences' of equality.

Prior to World War II, there were no full-scale critical works on African American writing in Japanese, and from 1926 until the end of the war in 1945 there were very few translations due to censorship. Nevertheless, in spite of the very strict control of the censors, the first Japanese translation of Richard Wright's *Native Son* (1940) was published in December 1940, just nine months after its publication in the States. Wright's translator Moriya Emori was the chief editor of *Aka Hata* (Red Flag), the official newspaper of the Japanese Communist Party. "Wright's reception in Japan [thus] began in such a way that [since then] African American literary criticism has […] been inseparable from leftist criticism" (Kiuchi et al 2003: xi) and the *universal* plight of humanity.

Native Son was translated again in 1961 by Hashimoto, a literary scholar and prolific translator who, in addition to *Blues for Mister Charlie*, also translated Ralph Ellison's *Invisible Man*, and later a number of mysteries by Agatha Christie. Hashimoto was also a founding member of the Association of Negro Studies in Japan, which was established in 1954 in Kansai, or western Japan, around Kobe and Osaka. Monthly meetings, which began in June that year, were usually held in Kobe as most of the society members, like Hashimoto, lived in the area. Meetings of the Association did not get underway in Tokyo until Hashimoto took a university position there in June 1961, a time when public and scholarly interest in the civil rights movement in America was rapidly escalating. By that time, Japanese critics were placing greater emphasis on independence and identity, and a 1961 special issue of *Kindai Bungaku* (Modern Literature) on black literature overlooked Wright and his "thematic narrowness" (Kiuchi et al 2003: 23) and focused on Baldwin's broader and bolder approach. Translations sustained the critical attention paid to Baldwin. *Blues for Mister Charlie* was just one of a spate of translations which included 'Sonny's Blues' (Kunitaka Chuji) in *Kokujin sakka tanpenshû* (A Collection of Short Stories by Black Writers), edited by Hashimoto and Hamamoto Takeo and published in 1961; *The Fire Next Time* (Kurokawa Yoshiteru) in 1963; *Giovanni's Room* (Ohashi Kichinosuke), *Nobody Knows My Name* (Kurokawa Yoshiteru), and *Another Country* (Nozaki Takashi)[12] in 1964; *Going to Meet the Man* (Muto Shuji and Katayama Katsuhiko) in 1967; and *Notes of a Native Son* (Satô Hideki) in 1968.

[12] The translation of *Another Country* was revised in 1965 and again in 1968 and 1975. Another translation by Nishikawa Masami appeared in 1977, with a revised edition in 1980.

On 7 December 1963, to mark the centenary of the Emancipation Proclamation, the Association organized a reading of Langston Hughes poems. Hashimoto opened the proceedings with a speech entitled 'The Racial Issue and Us'. His choice of topic is indicative of his interest in the parallels between black people in America and similarly marginalized peoples in Japan, including the *hibetsu burakumin*, a pariah class of Japanese at the bottom of the social ladder, and also migrant residents such as the *zainichi* Korean. As a student at Kyoto University, Hashimoto had read Scott Nearing's *Black America* (1929) and been immediately reminded of the problems of *zainichi* Koreans living in Japan. Hashimoto explains, "I began to think about literature through discrimination and to think about discrimination through literature, and [specifically] the connection between the racial discrimination in the States and the marginalized *burakumin* in villages around my home in Hyôgo-ken" (Hashimoto 1989: 193-4) in western Japan.

As a Marxist, Hashimoto saw both the American and local conditions as class struggles, and felt a true affinity for Richard Wright and his works. Although an early admirer of Baldwin, he did not consider him a political (that is, leftist) writer, and, in various essays, expresses his distaste for homosexuality and its appearance in Baldwin's works, attributing his aversion to generational differences (*sedai no sôi*). Hashimoto is both an interested, informed and prolific literary translator, but not an experienced translator for the theatre; and although he is 'political' in terms of his choice of text, his translating style is not. As a literary critic and academic, as well as a translator, Hashimoto approaches Baldwin as a writer of essays and novels rather than as a playwright, and *Blues for Mister Charlie* as a literary text. His priority is to render a translation of a written text, and although he is attentive to the blues, he does not seem to pay much attention to sound. He does not check, for example, the pronunciation of the name 'Juanita' before rendering it phonetically in katakana as *ju-a-ni-ta*. His revised translation will correct the pronunciation of the first syllable, and indicate a general shift in his priorities as he addresses the lapses in his initial attempt at theatre translation. The following section will look carefully at how Hashimoto frames his 1966 translation in his *atogaki*, or afterword, and the changes in his position apparent in the *atogaki* of the revised translation published in 1971.

The Translator's *atogaki*

An examination of the *atogaki* to Hashimoto's initial translation of *Blues for Mister Charlie* reveals the translator's overt concerns, which can then be considered alongside the translation of the play itself. I will pay particular attention to how he translates black speech. In 'If Black English Isn't a Language, Then

Tell Me, What Is?' (1979), Baldwin explains how he feels about black speech as a "creation of the black diaspora" (Baldwin 1998a: 782):

> Blacks came to the United States chained to each other, but from different tribes: Neither could speak the other's language. If two black people, at that bitter hour of the world's history had been able to speak to each other, the institution of chattel slavery could never have lasted as long as it did. Subsequently, the slave was given, under the eye, and the gun, of his master, Congo Square, and the Bible, -- […] and under these conditions, the slave began the formation of the black church, and it is within this unprecedented tabernacle that black English began to be formed. This was not […] the adoption of a foreign tongue, but an alchemy that transformed ancient elements into a new language: *A language comes into existence by means of brutal necessity, and the rules of the language are dictated by what the language must convey.* (Baldwin 1998a: 782)

Clearly, Baldwin's use of Black English in *Blues for Mr Charlie* has a very special agenda, and the translator should recognize the playwright's attempts to assert a different and defiant linguistic presence.

Baldwin uses not only black speech but also black music in his play. In the twenties, and again in the post-war period, jazz was as popular in Japan as it was in Paris. The early centre of jazz activity was not Tokyo, however, but Osaka and Kobe in the Kansai (western) area, just as, in the fifties, western Japan was the initial site of critical engagement with African American literature. American audiences were enthusiastic about jazz and the blues too, of course, but Baldwin begins his essay 'Many Thousand Gone' (1955) with the following observation about the popularity of black music in the States:

> It is only in his music, which Americans are able to admire because a protective sentimentality limits their understanding of it, that the Negro in America has been able to tell his story. It is a story which otherwise has yet to be told and which no American is prepared to hear. As is the inevitable result of things unsaid, we find ourselves today oppressed with a dangerous and reverberating silence; and the story is told, compulsively, in symbols and signs, in hieroglyphics; it is revealed in Negro speech and that of the white majority and in their different frames of references. (Baldwin 1998a: 35)

These thoughts give us a preview of the mutable meaning of language in *Blues for Mister Charlie*, and the way the blues operate in the play as an opening to tell a story of 'things unsaid' to American audiences. A black lexicon is

needed for the story to unfold, but so is one used by the 'white majority', in order to mark the differences in languages and respective 'frames of reference'. This suggests that the play's linguistic project is distinct from the equivalence sought in the civil rights movement's quest for legal and social recognition that a black American and an American constitute the same thing. It also counters those Western translators in the sixties concerned with issues of equivalence and fidelity, who established polarities between "'intolerable literalism' and 'spurious freedom'" or "'extreme freedom' and 'extreme slavery'" (Niranjana 1995: 57). The "American Negro's experience of life, and […] the American dream or sense of life" are extremely difficult to discuss, explains Baldwin in 'Uses of the Blues', because "the words mean nothing anymore" (Baldwin 1964: 241) so the play uses a range of expressive forms, including bodies, music and different languages to translate each other, and in the process accrue new meaning.

Baldwin's play also attempts to have white audiences experience the "double-consciousness" of the American Negro that W.E.B. Du Bois describes in *The Souls of Black Folk* (1903):

> It is a peculiar sensation, this double-consciousness, this sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity. One ever feels his two-ness, -- an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one black body, whose dogged strength alone keeps it from being torn asunder. (Du Bois 2003: 9)

The title of Baldwin's play exploits the notion of double consciousness, of "seeing yourself through the eyes of people that hate you" (Baraka 1996: xiii), by performing a semantic appropriation which Henry Louis Gates, Jr, later theorizes as double voicing, "that is, a word or utterance […] decolonized for the black's purposes 'by inserting a new semantic orientation into the word which already has – and retains – its own orientation" (Gates 1988: 50). When an American audience hears a double voiced word like 'Mister Charlie', there will be those who recognize the lexicon of black English as their own. Others in the audience may be shocked to be confronted by the "representation of whiteness in the black imagination especially one that is based on concrete observation or mythic conjecture" (hooks 1996: 1) and, perhaps for the first time, fleetingly experience the loss of agency that occurs in 'looking at one's self through the eyes of others' and a sense of how language functions "to control the universe by describing it" (Baldwin 1998a: 122). A dramatist such as Baraka sees theatre as the most ambitious way to "cut through the sickening double consciousness […] and talk to us about our actual origins and history,

draw out our actual intelligence, touch our real feelings" because it "uses real folks" (Baraka 1996: xiii), making the black body onstage essential as well as political. Baldwin, on the other hand, is attempting to 'examine reality again' by exposing the imagination through the somatic and linguistic instruments of the actors onstage and its *real* impact. But what happens when this play is translated into Japanese and performed for audiences in Japan? Does the play jolt the mainstream Japanese audience and make them feel themselves the subject of critical scrutiny? Does it expose any willed innocence of culpability in local social oppression? Or is the doubled ambiguity of the body already a very familiar theatrical device?

Hashimoto was deeply interested in black American writers and the black diaspora, but he does not seem to be concerned with the crucial role black speech plays in generating the text of Baldwin's play. Rather his translation drains the colour from the language, leaving, for example, the meaning of the titular 'Mister Charlie' transparent and drastically oversimplified. By translating 'Mister Charlie' as *hakujin* (white person), for example, whiteness is rendered 'neutral' rather than being identified from the specific locus of enunciation as a black term ironically framing whiteness. Further, the sense of 'Mister Charlie' as an oppressor – and as a gendered term – are both removed. With a priority on clarity of definition, Hashimoto renders the title in Japanese as *hakujin he no burusu* (blues for a white person). The erasure of 'Mister' in the title means the loss of its resonance throughout the play: in the first act, for example, where it is used with disdainful intent by one of the students: "Meridian, you know that *Mister* Parnell ain't going to let them arrest his asshole buddy" (Baldwin 1965: 17), linking the white liberal with the murderer and, more generally, the white supremacist and the slave master. Hashimoto is consistent in his translation of Mister as *hakujin*, or 'white person', but the translation leaves unconsidered the theatrical potential of 'Mister' as a term that is clearly not of respect, as well as the special dynamics of interaction (Snell-Hornby 1997: 194-5) between the voicing of 'Mister Charlie' and what is unspoken but released by the lines in the play. This resonance, as will be seen, is crucial in the courtroom in Act Three, when the formal address is repeatedly used to summon witnesses to the stand to give testimony concerning the murder of Richard Henry. It is arguably even more important when Richard leaves the bar just prior to his death and addresses his killer Lyle Britten as simply 'Charlie'.

In his *atogaki*, Hashimoto clearly indicates that his attention is focused on Baldwin's use of the 'blues' rather than 'Mister Charlie'. He begins by expressing his uncertainty about how to translate the play's title and what exactly it means: "I wonder if others would agree that the title of this work, *Blues for Mister Charlie*, can be understood as a song that has sympathy for

the white person (*hakujin wo awaremu uta*). Although, as a translator, I am not confident that the meaning of blues includes that of a song of sympathy, I've decided to understand it this way, based on the contents of the play" (Hashimoto 1966: 213). Hashimoto sees 'sympathy' as a stage beyond the hatred of the white murderer (the lynching mob, etc.) already embedded in the blues. At the same time, he perceives the movement of the play as a blues cycle that begins with sorrow (*kunô*) and then moves through anger (*ikidôri*) to understanding (*rikai*) and sympathy, which is, nevertheless, followed by more sorrow. It seems to me, though, that Hashimoto is responding more to 'Notes for Blues', Baldwin's preface, than to the play itself, perhaps out of a greater regard for Baldwin as an essayist than a playwright. The preface supports the translator's reading of the title as a song of sympathy: "In life, obviously such people [as racist murderers] baffle and terrify me and, with one part of my mind at least, I hate them and would be willing to kill them" (Baldwin 1965: 10). However, Baldwin believes it is necessary to "try to understand this wretched man" (Baldwin 1965: 10), and Hashimoto sees the play and its title as motivated by this obligation to understand. The blues, like translation, circulate widely through particular agents: this "tale, according to that face, that body, those strong hands on those strings, has another aspect in every country, and a new depth in every generation" (Baldwin 1957: 357). As Baldwin writes in 'Sonny's Blues', playing the blues is about trying to "find new ways to make us listen" (Baldwin 1957: 357), and we need to be particularly attentive to the blues for Mister Charlie.

The translator also looks elsewhere to understand the language of the play, seeking it in the roots and psychological motivations of the blues. He turns to Harold Courlander and VF Calverton to discover the background to the particular songs Baldwin uses in the play. From his reading of Courlander's *Negro Folk Music USA* (1963), the translator accepts the elusiveness of the term 'blues' itself as a natural fact of everyday life and experience and as a musical expression characterized by dark feelings. For Hashimoto, the blues in the play's title, then, signify both a musical form and an emotional condition. He sees the importance of the blues in the play reinforced by its embodiment in Richard Henry, the young man whose murder occurs at the very onset of the play before the lights go up. Hashimoto further links Richard with the blues singer in Baldwin's short story, 'Sonny's Blues', and Rufus Scott, the jazz man in *Another Country*, a characterization which Cleaver famously savages in *Soul on Ice*.

Hashimoto sees the blues, along with the spirituals, gospel and jazz, as American music, but positions the black singer or jazzman as representative of African American life (Hashimoto 1966: 213), embodying both the brilliance and radical ideas found in the music as well as the dependencies, rage and

pain of their own lives. Baldwin adds a further dimension of improvisation and provisional meaning to the link between life and music: "[T]o become a Negro man, let alone a Negro artist, one ha[s] to make oneself up as one [goes] along"[13] (Baldwin 1998a: 279). The translator sees the death of Richard Henry, the New York blues singer, as symbolic of "the sad destiny of not just blacks, but that of all peoples damaged by oppression" (Hashimoto 1966: 215), a shared history of hundreds of years of bravely (*kizen to shite*) standing firm against crushing violence. In other words, Hashimoto clearly sees the play as specific in its American context, but also recognizable as a narrative shared by, for example, the *burakumin* or *zainichi* Koreans in Japan. Further, he translates with this in mind, seeking to inform an audience (through the performance of translation theatre) and find new listeners and positions to continue, broaden and shift the debate inscribed in Baldwin's play. In a sense, this position of the translator in relation to the play is a crucial component in creating the constellation that links the translation and performance of *Blues for Mister Charlie* with that of Aboriginal or First Nation plays staged in Tokyo more than three decades later.

In his *atogaki*, Hashimoto also makes connections between the anger of the play and Baldwin's account in 'Notes of a Native Son' of his own murderous hatred of white people (*hakujin he no zô*) following his violent reaction in a restaurant after being told "We don't serve Negroes here" (Baldwin 1998a: 71). Baldwin realized he could have been murdered, but also that he himself had been ready to commit murder: "I saw nothing very clearly but I did see this: that my life, my real life, was in danger, and not from anything other people might do but from the hatred I carried in my own heart" (Baldwin 1998a: 72). Hashimoto suggests that the realization of this inner *yugami* (distortion), caused by the way one is outwardly perceived, probably provided the momentum Baldwin needed to really become a writer, as well as a reason to move to France. More specifically, though, Hashimoto locates Baldwin's actual literary departure point (*jissai no bungakuteki shuppatsu*) in 'Everybody's Protest Novel'. Rather than iterate that the essay marks a cleavage in Baldwin's writing praxis from that of Richard Wright – the latter turns his eyes outward to the social conditions, while the former directs his to the psychological and aesthetic – Hashimoto suggests that seeing the two writers as adversarial "ignore[s] the flow of history" and thus serves to "see and preserve our own idea of the contemporary American Negro as fixed and stable"[14] (Hashimoto 1966: 217). Despite stylistic differences between Wright

[13] 'The Black Boy Looks at the White Boy', from *Nobody Knows My Name* in *Collected Essays*, 269-285.

[14] Baldwin gives this idea a slightly different inflection when he says that "our image of the Negro breathes the past we deny" (1998a: 23), employing a strategic use of 'we/our' that will be discussed later.

and Baldwin, "protest literature" continues (Hashimoto 1966: 217). In fact, Hashimoto implies that following Wright's sudden death in 1961, Baldwin's writing took an obvious turn in that direction in its focus on ideological struggle and the student movement. Baldwin's play in fact is a performance of languages at odds and the "tremendous disparity of tone" (Baldwin 1998a: 23) between the "protest" and "problem" voiced respectively by black and white to talk about their relationship, using language to move beyond the image of 'Richard' to his/our story.

Baldwin represents his characters' recognition of the 'flow of history' as sporadic in *Blues for Mister Charlie*. In his afterword, Hashimoto quotes from a conversation in Act One that shows how that intermittent historical awareness can be an obstacle to understanding. Reverend Meridian Henry is not only mourning the murder of his son, Richard, but also questioning the non-violent means he has been advocating as a Christian minister and civil rights activist. Parnell James, the editor of a local newspaper, is taken aback by the violent reaction of the peaceful minister and remarks:

> P: I've never seen you like this before. There's something in your tone I've never heard before – rage – maybe hatred –
> M: You've heard it before. You just never recognized it before. You've heard it in all those blues and spirituals and gospel songs you claim to love so much. (Baldwin 1965: 48)

Hashimoto offers this as an example of the hate and anger found in the blues and the bitterness that underlies black recognition of white 'appreciation' of their music. The translator goes no further, but the passage is worth considering a little longer. Parnell's response, for example, seeks to distinguish between the historical relationship between black and white American and the personal: "I was talking about you – not your history. […] And don't be so sure I've never heard that sound. Maybe I've never heard anything else" (Baldwin 1965: 48). He then moves to free himself from any accusation of culpability regarding Richard's death:

> We are two men, two friends – in spite of all that could divide us. We have come too far together, there is too much at stake, for you to become black now, for me to become white. Don't accuse me. Don't accuse me. I didn't do it (*boku no shita koto dewa nai no dakara*). (Baldwin 1965/1966: 49/74)

Meridian replies, "So was my son – innocent (*tsumi wa nakatta no da*)" (Baldwin 1965/1966: 49/76), raising the important notion of the *willed* innocence of America and Americans Baldwin discusses in 'My Dungeon Shook': "[T]hey

have destroyed and are destroying hundreds of thousands of lives and do not know it and do not want to know it" (Baldwin 1998a: 292). Baldwin holds it inadmissible "that the authors of devastation should also be innocent. It is the innocence which constitutes the crime" (Baldwin 1998a: 292). Parnell is trying to plead his personal innocence, while Meridian is seeing a guilty 'Mister Charlie'. When Meridian makes a reference to 'Mister Charlie', Parnell does not understand the term:

> P: Who's Mister Charlie?
> M: You're Mister Charlie. *All* white men are Mister Charlie. (Baldwin 1965: 40)

This is an illuminating moment in the play for viewers who, like Parnell, do not understand the term. But its inclusiveness may be a troubling surprise for those in the audience who, like Parnell, do not identify with the narrative of white supremacy and do not want to recognize their historical complicity in and profit from it. The Japanese translator misses the history that shapes the semantic contours of 'Mister Charlie' when he translates the term as *hakujin*.

Parnell, as a white liberal, wants to try to give everyone a fair shake, including Lyle Britten, the poor white shop owner who is to stand trial for the murder of Richard Henry. He does not defend Lyle, but does not want to condemn him before his trial. Although it is ultimately a thankless position to take, it is Baldwin's position as well. As he writes in the play's preface:

> [I]f it is true, and I believe it is, that all men are brothers, then we have the duty to try to understand this wretched man; and while we probably cannot hope to liberate him, begin working toward the liberation of his children. For we, the American people have created him, he is our servant; it is we who put the cattle prodder in his hands, and we are responsible for the crimes that he commits. It is we who have locked him in the prison of his color. (Baldwin 1965: 10)

In the play, when Parnell tries to humanize Lyle, Meridian is unmoved. When he suggests that Lyle is a "poor white man" and that "poor whites have been just as victimized in this part of the world as the blacks have ever been" (Baldwin 1965: 50), it's Meridian's turn to reject history: "For God's sake spare me the historical view! Lyle's responsible for Richard's death" (Baldwin 1965: 50). In short, the play shows the contradictory views, social myths and selective histories that make it difficult to uncover truth, while suggesting that the contradictions and the questions they provoke may get us closest to understanding. Lyle is responsible for Richard's death, but who is responsible for Lyle?

A revision of Hashimoto's translation appeared in 1971, and its *atogaki* suggests that five years after the publication of his translation of *Blues for Mister*

Charlie, Hashimoto's reading and concerns had shifted. The blues go largely undiscussed, as does the play itself. Instead, Hashimoto is intent on discussing the relationship between Baldwin's life and his writing. In fact he suggests that Baldwin's polemic in 'Everyone's Protest Novel' and other essays, and his fiction, replays tensions in the writer's childhood in Harlem, particularly those stemming from the writer's troubled relationship with his father.

Another shift can be traced in terms of the translator's attitude towards Baldwin's homosexuality. The earlier *atogaki*, echoing other essays by Hashimoto, refers to Baldwin as *homo*, a perjorative term in Japanese for 'homosexual'.[15] This is particularly striking when used by a critic who would certainly object to the use of contemptuous racist terms. In the 1971 *atogaki*, the translator broaches Baldwin's sexuality again, but opts for the term *do-seiai* (same-sex love). He still finds the frank depiction of sex in *Giovanni's Room* disconcerting and suggests that the harsh treatment Baldwin receives from his father is the understandable reaction of a Christian who is alarmed and disturbed by his son's sexuality.[16] However, by 1971, Hashimoto sees that Baldwin's writing project deliberately sexualizes the meaning of being American and that the "racial issues" at the heart of *Blues for Mister Charlie* and the matter of white power in America are "indistinguishable from the question of sexual dominance"[17] (Baldwin 1998a: 530), and recognizes that Baldwin's own search for identity broadened and deepened during his more than eight years in France, with the realization that he not only was an American Christian at heart, but also a puritan.

Although Hashimoto recognizes the distorted sexual dimension of American race relations explored in *Blues for Mister Charlie*, how the language of the play represents this cultural distortion goes unmentioned. In the following section, I will look selectively at the translation itself to locate and describe some of the linguistic challenges of Baldwin's play that are passed over in silence by Hashimoto in both of his translations.

The Red and the Black and the White

In his approach to Baldwin as a novelist or essayist rather than a playwright, Hashimoto searches for clues in other essays to explicate the meaning of

[15] While its general use was perjorative, *homo* was also the most prevalent term used in the community and target publications to refer to male-male sexual desire. From the eighties, there is a shift to *gei* as the preferred term. See James Welker (2008), 'Surpassing the Love of Homo Men: Homo Magazines as a Queer Archive for Research on Women in Japan'. My thanks to James for kindly letting me read his essay and permitting me to cite it in this chapter.

[16] Baldwin is not his father's biological son.

[17] 'The Devil Finds Work', in *Collected Essays*, 479-572.

play-as-text. Baldwin also initially approached the writing of a play as a novelist. In 'Words of a Native Son', he recalls watching a rehearsal of *The Amen Corner*,[18] his first play, and realizing the striking difference between writing a novel and writing for the stage:

> [T]he actors could do many things in silence or could make one word, one gesture, count more than two or three pages or talk. I began to suspect […] it would have been luckier for me, in terms of a play, if I'd been a violinist or a guitar player or a rock-'n'-roll singer or a plumber. (Baldwin 1998a: 707-8).

The crucial difference between a novel and a play, the writer deduced, was the "terribly concrete, terribly visible" nature of the onstage performance. A novel is worked out "in terms of dialog and conflicts" (Baldwin 1998a: 710) and through the power of suggestion, but a play unfolds "in a very physical way" (Baldwin 1998a: 711). Although Baldwin seems to be suggesting that he lacked the experience necessary to write a play, elsewhere he has said that he was "armed" for the task because he had been "born in the church" – "I knew that out of the ritual of the church, historically speaking, comes the act of theatre, the communion which is the theatre" (Baldwin 1998b: xvi). Both the Christian church and the theatre are responses to "flesh and blood" and attempts to recreate each other. In 'The Devil Finds Work', Baldwin explains that "the tension between the real and the imagined *is* the theater, and […] why the theater will always remain a necessity" (Baldwin 1998a: 501), and the actors' bodies onstage are crucial to this tension. The physical presence of the actor "in flesh and blood" (Baldwin 1998a: 503) onstage means that the viewer is at the mercy of the actor's imagination. The inexplicable transformation of "the instrument, the actor himself, without changing at all" and its "sustained and steady tension between the real and the make-believe […] forces one to examine reality again" (Baldwin 1962: 79). Baldwin, then, looks to the actor's body both grounding the play in reality and as the agent of its imaginative formation.

As a writer, he sees himself "really telling the same story over and over again, trying different ways to tell it and trying to get more and more and more of it out"[19] (Baldwin 1998a: 712), and *Blues for Mister Charlie* is another attempt to "tell it in a play set in the deep South". In their turn, the actors onstage each offer a different departure point for telling the same story. In addition to

---

[18] Rehearsals of *The Amen Corner* took place at Howard University, where it was staged by Owen Dodson's Howard Players in May 1955.

[19] 'Words of a Native Son', an essay that appeared in *Playboy* in December 1964, in *Collected Essays*, 707-713.

the somatic presence of the actor, there is a further issue of the relationship of the body and the linguistic medium, specifically in the case of the black body and English. As a young writer, Baldwin had felt "it so bitterly anomalous that a black man should be forced to deal with the English language at all – should be forced to assault the English language in order to speak" and saw Shakespeare as one of the authors and architects of his oppression (Baldwin 1998a: 688), and a fearful one, as, in his hands, "the English became the mightiest of weapons" (Baldwin 1998a: 688). However, when Baldwin moves to France, his relationship to Shakespeare and English shifts significantly. In 'This Nettle, Danger…' (1964), Baldwin explains:

> I was living in France, and thinking and speaking in French. The necessity of mastering a foreign language forced me into a new relationship with my own. […] My quarrel with the English language had been that the language reflected none of my experience. But now I began to see the matter in quite another way. […] Perhaps the language was not my own because I had never attempted to use it, had only learned to imitate it. If this were so, then it might be made to bear the burden of my experience if I could find the stamina to challenge it, and me, to such a test.
> In support of this possibility, I had two mighty witnesses: my black ancestors, who evolved the sorrow songs, the blues and jazz, and created an entirely new idiom in an overwhelmingly hostile place; and Shakespeare, who was the last bawdy writer in the English language. (Baldwin 1998a: 690)

The language that Baldwin had grown up speaking was not "the King's English" but, like Shakespeare's language, it had been forged out of an "immense experience" and had its own majestic authority:

> The authority of this language was in its candor, its irony, its density and its beat: this was the authority of the language which produced me, and it was also the authority of Shakespeare. Again, I was listening very hard to jazz and hoping, one day, to translate it into language, and Shakespeare's bawdiness became very important to me since bawdiness was one of the elements of jazz and revealed a tremendous, loving and realistic respect for the body. (Baldwin 1998a: 691)

Baldwin's writing then is explicitly a translation project, and *Blues for Mister Charlie* an attempt at a complex linguistic theatre. Like the jazz detail that "split[s] open notes and angles from the chestnut of melody" (Ondaatje 1992: 64), the black body, speech and music in the play work in, around and against American myths to break them apart.

The set of *Blues for Mister Charlie* doubles as both church and courtroom. The stage, too, is part of this conflation so that we see the church and courtroom as theatrical spaces,[20] making visible the performance and fluctuating semantics involved in 'bearing witness' to the truth. Baldwin opens his three-act play with an emphasis on how meaning shifts depending on the speaker and his or her milieu. There is an aisle onstage that functions as a 'gulf', dividing blacks from whites, Blacktown from Whitetown, and creating a segregated courtroom in the final act. The play begins with a shot in the dark, and the first thing the audience sees is a white man bending over the dead body of a young black man. He picks up the body "as though it were a sack" (2), walks upstage, and drops the body "like a stone" off the stage and out of sight of the audience. Lyle Britten[21] then utters the first words of the play before he makes his exit: "And may every nigger like this nigger end like this nigger – face down in the weeds!". The scene immediately shifts to Blacktown and the next lines of the play are those of Reverend Meridian Henry, father of the murdered boy Richard, directing three students in a roleplay of racist whiteness:

> No, no, no! You have to say it like you mean it – the way they really say it: nigger, nigger, nigger! *Nigger* […] (2)

One of the most striking aspects of the surface of Baldwin's text is the profusion of italics. One might assume that this is an emphatic marker of orality and the rhythms of the speaker. However, in his discussion of italics, Keith Harvey has cautioned against "any assumptions of a direct mapping onto prosodic patterns" because italics are a *written* device (Harvey 2003a: 139). While the use of italics can certainly be indicative of a speaker's emotional state, Harvey suggests it can also be employed to underline the presence of citationality:

> [C]itationality […] feeds into a stylistics of the emphatic if 'emphatic is understood to relate to a general insistence upon and pointing up not just of a speaker's *emotional state* but also of their awareness of the *means of encoding* employed by a given utterance. (Harvey 2003a: 139)

Baldwin's opening scenes are linguistically twinned but the roleplay following on the heels of the excess of the initial utterance by Lyle signals "the

---

[20] In *The Devil Finds Work* (1977), Baldwin talks about entering the church at around 14 years of age. "When I entered the church", he writes, "I ceased going to the theater. It took me awhile to realize I was working in one" (Baldwin 1998a: 499).

[21] The role of Lyle Britten was played by Rip Torn in the Broadway production. In the Tokyo production, the role was played by Imahashi Kô.

incipient possibility of parody" (Harvey 2003a: 140) that is characteristic of camp utterance. Instead of positioning race and racial hatred as an *essential* difference, Baldwin positions it as a performance as he does here, and later in the play, when he has Lyle Britten's wife Jo perform in the witness box sexual aggression that did not occur. Similarly, the playwright's ample use of italics in black speech mark not only its oral inflections but also encode a mockery of "the mode, manner, terms and style" that have been imposed on the American Negro. He thus presents the provocations of skin on the surface of his text through italic disruptions, which require special attention from the translator.

The Japanese language can certainly draw the reader's attention to important issues in Baldwin's play by virtue of its *kanji*, or characters, and thus make even the text 'terribly concrete, terribly visible'. I have said that in Japanese, *nigger* is translated as *kuronbô*. *Kuro* refers to the colour black, while the *–bô* suffix can indicate derision, as it does in this case, or endearment, as it does in *akanbô*, which is the word for 'baby'. The play's disturbing but crucial image of Lyle as both the murderer of a *kuronbô* and the doting father of a new *akanbô* is visually explicit in the construction of the *kanji* of these two terms, which share the same character *bô* [坊], a colloquial suffix that can be used to indicate endearment, intimacy or derision. This term is differentiated by colour – the character *kuro(i)*, or black, in the case of *kuronbô* or that for *aka(i)*, or red, in the case of *akanbô*. Japanese thus aids Baldwin's project of turning 'colour' toward diversity rather than the paucity of black and white racism in America and making explicit a challenge that Baldwin later makes in his essay 'Negroes are Anti-Semitic Because…' (1967), which is that if colour is the basis for being despised, then the murder of a baby can be justified.

This 'red and black' also evokes the title of Stendhal's famous psychological novel *Le Rouge et le Noir* (1830), which is mentioned in *Blues for Mister Charlie* in Act Two, when Parnell confides to Jo that he was once in love with a "coloured girl". Parnell explains how he met her:

> P: Her mother used to work for us. She used to come, sometimes, to pick up her mother. Sometimes she had to wait. I came in once and found her in the library, she was reading Stendhal. *The Red and The Black*. I had just read it and we talked about it. (Baldwin 1965: 69)

The relationship deepens into one of mutual acknowledgement of secret dreams: "Nobody in the world knew about her *inside*, what she was like, and how she dreamed, but me. And nobody in the world knew about *me* inside, what I wanted, and how I dreamed, but her" (Baldwin 1965: 70). As an intertextual reference to Stendhal's novel, 'red and black' further inflects Baldwin's

American story with his years in France. The slippage in tonal binaries and in narrative location are also found in the italic emphasis. Baldwin has Parnell emphasize 'inside' when he speaks of the young woman he loves, and 'me' when he talks about his own identity. Hashimoto does not heed this shift, and his translation thus places a uniform emphasis on 'inside' (*naimen*) in both cases, which suggests that their understanding and situation are exactly the same. The 'red and the black' in Baldwin as a sign of the complexity of love counters the superficial simplicity of 'black and white' relationships. It also complicates the fear of 'race-mixing' with Communism, a subject raised earlier in Act Two, when discussions of white townspeople about "degenerate Communist race-mixers" (56) who are stirring up discontent among the local black community harden into specific accusations against Parnell and his "subversive attitudes" (61).

For a Japanese audience, the combination of white and red evokes the national flag, and thus the possibility of further resonance and new associations with Baldwin's observations on the relationship between the black and the red, white and blue:

> It comes as a great shock, around the age of five or six or seven, to discover the flag to which you pledged allegiance, along with everybody else, has not pledged allegiance to you. It comes as a great shock to discover that Gary Cooper killing off the Indians, when you were rooting for Gary Cooper, that the Indians were you. It comes as a great shock to discover the country, which is your birthplace and to which you owe your life and your identity, has not in its whole system of reality involved any place for you.[22]

In *Blues for Mister Charlie*, Baldwin tries to make audiences realize the consequences of this shock on a young black man in his play. His concern for the 'complex fate' of being American has the potential in translation to simultaneously raise the question of what it means to be Japanese.

In the scene between Parnell and Jo, the translator seems to engage in some deliberate manipulation to 'protect' the integrity of Parnell. Earlier in the play, Reverend Meridian, defending the newspaper editor, describes him as the "only white man in this town who's ever *really* stuck his neck out in order to do […] right" (5-6). Although Parnell can be seen as a friend of Meridian, he is also a friend of Lyle. In conversation with Meridian or any other black character, Parnell does not use the word 'nigger', but when talking to Lyle and his wife, he makes casual references to 'niggers' and 'niggertown'.

---

[22] From a debate with William Buckley in the documentary *The Price of the Ticket*.

Hashimoto's translation does not register this problematic code switching; instead Parnell's references to 'nigger' are consistently translated as *kokujin* (Negro or black) rather than *kuronbô*, indicating the translator's allegiance to the character and an unwillingness, deliberate or subconscious, to have him utter racist language.

Hashimoto, as I have said, overlooks the semantic thickness of 'Mister Charlie' when he translates it as *hakujin*, and thus straightens the meaning and effaces it as a specifically black term for the white man. The translator has further difficulty negotiating references to Uncle Tom. In Act One, local black students and Richard Henry are hanging out in a juke joint. Richard has just returned from 8 years in New York City after his career as a singer is derailed by heroin addiction and then getting busted. Baldwin seems to be making a connection between his own 8 years as an American in France and the intra-national black diaspora in Harlem with its roots in the South. Like Baldwin himself, and like Emmett Till, Richard is "a stranger in the village"[23] when he visits the southern town. Although it is his birthplace, he is not recognized and his language marks him as different. In a discussion about various townspeople, Richard refers to Papa D, the owner of the juke joint, and comments, "He's kind of a Tom, ain't he?". Pete, one of the students, replies:

> P: Yeah. He *talks* about Mister Charlie and he *says* he's with – us kids – but he ain't going to do nothing to offend him. You know, he's still trading with Lyle Britten.
> R: Who's Lyle Britten?
> P: Peckerwood owns a store nearby. And man you ain't *seen* a peckerwood until you've seen Lyle Britten. Niggers been trading in his store for years, man, I wouldn't be surprised but if the cat was rich – but that man still expects you to step off the sidewalk when he comes along. So we been getting people to stop buying there. (Baldwin 1965: 35)

The boycott of Lyle's store aligns the students with the "nonviolent protest gospel" (*Time* 1963: 22) preached by the Reverend Martin Luther King Jr, which had encouraged sit-ins and bus boycotts before escalating to demonstrations. Hashimoto makes no mention of this activism either in his *atogaki* or in an annotation. In fact, his 1966 translation does not include the play's dedication to civil rights activist Medgar Evers and the children killed in Birmingham when a homemade bomb thrown from a car exploded in a crowded black

[23] I am alluding to 'Stranger in the Village', which appears in Baldwin's essay collection *Notes of a Native Son* (1955). In *Collected Essays*, 117-129.

church and killed four girls attending Sunday school classes. He also decides here to use *katakana* and render 'Mister Charlie' phonetically as *misuta-cha-rii* followed by *hakujin* in parentheses. There is no note, however, to clarify the specific nuance and intention of the term. Furthermore, its use here is almost completely obscured because the translator does not recognize what kind of 'Tom' Richard is referring to in his remark about Papa D. Hashimoto translates 'kind of a Tom' as *nozokiya tomu*, that is, a 'peeping Tom', thus positioning Papa D as a voyeur rather than a servile Negro eager to please his white master. 'Mister Charlie' then cannot be seen as a term of defiance used in solidarity with a new generation the play's students represent: "They are not the first Negroes to face mobs: they are merely the first Negroes to frighten the mob more than the mob frightens them"[24] (Baldwin 1998a: 637). The historical context and how language carries it is obscured as well.

In this dialogue, Hashimoto also has to translate 'peckerwood', a black term for a Southern cracker. He again translates in order to explain, rendering it as *binbô hakujin* (poor white person). However, unlike his translation of 'Mister Charlie', Hashimoto takes advantage of the Japanese writing system and inserts *furigana*, *kana* in a smaller font size which are placed above or next to *kanji* and act as a pronunciation or reading guide. In this case, the translator adds the phonetic reading *pe ka u-do* above the *kanji* to thicken the translation of the term. Still he offers no notes concerning the word or its syllabic inversion which makes a phallic reference in this term for a poor white *man*. Since turning around or lengthening syllables is often used as a humour device in Japanese, it might have been possible for Hashimoto to even attempt a more playful translation. Instead, later in the play, when the word appears, he translates it as *kittsuki*, the Japanese term for 'woodpecker', with no *furigana*.

Along with 'Mister Charlie' and 'peckerwood', there is another reference to whiteness in the play encrypted in the anti-language Richard uses to address Lyle's wife Jo as he enters the Britten's store:

> R: Hey, Mrs Ofay Ednolbay Ydalay! You got any Coca Cola for sale?
> J: What?
> R: Coke! Me and my man been toting barges and lifting bales, that's right, we been slaving, and we need a little cool. Liquid. Refreshment. (Baldwin 1965: 78)

[24] From 'They Can't Turn Back', which appeared in *Mademoiselle*, August 1960, in *Collected Essays*, 624-637.

Richard uses "Ofay", 'foe' rendered in pig Latin, a derogatory reference to whites popularized in the Jazz Age in the 1920s.[25] He further reverses 'blonde lady' and adds the usual pig Latin ending –ay. In his translation, Hashimoto employs respectful language to exaggerate and mock the speaker's own deference, but makes no mention of the speculative etymology of the terms or the use of pig Latin. In spite of his attention to the blues and musical source material in his translation and preface, Hashimoto makes no reference here either to Richard's mocking employment of the lyrics of 'Ol' Man River', Oscar Hammerstein II's musical rendition of African American speech in the 1927 musical *Show Boat*: "Tote dat barge! Lift dat bale!". In short, the translator's notes are not used to elucidate translation problems or language issues. The eight annotations made by Hashimoto mostly identify the sources of lyrics spoken or sung in Baldwin's play and quotations from the Bible. 'Uncle Tom' is identified as a character in Beecher Stowe's novel but there is no explanation of any broader application of the term.

What kind of changes did Hashimoto make in his revised translation of *Blues for Mister Charlie*, published in 1971? In general, his revisions are concerned with a traditional problem for Japanese translators: references to the first person. Unlike English, where the first person 'I' is static, Japanese has a mutable 'I' which is pragmatically determined by relationships of gender, age and status. The range of roles that can be assumed through the choice of first person is suggested in the opening passage of Murakami Ryu's *In za miso su-pu* (In the Miso Soup):

> My name is Kenji.
> As I pronounced these words in English I wondered why we have so many ways of saying the same thing in Japanese. Hard-boiled: *Ore no na wa Kenji da*. Polite: Boku wa Kenji. Gay: *Atashi Kenji 'te iu no yo!*[26] (Murakami 2003: 9)

Men and women share some of these choices, but *boku* and *ore*, the first person references that Hashimoto wrestles with in his translation, measure relative degrees of masculinity. In operatic terms, *boku* can be defined as the role assumed by the tenor; the baritone of *ore* asserts a more powerful sense of masculinity.[27] Hashimoto changes *boku* to *ore* when Richard speaks, 'increasing' his masculinity. It is interesting to note that the translator consistently renders

[25] It has also been suggested the term is a derivation of the French expression 'au fait' and used to mock the gentility of white people.

[26] English translation by Ralph McCarthy. My thanks to Mika Toff for pointing out this example.

[27] I am grateful to Tak Yamamori for this analogy.

Parnell as *boku* and Lyle and Richard as the more aggressively masculine *ore*. Meridian, on the other hand, uses *watashi* throughout the translation and its revision. This is apt because whether addressing the students or speaking to Parnell in private or addressing the court, he is always positioned as a *public* figure. As his son Richard observes, "You've just been a public man, Daddy, haven't you? […] You haven't been a private man at all" (Baldwin 1965: 45). And although Hashimoto never really seems sure about the implications and use of 'Uncle Tom' in Baldwin's play, the translation helps present Meridian as a man who is always wary, unsure if he has really enjoyed a friendship with Parnell or whether he has just been his "favourite Uncle Tom" (Baldwin 1965: 52).

Levels of politeness between other characters are also revised. In the 1966 translation, for example, in an exchange in Act One between Parnell, Meridian and Juanita, Parnell speaks as if he is among friends (or inferiors), while Juanita and Meridian are more deferential, using *masu-kei* when they speak to Parnell, but not when they speak to each other. Why would the translator assume a polite distance in the following repartee between Parnell and Juanita as they discuss Lyle's imminent arrest for Richard's murder?

> J: They're going to arrest him? Big Lyle Britten? I'd love to know how you managed that.
> P: Well, Juanita, I am not a *good* man, but I have my little ways.
> J: And a whole lot of folks in this town, baby, are not going to be talking to you no more for days and days and *days*. (Baldwin 1965: 18)

The revision restores the relationship between Juanita and Parnell, which is friendly in tone, and even flirtatious.

Blues for Mister Charlie and the Texts of Translation Theatre

As I mentioned, I did not see the Tokyo Geijutsuza performance of *Blues for Mister Charlie*, and there was no recording or still photographs in the archives of the theatre company so I approach the performance through its textual ephemera, the programme and the acting script. The programme consists of about 30 pages, with a cover that presents the title of the play in English and Japanese, and makes use of *furigana* so that the *hakujin* in the Japanese title is read *misuta-cha-ri-*, restoring its resonance in the play.

The programme also pays a great deal more attention than the translation to situating the play in its historical and contemporary context, as well as explicitly locating its local relevance. It opens with a full-page photo of

a uniformed American policeman beating a black youth at a demonstration in Selma, Alabama. On the following page is Kijima Hajime's translation of Claude McKay's poem 'If We Must Die', written in response to the 1919 race riots in Chicago. The pretext of poem and photograph focus on racial strife in America, but the troupe director Murayama Tomoyoshi, in '*Wareware no kadai* (Our topic)', his introduction to the play, attempts to make local connections. He begins by positioning *Blues for Mr Charlie* as a 'follow up' to the theatre group's 1965 production of *Hashinonai kawa* (The River with No Bridge), a dramatization of a novel by Sumii Sue about childhood in a *burakumin* village. He thus places the 'problem of the unliberated *burakumin*' (*mikaihô burakuminno mondai*) alongside that of the discrimination against American Negroes (*Amerikano kokujinno sabetsu mondai*). The production of *Hashinonai kawa* had in fact provoked protest by *burakumin* activists, who felt their story had been appropriated by the writer who was not *burakumin* and was being performed as exotic entertainment. Without mentioning the controversy in his introduction, Murayama implicitly addresses it by pointing out that the playwright of *Blues for Mister Charlie* is himself a black man and thus writes his play informed by his own experience.

Reinforcing the connection between Baldwin's play and the oppression of the *burakumin* in Japan is the essay by Sumii included in the programme. In the programme, amid the photographs of police brutality and placard-carrying demonstrators, Sumii comments on the shared goals of the civil rights movement and communism's international struggle for freedom from discrimination. Discrimination against the *burakumin,* who are Japanese, grew out of their despised origins; similarly the discrimination against Blacks in the States was American against American. However, the basis of the discrimination in the case of the former cannot be seen; in the case of the latter, there is visible difference.

Implicit in the artistic director's essay are the politics of someone who believes that because of discrimination it is not possible for a black man to believe he lives in a democracy. Baldwin's play was born out of necessity (*hitsuzen*): the continuing oppression must be confronted. Murayama sees the play as neither a simple nor direct confrontation and ponders how this 'necessity' can be recognized when the play is staged as translation theatre so that Japanese will make an effort to combat oppression as well. He points to the diaspora to make connections between the Jewish dispersal and oppression in Egypt and by Rome, and American Negroes, with their own painful history of uprooting, slavery and harsh discrimination.[28] Murayama

[28] This is not an analogy that Baldwin would necessarily have agreed with. See, for example, his 1967 essay 'Negroes are Anti-Semitic Because They're Anti-White', in *Collected Essays*, 739-748.

suggests that American blacks embraced Christianity as the fastest way to recognition as human beings. "But in fact", muses the director, "has God really recognized them?". He contends it is a false recognition and identifies the theme of Baldwin's play as the exposure of this fiction.

For Murayama, the 'catastrophe' (*kyatasuturofu*) of the play is that Meridian, following the unexplained death of his wife and in the wake of the murder of his son, finds his faith shaken to its core when his son's killer is found innocent in a court of law. Fearful, he is unable to find meaning in his life as a man or even legal recognition of his equal rights, and at the end of the play, these problems remain unresolved. If art, religion or the law are unable to offer solutions, then what other options are there? Murayama suggests it is necessary to raise the stakes in order to rectify the problem. He theorizes that if racial discrimination is seen as an essential issue, then the problem cannot be solved: skin colour remains, impervious to humanism or religion. But if the problem is seen fundamentally as a class issue, resolution is possible. He turns to *Hishoku* (Not [about] Colour, 1967), a book by Ariyoshi Sawako. When she went to the States and witnessed racial discrimination, Ariyoshi wrote that she felt certain the root cause was class and not colour. In short, she reads slavery as a condition of class. It is in this shared politics that the director finds common ground with Hashimoto, the play's Marxist translator. African American literary criticism in Japan has its roots in the left; from *shingeki*'s inception in the Meiji era, it has close ties with Russia, the Moscow Art Theatre, and indeed develops in the Taishô era into a proletariat theatre staging realistic drama; specifically, Tokyo Geijutsuza saw itself as a theatre addressing the Japanese worker. Baldwin's more complicated linguistic and somatic politics are buried under the politics of the translator and the theatre troupe.

The artistic director's foreword is followed by a detailed two-page summary of the play, but it does not explain the meaning of 'Mister Charlie'. Hashimoto's preface to his translation is next, and on its heels comes an explanation by the translator concerning the historical background of Baldwin's play. Again a connection is made between the racial strife in the play and the treatment of the *burakumin* in Japan. Hashimoto places that local context alongside the centenary of the Emancipation (1963) and a continuing history of unofficial endemic discrimination in both the States and Japan. He quotes Baldwin's preface at length in this discussion even though it appears in translation elsewhere in the programme. A comparison is also made between Richard Wright and James Baldwin as writers of different generations, with the latter's work exploring the psychological distortion that white supremacy and consequent social inequities have wrought on black and white Americans.

There is a further word from Yabuuchi Rokuro, the stage director. While the artistic director and the translator link *Blues for Mister Charlie* with the

Tokyo Geijutsuza's prior production of *Hashinonai kawa*, Yabuuchi begins his essay by suggesting that some people might find Baldwin's play a surprising choice (*Tokyo Geijutsuza rashikunai*) for a production by the theatre troupe, which began as a theatre for workers (*rodokusha notame shibai*). Representing the workers' struggle has been interpreted by Tokyo Geijutsuza in the specific terms of the Japanese worker. However, the pre-war approach to social realism has given way to another style which marries not only Japan's own experience in the war but also asks what each Japanese person can do 'as an individual' to change the world for the better.

Hamamoto Takeo, a member of the *Kokujin Kenkyukai* and a frequent editorial collaborator with Hashimoto throughout the sixties, as well as the translator of *The Autobiography of Malcolm X*, is the only commentator in the programme to attend to Baldwin's intercultural experiences in Europe that link him not only to American writers such as Henry James and Mark Twain, but crucially to the cultural memories of migrancy that shape the history of African Americans. He refers to 'Stranger in the Village', a story based on Baldwin's experience in Switzerland, which is certainly if obliquely reflected in *Blues for Mister Charlie*. Hamamoto also remarks on the blues of Bessie Smith, which allowed Baldwin, as he wrote in that little village in the Alps, to come to terms with being a 'nigger', and the power of expressing it in speech and music as art. Nevertheless, Baldwin's discussions of Bessie Smith or Billie Holiday always elide the experiences these women sing about with being a black man, so while increasing black visibility Baldwin also reduces that of black women.

Hamamoto links Baldwin and his play with Marxism and international socialism in general terms, but he also sets up a more complex constellation which includes Jean-Paul Sartre, Jean Genet, Marcel Proust, Freud's psychosexual theory and jazz, blues, and spirituals. Hamamoto foregrounds sex, and one gets the hint of the source of Hashimoto's shift in attitude towards Baldwin's homosexuality in his colleague's understanding of the role sex plays in Baldwin's writing. Replacing Christian love, Hamamoto sees Baldwin looking to sex, whether it is heterosexual or homosexual (*dôseikan*), to make contact with each other, as he does in *Giovanni's Room*, which Hamamoto calls a poetic and beautiful literary work about sexuality and love. He sees *Blues for Mister Charlie* as a more rigid (*katai*) cultural production than his usual works which evoke multiple positions and sexual identities, but, unlike Hashimoto, suggests that it is crucial to see that the 'Negro problem' the play foregrounds has many different meanings. What Sontag saw as a fifties plot rewritten as a political story is clearly a dramatic excavation that outs not only the black man from the story of violence, but illuminates the troubled history

of white and black Americans Baldwin described in 1963 as "the history of a love affair" (Goodman 2007: online).

In terms of the acting script, it follows Hashimoto's translation fairly closely. The biggest change in the script is the elimination of the chorus. Perhaps there was a *shingeki* reflex away from a feature that is so much a part of *nô* and *kabuki*, but more likely, the decision was made to reduce the number of actors in the production. But without the segregated voices of Blacktown and Whitetown, the Japanese audience neither experiences the beat of call and response, nor hears the two groups' utterly different responses to the same utterance, which is a crucial element in the final act of the play, in the courtroom. For example, following Meridian's courtroom protest concerning questions about his celibacy while he is in the witness box, the Blacktown chorus responds, "Speak, my man! Amen! Amen!" While Whitetown cries, "Stirring up hate! Stirring up hate! A *preacher* – stirring up hate!" (Baldwin 1965: 107). Erasing the discord between the two discourses obscures the intralingual translation deliberately exposed in Baldwin's play. Lost as well is the dramatic moment in Act Three when, during Parnell's testimony, both Blacktown and Whitetown coincide in their demand, "Make him tell the truth!" (Baldwin 1998a: 116).

Because there is no chorus, the production also does not include a scene that takes place at Lyle Britten's house, where his friends have gathered in a show of solidarity. They express their fear of the changes in the black community, but reserve their greatest contempt for the 'yellow nigger' (*kiiro kuronbô*) of 'mixed' blood: "a mongrel is the lowest creation in the animal kingdom" (Baldwin 1965: 57). Members of the audience in Japan would surely have bristled at this reference in their awareness that there has been discrimination in the States against "not only blacks, but Puerto Ricans, Jews, Irish, and Japanese, too, because of their yellow skin" (Hamamoto 1968: 253). At the same time, a tension might have been produced with this reaction against discrimination alongside the argument for racial purity which has found support in Japan. The sexual politics of assimilation were "shot through with anxieties about hybridity expressed in terms of 'mixed blood children' (*konketsuji*), where a hybrid was perceived as a cross between two 'races' and 'races' were equated with species" (Robertson 1998: 94), just as discussions among the racists is Baldwin's play equate the black (man) with "an orangoutang out of the jungle or a *stallion*" (Baldwin 1965: 57).

In the last scene, the figure and speech of Richard's grandmother, Mother Henry, is also cut from the production. Tokyo Geijutsza restores 'Mister Charlie' in the title of the play through the use of *furigana* and *romaji*, and thus the echo of that 'mister' in the final scene as witnesses are summoned to the stand in the courtroom. However, the audience misses the lines that make explicit

the performance of equality in the courtroom that is utterly absent elsewhere. As Mother Henry frankly states when she is called as a witness:

> No white man never called my husband Mister […] not as long as he lived. Ain't no white man never called *me* Mrs Henry before today. I had to get a grandson killed for that. (Baldwin 1965: 103-104)

The cadence of Mother Henry's words are missing in Hashimoto's translation. The lines go unspoken in the production, but may be heard in the blues that iterate the dialogue for the audience. In Hashimoto's translation and in the production, the blues, spirituals and freedom songs are carefully annotated and researched. The palimpsest of murders evident in Baldwin's preface to the play, its epigraph and its story – Emmett Till, Medgar Evars, the "dead children of Birmingham", Richard, the dead child of Meridian Henry, and Richard's dead mother – are carried forward in songs, as was the civil right movement. The play enacts what the music is singing about, and the blues tells the story of the play in a different way, trying to get more and more of it told.

Conclusion

In the case of the Tokyo Geijutsuza production of Baldwin's *Blues for Mister Charlie*, the translator and the theatre company shared a political viewpoint that shaped text and performance. Hashimoto approached the play as a text and his translation was intent on elucidation not experimentation. The *shingeki* theatre troupe, with its tradition of proletariat theatre, was interested in the social message of the play, and the performance programme shows the care taken to bring the social unrest in the States to the attention of the Japanese audience for the purpose of making a direct link with similar social oppression in Japan.

Shingeki's emphasis on 'realism' meant at the performance level that actors representing Westerners, for example, would usually be onstage wearing blonde wigs and *nôzupati*, or nose pieces (Sawada 2006: 33). *Nôzupati*, representing the 'tall' noses of Europeans, became synonymous with *shingeki* performance until their disappearance in the seventies as a possible consequence of the popularity of *shôgeki*. At the same time it also grows out of the traditional Japanese theatre's emphasis on identity closely related with external appearance (Morinaga 2005: 128). The Tokyo Geijutsuza programme makes special mention of the wigs used in the production, suggesting the black body, like that of the so-called Westerner, was being presented as a prosthetic somatic reality in the performance of a play that would promote the potential for parody.

Baldwin's play marks both a significant shift in black consciousness in America and the moment where the writer starts to lose his perceived relevancy. *Shingeki* in Japan was undergoing a similar demise in the late sixties as new theatrical movements like *shôgeki* and *angura* were paying more attention to the body of the actor than the text. Arguably, the playwright's intentions might have been better served by a company whose style subverted, or queered, the ostensible 'racial subject' of the play by letting an actor's body shift the emphasis from history to *his* story, and the issues of masculinity and sexuality embedded in *Blues for Mister Charlie*.

2. Speaking Lily-White

Michel Marc Bouchard's Les Feluettes *as JQ Translation Theatre*

Introduction

For Japan, 1995 was an *annus mirabilis*, beginning with the Great Hanshin Earthquake (*Hanshinawaji daishinsai*) in January and followed in March with the sarin gas attack in the Tokyo subway, involving the religious cult Aum Shinrikyô (Supreme Truth). Theatre scholar and critic Uchino Tadashi suggests these traumatic events have been key factors in upsetting the balance "of the triptych of the Real (*genjitsukai*), the Imaginary (*sôzôkai*) and the Symbolic (*shôchôkai*)" (Uchino 2006: online)[1] in Japanese cultural expression to the extent that "[s]ociology and psychoanalysis, rather than aesthetics and literary theories are more appropriate methodologies from which to begin to understand what is happening" (Uchino 2006: online). How have Japanese theatre companies responded to these social and seismic shifts? Uchino says the effects have been obscured by the diversity of Japanese theatre culture. He provides an overview of that cultural diversity by means of a cognitive map of contemporary "'J' theatre", which utilizes a simple grid to position a sample selection of 40 contemporary theatre units based on the particular preoccupations of their practice.

To begin this chapter, I will borrow Uchino's map to locate translation theatre in Japan, and to suggest that, while it is usually used as a synonym for *shingeki*, and is thus characterized by a deference to Western text and technique, translation theatre can be found elsewhere in Japanese theatre where Western plays are being re-imagined and produced with strikingly different effects. Specifically, I will consider the case of Michel Marc Bouchard's *Les Feluettes ou La Répétition d'un drame romantique* (1988) and its Tokyo performances by Studio Life in 2002 and 2003, mediated by both the English translation of the play by Linda Garboriau and a semiotic translation based on the androgyny found in traditional Japanese theatre. This semiotic translation, however, also involves language. In 'Speaking White: Literary Translation as a Vehicle of Assimilation in Quebec', Kathy Mezei calls "language as sign, reflector of culture […] a recurring subject in Quebec literature, as well as on the political front" (Mezei 1988: 11). Through the use of citation and emphatics, language can also be a queer sign, a stylized performance that is a linguistic

[1] The *Performance Paradigm* e-article is an English-language version of Uchino's article, 'J engeki wo mappingu/zappingu suru', in *Yuriika* 7 (2005): 183-198.

disguise. This chapter will consider how Bouchard's play is rendered neither as a Quebec play nor a queer one in J translation theatre, but a textured JQ translation receptive to multiple meanings.

Mapping/Zapping Translation Theatre in Japan

The four axes of Uchino's map, which represents the cognitive terrain of contemporary Japanese theatre, are Literary/Text (*riterari/tekusuto*) and Performance/Body (*pafo-mansu/shintai*) positioned at the top and bottom, respectively, of the vertical axis; and Real (Essentialist = Modern) (*riaru shikô*) and Gadget (Relativist = Postmodern) (*gajetto shikô*) at the right and left poles of the horizontal. The axes divide Japanese theatre into four quadrants, or planes. In Plane A, top right, Uchino locates *shingeki*, and theatre companies (units) where the presence of the literary text and realistic or transparent representation is assumed in their productions. He associates Plane A with the cultivation of 'civility' (*shiminteki kyôyô*), or an awareness and concern for society. In Plane B, found on the top left of Uchino's map between the coordinates of Literary/Text and Gadget, Uchino locates 'J' theatre:

> The 'J' here stands for 'Japan as Junk' where the notion of 'art' is always elusive. That is to say, from the perspective of 'high art' in the Euro-American context, where certain universal aesthetic values are supposed to be shared, these performances only look like junk. Lacking value as either economic or cultural capital, they appear to be 'artistic garbage'. Whether consciously or not, 'J' theatres defy and ignore history, shared values and 'common sense.' Their frames of reference and of knowledge are deeply subsumed in the sub-cultural genres of *manga*, *anime*, computer games, midnight TV programs, B-grade movies, and V cinemas (films especially made for video release). In short, they are self-admittedly sub-cultural. (Uchino 2006: online)

Plane B is associated with "new voices" and with youth, and in terms of theatrical traditions is linked to the resistance and experimentalism of *shôgekijô engeki* (little theatre). However, there is a striking lack of anger or social belligerence among the new units, possibly emphasizing an acceptance of the relativity of meaning or ultimately, lack of meaning in a postmodern world. There is an echo in this of the 'meaninglessness' of French surrealism, which came to Japan in a wave of translation in the 1920s (Kondo & Wakabayashi 1998: 491) and emphasized the creative force of juxtaposition and incongruity.

Plane C is the lower left quadrant, marked by Gadget/Postmodernism and an emphasis on performance and the body. Uchino locates mainly contemporary dance and performance groups in this quadrant, emphasizing the actor or

dancer's movement rather than language or text, but suggests that it is also an area where theatre groups involved in the politics of representation might be located. The sparsely populated Plane D in the lower right of the grid focuses on "physical theatre" where the body is an essential corporeal presence seeking new ways to act and speak to the audience. The physicality of such body work as *butô* furnishes ideas that can be fruitful when thinking about the theatre translation of Bouchard's play because it is "structured around an iteration and citation based on longing or a complex structure of nostalgia" that "is dependent in part on […] misreading" (Sas 1998: 160) that questions the boundaries of the body. The proposed borders of the quadrant can be disputed as well, as *butô*, for example, contains aspects of junk in terms of its initial somatic and semantic exclusivity. For example, Hijikata Tatsumi, one of the originators of the dance form, took the title of his 1959 dance *Kinjiki* (Forbidden Colours) from Mishima Yukio's 1951 novel, although Hijikata had never read it (Martin 2006: 53). "Nothing is lost because nothing is […] known", but this "[f]latness severs citations from their sources" (Martin 2006: 52), and meaning drifts. The meaning of translation theatre in Japan also needs to be pried open so that it is not construed simply as *shingeki* but interrogates Western theatre translations through the lens of performance, in order to interpolate the troubled somatic relations that often travel with plays written in conflicted tongues.

Does translation theatre then have any stability in terms of Uchino's cognitive map? If we consider its location in terms of translation, it seems likely to be found in Plane A, where the authority of the literary text and emphasis on authenticity (or fidelity) and realism are characteristic of theatre groups associated with *shingeki*. Undoubtedly we could position Tokyo Geijutsuza in this quadrant, with its emphasis on the social, the literary and the textual in its approach to the staging of Baldwin's *Blues for Mister Charlie*, as translation theatre. It would be more problematic, however, locating Studio Life, who staged Bouchard's *Les Feluettes* in Japanese translation as *LILIES*, in this quadrant, even though it bases its performance on an imported script. The company is an all-male unit (with the exception of Kurata Jun, its artistic director and co-founder of the theatre company in 1985),[2] thus emphasizing the actor's body and performance of gender. At the same time, the company also tends towards 'gadget' through masquerade or citation, emphasizing visual images rather than textual or linguistic resonance. Alongside this elusive positioning on Uchino's map and its potentially provocative performances of "non-hegemonic masculinity" (Mackie 2005: 130), and more broadly, linguistic and sexual

[2] Even on the Studio Life webpage, an all-male presence is preserved by substituting a cartoon character of a cat in place of Kurata's photograph; her name is listed, but 'Jun' is a name for both men and women.

diversity, Studio Life can be seen as presenting popular Japanese theatre, with its cultivation of a star system and fan base, modestly evoking both the Takarazuka model, a 'traditional' popular theatre style generally disdained by *shingeki* practitioners, and also the boy idols of Johnny's & Associates. The unit's production of Bouchard's *Les Feluettes* disengages the play from any geographical specificity of Quebec and its particular linguistic identity issues, making the politics of translation as well as gender indeterminate.

Cultural Identity and the Politics of Reception

Translation theories in Quebec represent the linguistic and social relationship between English and French as diglossic as a result of unequal political status and the threat of assimilation. There has been considerable discussion in literary, translation and feminist critical circles on the particular notion and practice of translation as "literary activism" (Simon 1996: vii) to combat this imbalance as part of a feminist agenda. In this context, the feminist translator (Barbara Godard, Susanne de Lotbinière-Harwood, Kathy Mezei, or Sherry Simon, for example) asserts her presence and her political location in recognition that "'Woman' and 'translator' have been relegated to the same position of discursive inferiority" (Simon 1996: 1). As Lotbinière-Harwood explains:

> My translation practice is a political activity aimed at making language speak for women. So my signature on a translation means: this translation has used every translation strategy to make the feminine visible in language. (in Simon 1996: 15)

In textual terms, this has meant interventionist supplementation, including creative reconstructions of word play; explanatory prefaces and annotation to draw attention to the translation process; and 'hijacking' or 'womanhandling' texts to bring them closer to the translator's own feminist agenda. Yet Mezei has suggested that those who engage in translating Québécois literature into English, the "oppressor's language", are guilty of betrayal by "diminishing or even erasing the cultural difference between Quebec and English-Canada" (Mezei 1988: 12). Her point is largely to argue for an ethics of translation that demands awareness of the ideological consequences of the practice, and calls for translations that resist the assimilation of the Québécois text into English Canadian literature. When these considerations of the politics of transmission are applied to translation theatre in Japan, specifically the case of *Les Feluettes* in Japanese translation and performance, there is further tension created by the politics of reception.

About the same time that *Blues for Mister Charlie* was being translated and performed in Tokyo in the late sixties, theatre in Quebec was coming into

its own and becoming "that particular element of the Québécois imagination where language, politics, theatricality and imagery meet" (Hicks 2003: 145). The sociological methodologies that Uchino finds so appropriate for understanding what is happening in Japanese theatre have been put to considerable analytical use in the study of theatre in Quebec. In translation studies, perhaps the most prominent is Annie Brisset's *Sociocritique de la traducton: theater et altérité au Québec* (1990/1996). As Brisset has noted, Québécois theatre marked a break with the 'French-Canadian' theatre that had preceded it and defined itself against Anglo-Canadian hegemony and the linguistic and cultural heritage of France (Brisset 1988: 92). Brisset and others have looked carefully at Quebec theatre translation and discussed the implications of its particular and sophisticated agenda to consistently foreground Quebec linguistic and cultural specificity, and legitimate the expressive power of the vernacular. Language employed by francophone writers in their work is always politically meaningful:

> The author, through language – joual, English colloquialisms or expressions – is demonstrating the colonized diglossic situation of Quebec, linguistically highlighting her degradation or simply the hard realities of the cultural context. The particular choice of words in English is also highly significant. (Mezei 1988: 16)

Brisset offers the example of the title of Jean-Claude Germain's 1983 play, *A Canadian Play/Une plaie canadienne*, to illustrate the "perverse effects" of federal bilingualism:

> [I]t denounces the copresence of the two languages that results in French being everywhere over-shadowed by English. By way of metonymy the title also evokes the official texts emanating from Ottawa, in which the two languages are placed side by side in a way that is far from being innocent or innocuous, for English, reflecting the large number of speakers of the language, occupies the place of the original language. French follows as a translation, weakened and distorted, like an echo. (Brisset 1988: 92)

The title of Germain's play encapsulates the resentment of Quebec francophones forced to become Canadians by speaking English. For them, official bilingualism means translation is about being "*expressed by the Other* and thus […] *dispossessed of one's own language*" (Brisset 1988: 93). In this instance, linguistic resistance takes place through the appropriation of the same federal strategies for the purpose of asserting Québécois specificity in terms of language and culture.

Translation merges with parody and the importation of fragments of foreign texts. Sometimes, only a title is appropriated and 'domesticated', as in *Hamlet, prince du Québec*, or *En attendant Trudot*. In these cases, Brisset sees the original Shakespeare or Beckett plays as Othered and "purely nominal, [as] these titles assume a purely appelative function in a media-like process of publicity-seeking, the effect of which is to draw attention to the Québécois work by invoking the famous foreign literary moment" (1988: 95). Such titles challenge us to look at the prior texts to which they refer and to the ones they entitle, but also bring into question how titles are 'supposed' to operate, or more broadly, the control of literary taste and content. The weight of the title of a particular famous text is then countered through deliberately corrupt textual transmission. This domesticating manipulation of the text is exemplary of the kind of resistant translation strategy that Lawrence Venuti seeks in his support of a *foreignizing* translation. Uchino's term 'junk' might also be applied to the plays because although the title is appropriated, the plays themselves "bear no intertextual relation, in form or content, to the foreign literary classics whose titles they parody and whose reputation they appropriate" (Brisset 1996: 80). The playwrights, in fact, show their intention to disassociate themselves from the play whose title they borrow, but as Carol Maier has suggested, the alteration of the surface is not to be construed as superficial (Maier 2007: 3), and the agents are not to be overlooked.

Brisset also points out a subsystem in Quebec theatre in the eighties based on "entropic translation", which reactivates dialogue from a canonized work in a way that provokes laughter as aspects of the play are "recontextualized" to fit the Québécois reality, "a particular reality […] which is socially marginal (the drug addict, the bar hostess, the tramp, the homosexual)" through the specificity of the use of joual. Bouchard's *Les Feluettes* might be considered in this category, as it takes Gabriele d'Annunzio's 1911 play *Le martyre de saint Sébastien*, itself a pastiche of a medieval mystery play, written *en rhythme français* and scored by Claude Debussy, and queers it, linking, as Gérard Genette has done, pastiche, translation and gay citation as palimpsests. As a play on pastiche, *Les Feluettes* mingles "mockery and admiring reference […] in an ambiguous mode" (Genette 1997: 98); as theatre translation, it "dis-figures" by suppressing the figurative system and "refiguring" its meaning in another system as a transfiguration (Genette 1997: 224). This process, which might also be excessively described as "the martyrdom of authenticity" (Rocheleau 1996: 126), is furthered in the translation and performance of Bouchard's play in Japanese. Again, we can see this kind of citation as 'junk', with the appropriated references not intended as homage, parody or to be politically meaningful. In the JQ theatre translation of *LILIES*, viewers are translators encouraged to read the play alongside their own subjective subtext.

Despite the explicit politics of Québécois theatre and its translation into English, Japanese translators have tended to rely on English translations as departure texts throughout the brief history of Québécois theatre translation and translation theatre in Japan. Kisa Eichi's translation of Michel Marc Bouchard's *Les Feluettes ou La Répétition d'un drame romantique*, adapted by Kurata for the production by Studio Life, appears to use Linda Gaboriau's English translation *Lilies* as at least a parallel departure text, and, significantly, retains the English language title. The fraught relationship between French and English in Quebec, however, is not at the heart of Bouchard's play, which instead addresses the diglossia between Québécois French as a vernacular, or *vulgar*, language, and 'international' French as cosmopolitan and literary. While Brisset is sceptical of attempts to establish the uniqueness of Quebec French as a tongue totally distinct from the French of France, she nevertheless sees that particular social circumstances in Quebec allow the writer to establish a distinctive dramatic form while "[n]o French writer has ever managed to defy the normalizing linguistic ideology of the Republic to this end" (Brisset 1996: 188). The distinctive nature of Quebec theatre rests on its use of the vernacular, which in *Les Feluettes* confronts the literary French language and finds that there is still love between them. "Since dramaturgy is above all a speech act and dramatic action is often […] 'un combat pour la maîtrise de la parole,' the levels of language used on stage become important indicators of the state of Québec society" (Moss 2001: 15). Certainly they are crucial to Bouchard's play to challenge both the notions of "cultural virility" (Moss 2001: 15), and the literary and linguistic constraints shaped by powerful social imperatives that limit expressions of love, beauty and desire.

Speaking (Lily) White: *Les Feluettes* in Japanese Translation (via English)

The first Canadian play performed in Japan was also the first Québécois play to be staged here. Michel Tremblay's *Bonjour, là, bonjour* (1974) was produced by Gekidan Toen in 1981, under the direction of Osanai Hideo, using a translation by Mita Chihiro. Another Tremblay play, *Albertine, en cinq temps* (1984), was translated by the prolific Yoshihara Toyoshi and staged by Half Moon Theatre under the direction of Yoshiiwa Masaharu in 1994. Yoshihara was also responsible for the Japanese translation of Tremblay's *Hosanna* (1973), produced in 1997 by Theatre Anne Falle under the direction of Kaiyama Takehisa. In 2002, Studio Life finally introduced Japanese audiences to a Québécois playwright other than Tremblay with *LILIES*, its production of Bouchard's *Les Feluettes*.

Fujii Shintaro of Waseda University has discussed the low visibility of

French language plays in Japanese translation and production. Theatre translation activity reached a peak in 1966-1967 with the publication of five volumes of French plays, making Corneille, Molière, Racine, Dumas, Cocteau, Beckett and other prominent playwrights' work available in Japanese. However, despite more exposure due to an increase in public funding and subsidies since the 1990s, Fujii suggests that French theatre still "strikes Japanese audiences as too artistic, too abstract and too distant" (Fujii online) but highlights translation problems as a source of this impression:

> The first misfortune of our play translations is that the translators have most often been academics like me (alas!) who are far from being poets. Many academics don't understand the idea of faithfulness (they often cheat in order to remain faithful), and tend to give preference to text over texture, and to meaning over sensations and sensuality. As a result the plays translated are unperformable and produce very little enjoyment when read. (Fujii online)

Fujii also blames the paucity of spoken Japanese for its inability to match the musicality of the language of traditional Japanese theatre and dreams of "one day being capable of inventing a new language for the stage that would enable us to have the writing heard and the speaking read" (Fujii online). He also registers the expressive gap between French and Japanese and touches on the translation of Quebec French and how to differentiate it as such: "How can you translate the subtle difference in Quebec French from the French spoken in France without resorting to the use of dialect?" (Fujii online). Most of the questions Fujii raises about translation are the familiar and longstanding queries that have been asked in Japan at least since the Meiji era. Although they remain germane, I am interested in his remark that translators 'cheat' in order to be faithful to their texts. Is this why Japanese translators of Québécois plays resort to English translations? Of the more than twenty theatre translations of Canadian, American and British plays that Yoshihara has translated, for example, Tremblay's plays are the only ones by a francophone playwright. Furthermore, published English language translations by John Van Burek and Bill Glassco were available for both *Albertine* and *Hosanna*. Sato Ayako, the translator of Bouchard's *Les Muses orphelines* (1988), makes clear in the text of her translation, published by Sairyûsha,[3]

[3] Sato's translation was used for the Studio Life performance of Bouchard's play, which took place at Ryougoku Theatre X in 2007 (25 July- 5 August) as part of the 2007 Modern Canadian Drama Festival in Tokyo (*kanada gendai engekisai*). The *obi* wrapping the cover of Sato's published translation and functioning like a back cover blurb carries the endorsement of Kurata Jun, director of Studio Life.

that it is based, with the author's permission, on Gaboriau's 1993 English translation. The actor's script of *LILIES* appears to be not only based on the English translation by Gaboriau, but the production itself is undoubtedly inspired by the English title *Lilies* and the cover image of the English text. In short, the Japanese translations of Québécois theatre for performance or publication have shown little concern with the issue of "speaking white" and the tense linguistic relations in Quebec between English and French found at the heart of so many Québécois plays.

Gaboriau herself has observed that the "omnipresent invisible character" in Quebec theatre is the Quebec language, and that "she could not find the means to translate this invisible character, for it would be absurd and politically inappropriate to celebrate the English language in a translation of a Quebec play" (Bowman 2003: 43). The diglossic relationship between Quebec French and English was precisely the issue that spoke to Bill Findlay and Martin Bowman when they decided to translate Tremblay's *Les Belles-Soeurs* into Scots, and the subsequent success of *The Guid Sisters* (1988) as translation theatre. Findlay and Bowman see vernacular translation "as opposed to adaptation" as a way to verify that the language can project other experiences than just its own and sustain its power:

> It's one of those myths of our civilization that whereas middle class culture is international and universal, working class culture is somehow local and parochial. It's a comforting idea in that it reduces the common experience of the millions of human beings drawn into the cities in the industrial age – their courage, humour, reliance – to a matter of 'local' character. (Bowman 2003: 42)

It is not difficult to see the politics of theatre translation that motivated Findlay and Bowman's decision to translate the joual of Tremblay's plays into Scots. As Carl Honoré sums it up, "[B]esides a familiar linguistic scale, Tremblay serves up a sharp but entertaining analysis of the themes that haunt the Scottish psyche: the working class identity, religion, community, deracination, [and] cultural impotence" (in Bowman 2003: 39). But what would be the *pulsion* motivating the staging of a Quebec play in Japanese translation? If the Québécois language is of little relevance even to the translator, then the theme or story must be the source of interest in the play.

In Quebec, male homosexuality has been prominent and successful in mainstream theatre; between 1980 and 1990, 27 plays on that theme were published in Quebec (Rocheleau 1996: 115), with three or four produced in Montreal every year. Brisset has suggested that translations from Anglo-Canadian plays

reflect that interest. For example, of the mere three translated and published in Quebec in 1977, one was John Herbert's *Fortune and Men's Eyes*. Brisset reasons as follows:

> Torontonian John Herbert's play brings to mind some of Michel Tremblay's plays, both in its theme of homosexuality and in its portrayal of the alienation of prison life. The characters use a type of language that is easily translated into joual. (Brisset 1996: 18)

Both Tremblay and Bouchard have had their plays translated and performed extensively, making them nationally and internationally representative of not only Québécois/Canadian theatre, but also gay theatre. David Kinloch has observed that despite the popular success of *Les Feluettes*, some Quebec critics were lukewarm about the play's simplistic representation of good gay characters and homophobic villains, and argues that Gaboriau's English translation supports the idea of the play as a structurally playful, thematically tragic love story (Kinloch 2007: 84) that can be exported as "a 'gay play' destined for the international English language theatre market" (2007: 88). The English translation certainly informs the Japanese production of Bouchard's play. However, in Japan, where traditional theatre is based on same-sex companies and the performance of gender, are cross-dressing characters received and understood as gay and is the story interpreted as tragic? Again, 'surface work' affects how this question might be answered. In Jennifer Robertson's study of the Takarazuka Revue, an all-female troupe founded in 1913 as a counterpart to the all-male theatre tradition of kabuki and its *onnagata*, she positions the revue as "a node of clamorous debates and contested ideas about the relationship of sexuality, racism, and nationalism" (Robertson 1996: 39) that suggest how a Japanese audience might receive Bouchard's play in translation:

> While negotiating everyday life as a man or as a woman is an unproblematic process for most people, becoming conscious of the arbitrariness of convention quickly leads one to doubt the very notion of an original or real femininity or masculinity. […] But knowledge of the sociohistorical constructedness of gender need not preclude acting within those constructed parameters. Whether illuminating or subverting, passing – and by extension parody – depends on a context in which an audience by whom its transformational potential can be fully recognized and mobilized. In Japan, the Kabuki and Takarazuka theaters have long been two such receptive contexts, and popular culture in general constitutes a major site of change. The presence of a receptive context alone does not an epistemological revolution

> make, however. Such is the indeterminate politics of ambivalence and ambiguity. (Robertson 1996: 40)

The notion of an original as a convention suggests that in terms of translation, ambivalence can be a strategy, particularly where the intention of the translator, or translation theatre production, is to make space for further translation.

Multiple Gay References

Studio Life's Kurata was moved by *Les Feluettes* as a love story, not just a gay love story,[4] which may just be another way of saying that 'love' like 'gay' is an unstable term. She also was impressed by the cover of the English translation, and its power to provoke her creativity is evident in the production. I would like to consider the cover of Gaboriau's translation of Bouchard's play as crucial to Kurata's construction of JQ translation theatre. "There are several ways to 'homosexualize' a text", proposes Alberto Mira:

> a gay-friendly image on the cover, or even an image which posits an explicitly gay gaze, extracts of reviews from gay publications on the back cover blurb, [or] camp style in general presentation. (in Harvey 2003b: 50)

In this regard, it is interesting to compare the covers of *Les Feluettes ou La Répétition d'un drame romantique* by Leméac Éditeur and *Lilies*, the English translation published by Playwrights Canada Press. The French language text takes a minimalist approach to the design of its cover, which is rendered basically in black and white, with the name of the playwright at the top in muted red and Bouchard's photograph on the front cover. On the back, there is a quote from Jean Barbe, journalist and director of the publishing house, heralding the play as an innovative "retour de l'âme. Et de l'émotion. Brute, sauvage, cruelle. Comme l'amour". The cover design, and even the 'gay gaze' of Bouchard's photograph, appear indifferent to homosexualizing its promotion of the play. The flamboyant cover of the English translation, on the other hand, features a decorated reproduction of Andrea Mantegna's painting of 'gay-friendly' Saint Sebastian on a vibrant green background. The title 'Lilies' is written in white capital letters, arranged like an extra halo around the saint's head.

The back cover material is broader in its references, although it reproduces

[4] On the DVD of one of the performances, Kurata discusses the play and its background, as well as her responses to the playwright and the play.

the head and feet of the Mantegna painting as separate smaller images. It cites the respected Montreal paper *Le Devoir*, which calls Bouchard's play "the most beautiful show of 1987",[5] and the conservative French paper *Le Figaro*, positioning the play as broadly francophone rather than specifically Québécois. The second extract from a review in *Montreal Campus,* the student newspaper published by the University of Québec (Montreal), continues in this vein, comparing Bouchard's play to those of Molière, Shakespeare, and to Jean Genêt "for the poetic portrayal of homosexuality", the one explicit reference to the nature of the dramatic love story. The national English daily *The Globe and Mail* suggests the play is not only aesthetically pleasing but also political, and "a fascinating work of theatrical hallucination and trenchant social criticism". As mentioned, Kurata loved the cover of the English translation, and it is presented in a special feature on the DVD of the Studio Life performance as if it were the original. In fact, the covers of all of Bouchard's plays shown on the DVD are those of English translations of his works. But certainly, in this case, the translation does serve as both departure text and image for the production of *LILIES* by Studio Life in May 2002 and again in September 2003.[6]

Bouchard calls his play *Les Feluettes, ou La Répétition d'un drame romantique*, which Gaboriau renders as *Lilies or The Revival of a Romantic Drama*. In the same way that Baldwin embeds black speech in the title of his play *Blues for Mister Charlie*, Bouchard employs a specifically Québécois term, namely 'feluettes', in his title as well. *Les feluettes* does not mean 'lilies', but is rather a reference to those considered physically too delicate or emotionally oversensitive. It is a noun derived from a modifier and its spelling reflects the Québécois pronunciation of *fluet* (thin), and perhaps the cultural conflation of the weak and women is inscribed in its feminine nominalization. In his description of the play's characters, Bouchard tells us Le Comte Vallier de Tilly is "[r]econnu pour son intelligence, mais également pour sa trop grande sensibilité, ce qui lui a valu le surnom de 'Feluette'" (Bouchard 1988: 12) – "[k]nown for his intelligence, but also for his delicate manners and excessive sensitivity which have earned him the nickname Lily-White" (Bouchard 1990: n.p.) – from Bilodeau, a local youth who despises, fears and envies the

[5] The first performance of *Les Feluettes ou la Répétition d'un drame romantique* was staged at Salle Fred-Barry in Montreal on 10 September 1987 as a co-production by the Théatre Petit à Petit (Montreal) and Théâtre français du Centre national des arts (Ottawa) under the direction of André Brassard.

[6] *LILIES* was performed in Tokyo by Studio Life in 2002 (2-12 May) at Theatre Sun-Mall (*shiatâ sanmo-ru*), and again in 2003 (10-23 September) at Kinokuniya Theatre. There were also performances in Osaka in 2003 (27-29 September) at Theatre Drama City (*shiatâ doramashithi*).

"lousy imported snob" (Bouchard 1988: 20) who doesn't talk like everyone else. Gaboriau translates Vallier's nickname as "Lily-White", a variant on her translation of the title of the play:

> 'Feluette' is a word someone of an older generation might use, a Quebec distortion of the word 'fluet' or 'fluette' which means frail or delicate. A mother might say it about a consumptive child, but it could mean effeminate or effete. It isn't necessarily pejorative. […] I went back to the play […] and saw how many Biblical allusions there were.
>
> I began thinking of lilies of the field, the 'fleur de lys', and lilies as the flower of royalty […]. The play has a lot of the flamboyance of Oscar Wilde, who created a cult for lilies. Artists right up to Robert Mapplethorpe have drawn sexual imagery from lilies. It seemed to capture the same kind of allusive meaning as 'feluette', and may make some subconscious impact on the audience. (in Kinloch 2007: 98)

Gaboriau's explanation shows her thoughtful deliberation, but why would Kurata choose the English translation as the source of the title of the Japanese production or Vallier's nickname – *ririi howaito*, the *katakana* rendering of Lily-White – instead of using Japanese translations or Bouchard's untranslated French? To offer a possible explanation, it is necessary to consider the evocative impact the 'lily' has on the 'popular' imagination in Japan; we will find that it is very distant from the fleur-de-lys and its associations with France and Quebec, or the lily's symbolism in terms of the resurrection in Catholicism.

Keith Harvey has suggested how a translation can be constructively considered an event:

> Conceived of as an 'event', a translation has the potential to reveal (and should be probed for) challenges, transgressions, contradictions and fissures, all of which are outcomes of the interaction between, on the one hand, the underlying systemic configuration of values and assumptions and, on the other, the irruption of alterity within a domestic sphere. (Harvey 2003b: 45)

Theatre translation/translation theatre is exemplary in this regard as it is an event with an attentive audience. Further, it allows contradictions and challenges to occur within multiple productions of the same play. In the case of *LILIES*, the director clearly responds to Bouchard's play not just for its suitability as a Studio Life project as a play written for an all-male cast, but also because it resonates with recognizable Japanese icons and cultural productions. The image of Saint Sebastian on the cover of the English translation is a Catholic icon, but it also evokes the famous 1970 photograph by Shinoyama

Kishin of Mishima as Saint Sebastian "complete with arrows piercing his torso in a recreation of Guido Reni's […] painting of 1615" (Mackie 2005: 132), as well as intertextual references to Mishima's novel *Kamen no Kokuhaku* (*Confessions of a Mask*, 1949) where the Mantegna painting is a source of arousal, and *Tennin gosui* (*The Decay of the Angel*, 1971), where a character names Mategna as his favourite Italian artist. That is, the image of Saint Sebastian leads us then not only to Mishima himself but into his texts.

The suggestive impact of Gaboriau's translation rather than the original on the Japanese translation/production show how the English translation of the Québécois play, critically framed as problematic for assimilative or diglossic reasons, can carry within it "the forces of innovation" which allow Studio Life to mount a striking and successful production of Bouchard's play that transforms "speaking white" into "speaking lily-white", which both furthers the queer agenda of the play, but also opens it up to reading the play's representation of sacrificial martyrdom and the 'érotico-ecclésiastique' aspects of Catholicism in terms of the discipline and sacrifice of the samurai, which so inspired Mishima and his idea of death with honour. The image of a youth in a loincloth penetrated by arrows does not have to be read in terms of Mishima, but more broadly as a representation of sadomasochism (Mackie 2005: 139) or homosexuality. The citational nature of Quebec theatre and of 'gay' theatre is both furthered and derailed as another set of alternative cultural signs come into play, which includes that of the indigenous queer community, with its own sense of what 'queer' means. This kind of theatre translation is neither domesticating nor foreignizing, but receptive to possible and innovative meanings that do not separate the text from its translation or its performance but constitute them as versions of each other.

LILIES and Roses

The cover illustration of the 2003[7] programme of *LILIES* shows the silhouettes of two young "men" about to kiss; superimposed on each shadowy head is an image of a lily. In queer literary circles in Japan, gay and lesbians are associated with flowers: *barazoku* (rose tribe) and *yurizoku* (lily tribe) are their respective signs. The origins of *bara* as a sign for male homosexuality are obscure, but it was in use in 1963 as the title of a publication targeting a male homosexual readership (McLelland 2005: 140-41). James Welker speculates

[7] *LILIES* has been staged twice, using multiple casts, by Studio Life. The cover of the programme of the 2002 performance is dominated by the image of a cross. It is interesting to note that the cover image of the 2003 performance of *Tôma no shinzo* is a church with a towering steeple.

that the origin of the use of *bara* might be found in translation, linking it to *Bara no kiseki*, Horiguchi Daigaku's translation of Jean Genet's *Miracle de la rose* (1951), which appeared in 1956. However, 1963 is also the year that *Barakei* (*Ordeal by Roses*)*: Hosoe Eikô Shashinshû* was published in Tokyo. Hosoe Eikô's famous collection of photographs of Mishima in various arrangements with roses suggests another possible inspiration, if not source (Mackie 2005: 140), for the popularization of *bara* as a queer term.

The rose also resonates in Japanese theatre in the title of *Berusaiyu no bara* (*Rose of Versailles*), staged from 1974-76 and again in 1989-91, by the Takarazuka Revue and considered "by the Revue and fans alike as the most memorable and successful postwar revue to date" (Robertson 1998: 74). The cross-dressing narrative, based on a best-selling comic of the same name by Ikeda Riyoko, is about Oscar, a girl raised as a boy, and is a reworking of *Ribon no kishi* (*Princess Knight*) by Tezuka Osamu, a fan of the Revue. Robertson explains:

> *The Rose of Versailles* dwells on the adventures of Oscar, a female raised as a boy in order to ensure the patrilineal continuity of a family of generals. The late cartoonist Tezuka Osamu's popular post-war comic, Princess Knight, doubtless inspired Ikeda's Oscar just as Takarazuka inspired Tezuka. In that earlier comic, Princess Knight, or Sapphire, is raised as a son, having been born to a royal couple in need of a male heir. (Robertson 1998: 74)

There is much of interest here, but I would like to single out the use of the name as a queer sign. 'Oscar' is a beautiful boy (*bisshonen*) who is really a girl; that is, the male body can be a trope for femininity (Welker 2006: 855). Both 'Oscar' and 'Versailles' may be recognized as specific references, but simultaneously it must be seen that that there is and there is not a decadent Oscar Wilde or a baroque Versailles in these fuzzy citations of the 'the West' as an imaginative construction which is "not about specific countries and cultural areas grouped under that rubric but about contemporary social transformations in Japan; it was invoked as a discursive space for a range of adversarial cultural and political critiques" (Robertson 1998: 100) as well as alternative identities.

In Hagio Moto's *Tôma no shinzô* (*The Heart of Thomas*), another popular boys' love *manga* for girls in the 1970s, the lily and the rose appear as signs of same-sex love for those who choose to read them as such. Lily (*yuri* or *rirî*) is imbricated in the name of the hero, Juli:

> While the elongated vowel used to spell Yuli (Yûri) differentiates its pronunciation from the Japanese word for lily (yuri), the aural similarity

> between the two is noteworthy, particularly because the other characters constantly address him as Yûri. Further, Juli's proper name is Julusmore (in Japanese Yurisumôru) […]; the pronunciation of his full name begins with the sound yuri (lily) rather than yûri (Juli), making yûri, in fact, a marker for yuri. Whatever the author's intention may have been, the pronunciation of this fantastic moniker tempts us to read the character of Julusmore as 'yurismall,' or a little lily. (Welker 2006: 861-63)

The beautiful boy here is both a rose under the sign of lily and a *yuri* that is not simply the female version of '*bara*'. Given the ubiquity and popularity of gender performance in Japanese theatre, the *onnagata* in kabuki, the *otokoyaku* (trouser roles) in Takarazuka, or the performance of women by male actors in Studio Life performances, beautiful boy characters can be read by the audience as male, female, somewhere in between, or beyond. The body is an imaginative departure point: delicate beautiful boys might earn the soubriquet of *feluette* in the parochial Catholic Quebec of 1912, but in contemporary Japan they are lilies, or roses by another name, who fall in love with each other. It is not surprising to find that Studio Life's 2003 schedule, along with *LILIES*, included a production of *Tôma no shinzô*.

Les Feluettes, Lilies and *LILIES*

Just as black speech is foregrounded in the title of *Mister Charlie*, Québécois is embedded in the title of *Les Feluettes*, along with the linguistic tension between Quebec French, the French spoken in France, and the literary French of the theatre. In Japanese translation, Bouchard's play "encapsulates the stock features of shows staged by Takarazuka today: an exotic foreign setting, a triangulated love affair, a tragic ending" (Robertson 1998: 25), although these elements are reconstituted in Studio Life's production. *Les Feluettes* opens in 1952 with a confrontation between Simon Doucet, who has been in prison for forty years, and his former schoolmate, who is now Bishop Bilodeau. The bishop becomes Simon's captive audience while Simon and other inmates dramatically revive 'real life' events of forty years earlier that begin during the rehearsal of Gabriele D'Annunzio's play *Le Martyre de saint Sébastien* at the college Saint-Sebastien in Roberval, Quebec. The two main characters in the reenactment, Simon as a schoolboy and his friend Vallier, are Québécois and French, respectively, a difference that resonates in the dialogue between them alongside the theatrical language of D'Annunzio's play, which they share as actors.

There are also certain broad similarities between the Baldwin and the Bouchard plays in terms of story and structure. In both there is a crime and a

cover-up, a false conviction, and the church is implicated. However, in terms of their Japanese translation, the plays diverge, with *Blues for Mister Charlie* approached as a dramatic text by translator and theatre troupe, and *Les Feluettes* as a performance provoked by a palimpsest of images and names. The cover of the DVD recording of the 2003 performances offers multiple titles: the DVD is variously entitled *Simon & Vallier*: Studio Life 'LILIES'; and, in tiny script, there is also the full title of Bouchard's play in French. A title written in Japanese is absent, which distances the story and makes the viewer rely on images or 'foreign' words. Studio Life also offered two versions of Bouchard's play with different casts, the 'blanc' and the 'rouge'. Multiple casts with names of wines or fruit, for example, is reminiscent of Takarazuka's rotating troupes, variously named Flower (*hana*), Moon (*tsuki*), Snow (*yuki*), Star (*hoshi*) and Sora (*sky*), which were originally formed to organize the Revue school's applicants and meet the growing demand for performances (Robertson 1998: 9-10). According to this model, actors can play different parts in different performances, so for example, Kai Masahiko, an actor who plays Simon in Studio Life's 2002 production, plays Simon's fiancée, Mademoiselle Lydie-Anne de Rozier, in the 2003's 'blanc' performances, emphasizing the fluidity of gender performance in this theatre translation. In doing so, Kurata was again influenced by the title of Bouchard's play and the notion of '*la répétition*' or 'revival' by revisiting the play in different somatic guises in each performance.

I have said that the Japanese translation seems to rely mainly on the English translation rather than the French, but Gaboriau's translation is overall a careful one, and the translated actor's script does not stray far from Bouchard's text. Although the Japanese translation opts for the English title and the derisive nickname for Vallier is a rendering of the English translation, traces of the French remain in the long and convoluted names, such as Le Comte Vallier de Tilly, or his mother La Comtesse Marie-Laure, which are written in *katakana* and pronounced phonetically, but the Japanese audience may not recognize them as somewhat excessive as well as exotic. There is no attempt to adapt the story to Japan by changing names or places; Roberval is as remote and romantic as Versailles, and even less specific. Although Kurata recogizes the great humour of *Les Feluettes*, the Studio Life production renders *LILIES* as clever melodrama.

The story *is* melodramatic, of course. It is set in a Quebec prison in 1952, where Simon Doucet, once one of the most beautiful boys in Roberval, has been incarcerated for forty years for the death of Vallier, a student at College Saint-Sebastien, a Catholic boys' school. Bilodeau, a former student who is now a bishop, visits the prison and is then forced to watch the inmates dramatize the 'real life' events that took place in 1912 and led to Vallier's death and

Doucet's conviction. The play within the play begins with the rehearsal of still another play, D'Annunzio's 'Le Martyre de saint Sébastien', which is causing concern in the homophobic and homosocial Catholic community of Roberval. Vallier, called Feluette in Bouchard's play, and renamed Lily-White (*rirî howaito*) in the English and Japanese translations, respectively, is a young Frenchman who lives with his deranged mother in destitute circumstances. They have been abandoned by Vallier's father, but his mother refuses to accept this, and in her own theatrical translation of not only her past but her present lives in a dream world waiting for her husband to return (it's been five years) while Vallier tries to makes ends meet by working as a fishing guide. He is in love with Simon, but the latter is uncomfortable about his own interest in Vallier. Bilodeau, who has given Vallier the derisive nickname of 'Feluette', is both interested in Simon and repelled at the thought, and deeply envious of and disgusted by the relationship between Simon and Vallier. He constantly seeks to expose the relationship in order to force Simon to give up Vallier, and makes Simon's father aware of it.

After being severely beaten by his father over his involvement with Vallier, Simon becomes engaged to Mademoiselle Lydie-Anne de Rozier, a beautiful French woman and "*specialiste du mensonge*" (Bouchard 1988: 13), who is staying at the hotel in Roberval. They publicly announce their engagement, but Simon (who is a pyromaniac) also sets fire to various buildings in Roberval to express the burning desire he cannot otherwise articulate. Vallier cannot express his feelings easily either, so at the engagement party for Simon and Lydie-Anne at the hotel, he arrives in the role of Caesar, draped in curtains and wearing a diadem of leaves. Using the lines from the D'Annunzio play, he addresses Simon as Sebastian. Everyone except Vallier's mother is appalled, but Simon responds, but only to let Vallier know that he has made his choice and it is Lydie-Anne.

On Vallier's birthday, Simon comes by to stay good-bye and winds up in the bathtub with Vallier, declaring his love. Bilodeau alerts Lydie-Anne, who shows up and finds the two lovers in the tub, and accuses Simon of betraying his love and sabotaging her aerostat. She also tells Vallier's mother that she is mad and that the husband she waits for will never return. This revelation leads to Vallier's mother's decision to go to France and Vallier aids her 'escape' by burying her in the forest. Simon and Vallier then decide to die together in the attic room where they used to secretly meet. Simon shows his wedding rings to Vallier and they each swallow one. After a mutual declaration of love, Simon knocks the oil lamp to the floor, and, with Bilodeau banging on the door, they collapse in each others arms amidst the flames. The epilogue returns us to the prison and the present, with Bishop Bilodeau admitting he saved Simon and

left Vallier to die. He now asks for Simon to kill him, but Simon refuses the bishop's request.

Among the relationships imbricated in the plot is the tense linguistic connection between two French languages. To return to Fujii's question, 'How can you translate the subtle difference in Quebec French from the French spoken in France without resorting to the use of dialect?', *LILIES* uses language which indicates different degrees of masculinity, apparent in the choices of first person references, to render Québécois 'tougher' than French. "Without resorting to the use of dialect", the diglossia functioning in Japanese in terms of speech levels, "the stratification of language in terms of address" (Lindsay 2006: 10) allows the play to translate the hierarchical relationship between not only 'cosmopolitan' or literary French and Quebec 'vernacular', but also the diglossic relationship between French and English. At the same time, it is also able to emphasize the literary quality of oral camp style, which aids "the deconstruction of the binarism "spoken/written" as an analogy of "natural/constructed"" (Harvey 2000: 454). The politics of the play float in the translation but remain about identity.

Lydie-Anne's first appearance onstage signals her role as citation; she appears with an open fan, making a momentary but clear connection with *onnagata*, the male actors who perform women in kabuki.[8] It is an ironic pose, but adds further texture to the 'meaning' of the performance of a play and of gender by an all-male cast. The Japanese she uses is emphatically marked as elegant (*jôhin*) and feminine, and languid. After finding Simon and Vallier together embracing in the bathtub, her first remark is exemplary of camp hmour:

> Lydie-Anne […]
> C'est ainsi, Simon, que tu passes tes soirées après les foins? Il me semblait que les fermiers avaient des tenues plus décentes. […][9]
> So this is how you spend your evenings after haying, Simon? I never thought farmers wore so little clothing!
> 草刈の後は、いつもそうやって過ごしていたのね。農夫が、そんな格好をしているなんて知らなかったわ。

[8] In John Greyson's 1996 film adaptation of *Lilies*, Lydie-Anne is black. Lydie-Anne as 'French woman'/Japanese *onnagata* similarly thickens the cultural construction of the character's identity.

[9] In the Leméac Editeur edition, the following lines appear, directed at Vallier: "Décidément, vous aimez la mascarade, Monsieur!"; but they are not in the English or Japanese translations. In a note to the readers, Gaboriau states that "at the playwright's request, the translation is based on the script as it was revised in production. Certain lines were rewritten and others cut".

Further, there is camp's "theatricalization of experience" (Sontag 1966: 287) in the exchange that follows between Lydie-Anne and La Comtesse. The latter sees everything as part of a play, whether it is her son kissing Simon or Lydie-Anne's reaction. In Bouchard's play, the two women speak 'French', rather than 'Quebec French', a distinction that starts to feel rather excessive, even under the circumstances:

> Lydie-Anne
> J'ai été sotte et imbecile. Je suis amoureuse. Maintenant, je saurai que l'amour est le pire mensonge qu'on puisse se faire.
> I was silly and ridiculous. I am in love. Now I shall know that love is worst of all the lies one can tell oneself.
> 私がバカでマヌケだったのよ。あなたを愛するなんて。自分につく嘘の中でも、愛は最悪の嘘よ。そのことがいまようわかったわ。
>
> La Comtesse
> C'est touchant ce que vous dites. Vous jouez quel rôle dans la pièce?
> What you said is very touching. What part are you playing?
> 今のセリフ、感動的だわ。あなたの役は？何の役ですの？
>
> Lydie-Anne
> La cocue, Madame, et au theater, on rit des cocues.
> The woman betrayed, Countess, and in the theater one laughs at betrayed women.
> 裏切られた女の役よ、伯爵夫人。ヒトに笑われる役回りだわ。

Lydie-Anne implicitly includes La Comtesse in the role of 'the woman betrayed', although Vallier's mother does not acknowledge the conflation:

> La Comtesse, *en riant*
> C'est vrai, d'habitude elles sont toujours se drôles lorsqu'elles expriment leur étonnement.
> [*laughing*] It's true. They're usually so amusing when they express their astonishment.
> （笑って）ええ、本当にそうね。裏切られた女を演じる役が、驚いた演技を見せた時って、とても面白いものになりますもの。

Here, the "artificial, arbitrary conventions among which we recognize and interpret various character types on stage" (Dickenson 2007:19) and their

exaggeration draw our attention to the social roles we play and how they identify us and how we identify others. Lydie-Anne, however, raises her voice against the predictable reaction to her situation:

> Lydie-Anne, *hurlant*
> Je parle de ma souffrance. Ce que personne ne semble comprendre ici.
> [*screaming*] I am expressing my pain. Something no one here seems to understand.
> (叫んで）私は、今、自分の痛みを表現しているの。ここにいる人たちには絶対に解らない痛みをよ。
>
> La Comtesse
> Au contraire, vous êtes d'un naturel troublant. Poursuivez! Vous jouez très bien!
> On the contrary. You are disarmingly convincing. Go on! Your acting is wonderful.
> そんなことないわ。どんな批評も寄せ付けない説得力がありましてよ。さあ、続けて。あなたの演技は素晴らしいもの！
>
> Lydie-Anne, *blessée*
> Pourtant, je n'ai pas parlé de votre souffrance, Madame la Comtesse. Elle ne se voit pas, mais tout le monde en rit!On dit desulement que vous êtes folle.
> [*hurt*] Did I talk about your pain, Madame? It's not obvious, but everyone makes fun of it. They say you are mad.
> (傷ついて）あなたの痛みの事は、お話ししましたかしら、マダム。あからさまにするひとはいないでしょうけど、みんな面白がってるのよ、あなたのこと。気狂いだって。
>
> La Comtesse
> Que dit-elle là?
> What is she talking about?
> この人は何を言ってるの？

The Japanese translation exaggerates the elegance and femininity of Lydie-Anne through its use of 'lofty' register and use of women's speech, as in *ohanashi shimashita kashira*, which is not only marked as women's speech through *kashira* (I wonder) but also *o hanashi*. With a clear drop in register (*anata no koto. kigurui datte*), Lydie-Anne punctures the protective dreamlike state of denial that La Comtesse inhabits. This performance of language roles

in Japanese translation shows an awareness of Keith Harvey's contention that translation is "not just about texts; nor is it only about cultures and power. It is about the relation of the one to the other" (2000: 466). This theatre translation makes emphatic both the instability of this relation and the range of agents, social and individual, who take an active part in its multiple constructions.

A sense of relationship is a crucial issue in Japanese translation because it persistently presents itself at the textual level. It not only can represent the degrees of intimacy in the use of the second person *tu* or *vous* in French, but also degrees of polite 'refinement' such as those evident in Lydie-Anne's *watashi* (I) and La Comtesse's heightened *watakushi* (I). The linguistic marking of the relationship between Simon and Bilodeau through their terms of address, using *ore* and *omae* as their chosen first and second person, reveals how they assert their masculinity, and thus suggest uncertainty about their sexuality. Since both are local Roberval lads, their use of language as a powerful marker of Québécois identity is inflected with a sense of bravado. Semiotic translations that visually set up relationships are also in evidence. In Episode 5, in Vallier's home on his nineteenth birthday, there is a white bathtub (a birthday gift from his mother) roughly centre stage, and behind it is a dressing screen on which is hung a blue banner decorated with four fleurs-de-lys, the stylized lily symbolic of both Québec and of France. On a table stage right stands a vase full of white lilies. While Vallier bathes, Simon arrives to wish his friend a happy birthday and say good-bye. Vallier predicts happiness for Simon with the rich and beautiful Lydie-Anne. He sees his own chances as slimmer:

> Je n'ai pas la prestance qu'il faut pour attirer les belles Amazones.
> I don't have the kind of looks that attract beautiful Amazons.
> 美しいアマゾネスを魅力できるような美貌は持ち合わせていないからね。

In this case, the reference to 'belles Amazones' links beauty with a suggestive cluster of woman, warrior, transgender and/or lesbian. Simon protests and calls Vallier "beau/beautiful/utsukushii", and Vallier stands up in the bathtub to ask Simon if he really means it. When he stands up, his naked body blocks one half of the banner of the fleurs-de-lys, or rather stands in for the symbolic flower. Simon then walks to the right side of the stage and stands in front of the vase of lilies, so that the bouquet of blooms behind him 'frames' his body too. In the French play, Simon's sexual and linguistic conditions are also conflated when he says, "Lydie-Anne passé son temps à corriger mon accent. Pis a m'apprend plein de nouveaux mots" (Bouchard 1988: 102), but these lines are missing from the English translation, in which linguistic difference is subtle, and, unfortunately, from the Japanese translation too, where differences between the

literary and spoken language, standard Japanese and dialect, as well as gender, can all be foregrounded. When, with difficulty, he admits his love for Vallier, Simon uses *boku* and refers to Vallier as *kimi*, an address which could be used by a man to make a declaration of love to anyone, man or woman. After Simon jumps dressed into the bathtub, the boys embrace and declare their love, and although the script indicates they are not 'playing' roles, they are now both *watashi* as they were in the lines of D'Annunzio's play, and their expressions of love constitute new identities, where intralingual, interlingual and semiotic translation inextricably merge. This is JQ theatre translation/translation theatre which deliberately makes itself unclear but open to suggestion.

Love and Suicide

Language is a fundamental aspect of the construction of Quebec, and of *Les Feluettes*, while suicide, another issue in Bouchard's play which oscillates with martyrdom, has been called a "key component of a Japanese national allegory" (Robertson 1999: 13). In 'Dying to Tell: Sexuality and Suicide in Imperial Japan', Jennifer Robertson reviews the Japanese lexicon of self-destruction that distinguishes an individual killing himself or herself (*jisatsu*) from a range of other possible configurations:

> Double suicide is often translated as 'love suicide' in keeping with the nuances of the Japanese terms *shinjû* (hearts contained) and *jôshi* (love death). […] [*S*]*hinjû* denote[s][…]both a double suicide by lovers or any suicide involving the death of more than one person, such as *oyako shinjû* (parent [mother]-child suicide), *fufu shinjû* (married-couple suicide), *shimai jôshi* (sisters suicide), and *muri shinjû* (forced or coerced suicide). […] Since the early twentieth century, *dôseiai shinjû* and *dôseiai jôshi* have been the most common terms used for homosexual double suicide. (Robertson 1999: 14)

There is also the famous practice of *seppuku* as a ritualized means of killing oneself, and *junshi*, which is following one's master by committing suicide. There are also the famous suicide bombers, the *kamikaze*, and the mass suicides of WW II. As someone who died for his faith, the martyr Saint Sebastian is a *junkyôsha*. There has been considerable debate over double suicide as an imported or indigenous practice, but historically, suicide has been understood as "an empowering act that illuminated the purity and sincerity of one's position and intentions. A suicide letter corroborated these virtues by documenting one's motives. In other words, suicide was a culturally intelligible act that turned a private condition into a public matter" (Robertson 1999: 30). As such, it has

continued to be a way to provoke public debate over unconventional sexual identities or intolerable bullying.

The attempted love suicide of Simon and Vallier in Episode 7 of *Les Feluettes* is not a response to the impossibility of their love for each other, but a realization that the death of Vallier's mother will be seen and understood in a way that means certain if unjust death for Vallier. Explains Simon:

> [T]out c'qu'y vont retrouver dans le bois, c'est le cadaver d'une femme qui s'en allait danser à Paris. Y retrouveront pas ses valises, sa joie de s'en aller d'icitte, toutes ses airs de valses, son bonheur d'être enfen en France. Non, y vont retrouvé rien que le cadaver d'une femme enterrée par son garcon. […] Y sont trop simples pour comprendre des affaires qu'y ont pas rapport à leur vie.
>
> [W]hen they find your mother's body, they're not gonna see her suitcases and her joy to be leaving here, they're not gonna see how happy she is to be back in France at last. All they're gonna find in the woods is the body of a woman who was buried by her son. [..] They're too simple-minded to understand things they don't feel in their own lives.
>
> 連中は、お前の母親を見つけても、彼女のスーツケースや幸せには気づかない。やっとフランスに戻ることをどんなに喜んでいたか分からないんだ。連中が森で見つけるのは、息子に生き埋めにされた女性の死体だけだ。[…] 奴らは単純すぎて、お前の言う愛なんて見えやしないんだ。

A possible escape presents itself when Bilodeau, who has done everything in his power to prevent Simon from leaving Roberval, including bringing Lydie-Anne to Vallier's house and blowing up her balloon, comes to the attic. He has a buggy and supplies and proposes a future that has the three of them – Simon, Bilodeau and Vallier – living "naturally" "like a scene out of the Garden of Eden" (Bouchard 1990: 66). But first he'd like "a little saint's kiss" from Simon who angrily rejects the suggestion. Alone with Vallier in the attic, Simon shows his lover the wedding rings and each takes one and swallows it, in a private rite that blurs that of 'holy communion' and the exchange of marital vows. In both French and English, their mutual love is expressed with a slight slippage, but each makes his love for another man explicit:

> Simon Ast'heure, t'es mon amant, mon homme, mon amour.
> Seul unique amour.
> Vallier Tu es mon amant, mon homme mon amour.
> Mon ultime amour.

Simon Now you're my lover, my man. My one and only love.
Vallier You are my love, my man. My ultimate love.

シモン これで、お前は俺のものだ。俺のたったひとつの愛 だ。
ヴァリエ 君は僕のもの。僕の究極の愛だ。

The Japanese translation, however, is ambiguous; the declarations of love could be being made to anyone. Only the actors tell us this is an exchange between two men. Arguably, the ambiguity is precisely what the production has in mind. Simon's use of *ore* as his choice of first person asserts his Québécois linguistic attitude as he pledges his love to Vallier, whom he addresses as *omae* (you), while Vallier maintains his *boku* in the first person and states his love addressing Simon as *kimi* (you). Then, as Simon throws the oil lamp on the floor and the room is engulfed in flames (bathed in red light in the Studio Life production), Simon and Vallier speak to each other not as Sebastian and Sanaé, but as *junkyôsha* who each speak Sebastian's lines, martyrs for their belief in a love story no one ever told them could end happily.[10]

Conclusion

At the beginning of this chapter, I looked at Uchino's cognitive map of 'J' theatre. To close, I would like to consider what a cognitive map of Japanese theatre translation might look like. The vertical axis might locate the translator's attitude (*taido*) towards the translation, with the (original) writer (*gensakusha*) at one end and the reader (*dokusha*) at the other. The horizontal axis would chart the translator's power (*chikara*), with creativity (*sôzôryoku*) at one end and understanding (*rikairyoku*) at the other. The source-oriented translator, like Hashimoto, will keep his eye trained on the text and the writer, offering a retrospective (*kaiko*) translation, whose context remains elsewhere, even if it may be pointed out in *atogaki* or programmes that there is local relevance. An accommodating (*tekigôtekinataido*) translator/adaptor such as Kurata anticipates an audience which will be watching the play for a variety of reasons and offers openings that make space for the viewer to engage in their own making of meaning. *Les Feluettes* leans away from explication and language towards suggestive creativity, a theatricalization of translation that allows itself

[10] I am rephrasing a line from 'Reflections on the Shore of an Inner Sea', Bouchard's preface to the play (in English translation): "Like those characters who long to escape their reality, like Simon in 1952, who wants to know the end of his drama, like the sadomasochistic Saint Sebastian who longs to die, that he might be reborn… I too tried to drown in the waters of this inner sea, so that I might be believe in this love story that no one ever told me".

to be influenced by more than just the departure text. The axes may seem very familiar and a Western translation theorist might reduce them to foreignizing and domesticating translation practices, but they can be reconstructed in a suggestively different way. The accommodating translator is seen as a visionary, introducing the work to the reader as read through the lens of his or her own understanding. Further, the distinction between theatre translation and translation theatre allows the accent to fall on the text or its performance, and considers the affect of the body on the tongue, and vice versa.

Tokyo Geijutsuza's production of *Blues for Mister Charlie* as translation theatre delivered Baldwin's text with a social message that attempted to elucidate the conditions of racial injustice in the States, the context of the play, and its particular relevance to Japan and its own discriminatory social practices. This chapter has looked at the Studio Life production, which intentionally blurred the specifics of location and the politics of language and translation in Michel Marc Bouchard's *Les Feluettes*. Seizing image and inspiration from the cover and title of Gaboriau's English translation, Kurata produces translation theatre that manages to both rarify and reify the play. The symbol of the lily is already infused with meaning in queer Japan, so that when the title is plucked from the English translation it positions the Japanese production as a space to vicariously enjoy, imagine, validate or create alternative identities. Without making overt references to Quebec, the play as translation theatre duplicates the parodic moves and title appropriation that have been seen as characteristic of Québécois theatre. Like translation itself, "ambiguity and ambivalence can be used strategically in multiple, intersecting discourses, from sexual to the colonial, both to contain difference and to reveal the artifice of containment" (Robertson 1998: 215). In Studio Life's 'lily-white' translation of *Les Feluettes*, both strategies are evident, as well as the use of the English translation as a mediating text in translations from other languages into Japanese.

The politics of language in Quebec take a number of different forms, but the bilingual battle tends to overlook the fact that both French and English have colonial origins and that Canada's two official languages speak for "a state that is already 'foreign' to Natives" (Kamboureli 2000: 96). In Bouchard's play, *les Indiens* are not seen and they do not speak, but according to Vallier, who works with them as a fishing guide, they laugh at the plays they see. In the coming chapter, I would like to look at the plays they make themselves and consider how they appear in Japanese translation.

3. Is the 'Rez' in *The Rez Sisters* the Same '*Rez*' in *Rezubian*?

Trickster Translation and First Nations Theatre in Japanese

Introduction

First Nations playwright Tomson Highway prefaces each of his plays with 'A Note from Nanabush' to explain that the Ojibway trickster Nanabush is "as pivotal and important a figure in our world as Christ is in the realm of Christian mythology. Without the continued presence of this extraordinary figure, the core of Indinan culture would be gone forever". The spirit of the gender switching Nanabush offers a therapeutic translation of space into a site of choice where gender – or race or language or history – is neither definitive nor restrictive. Among the choices, Highway jiggles out a version of storytelling which celebrates the scarred beauty of life on the reserve without being confined by it: "The Cree world I write about is reflective. […] I don't just talk about the Cree world, I talk about the world as a whole" (Curran and Hirabayashi 1998: 146). His plays are a cultural looking glass that makes viewers take a look at their own bodies and their tongues. Nanabush and the Cree language in the text can be disturbing for Anglophone readers or viewers, as Pamela Banting noticed in her literature class at the University of Calgary. Banting suggests that the unsettling effect of the mythic Nanabush and 'her' ambiguous body is similar to the disorientation experienced in hearing an unfamiliar language:

> [T]hat whole notion that Highway is talking about with the Nanabush figure, that he can be male, she can be female, or alternate: that can be called a translation effect. That's one way in which gender is re-inscribed in different langague, or across languages, [and] that's one of the ways translation can help us re-think our body in relation to the Other in all its different forms. […] Translation can work off of what you don't know, what you're trying to learn: that process of exploring.[1]

What then is the effect of Highway's plays when they are actually translated, for example, into Japanese and performed in Japan, where historically "as attested in part by Kabuki and Takarazuka, neither femininity nor masculinity has been

[1] I am quoting from my unpublished interview with Banting, author of *Body, Inc.: A Theory of Translation Poetics* (Winnepeg: Turnstone, 1995); the interview took place in Calgary on 26 August 1997.

deemed the exclusive province of either female or male bodies" (Robertson 1998: 51)? *Dry Lips Oughta Move to Kapuskasing* was the first play by a First Nations playwright to be translated and performed in Japan when it was produced by the Rakutendan Theatre unit in March 2001. Highway insists he is not a political playwright ("I don't care one whit about politics"), but when his plays are translated and performed by Japanese actors, the politics of theatre translation necessarily come into play because "the physical connection to the living history of these stories has been broken by the play's journey to Japan – one cannot simply 'act' indigenous" (Eckersall 2003: online). So how does 'indigenous' theatre translate?

The Rakutendan productions of Highway's play are provocative because in contemporary performances in Canada, the sensitive issue of cultural appropriation has been addressed by casting native actors to play the roles. For theatre audiences as well, the "adequacy or inadequacy of a performance cannot deny the interference of non-Other playing Other" (Goldie 1989: 170). Highway's plays themselves resist the verisimilitude or essentialism that is so often a central concern in representations of indigenous people in all genres (Goldie 1989: 179). The casting and production in Japan have assisted the playwright in undermining the representation of indigeneity as homogeneous and unchanging but also serve to call into question the mythic homogeneity of 'the Japanese'. Highway's dramatic works are exemplary of how First Nations plays speak of and perform the way indigenous bodies come to matter by telling stories, passing on information necessary to survival, and promoting change. As translation theatre in Japan, these stories shift in shape so that what comes into view is not just a construction of the 'Indian' body, but also the political possibilities of its imaginary that render visible and meaningful a range of bodies in Japan and in the world that "live in the shadowy regions of ontology" (Butler 1998: 277). In this case, the task of the theatre translator is to understand how much is at stake in the choice of languages, words and voices of these plays.

This chapter will investigate the politics of theatre translation and translation theatre at work in the Rakutendan productions of Highway's *Dry Lips Oughta Move to Kapuskasing* and *The Rez Sisters* and suggest how First Nations theatre is transformed by different bodies, languages and audiences. It will begin with a brief historical overview of the myth of Japan's racial/cultural homogeneity and the particular issue of visibility in somatic and semantic terms. It will then look at how Rakutendan textually represents Highway's plays in the promotional handbills before focusing on the productions of *Dry Lips* and *The Rez Sisters*, respectively, to consider the telling aspects of their textual translations, as well as how Rakutendan negotiates a fine line between translation theatre performance and cultural appropriation.

Ways of (Not) Seeing: the Logic of Assimilation

There is plenty of evidence and little argument that "ethnocentric translating has underwritten Anglo-American imperialism" (Venuti 1995: 337), and clearly it can be wielded by any agent with any agenda. This does not make translation a 'neutral' practice, of course, but one that can be networked in many different ways without being consistently associated with any particular content, agenda or interest (Chouliaraki & Fairclough 1999: 27). The choice to 'domesticate' or 'foreignize' a translation, that is, to translate for or against a dominant cultural, linguistic or political power, cannot be viewed as "progressive or regressive in and of itself" (Gentzler 2002: 197). The translator is not a fixed sign, either:

> Nowadays, one and the same language practitioner may interpret for gypsies about to be returned to their country of origin or refugees fighting for their rights; s/he may translate annual reports containing falsified accounts as well as documents allowing the distribution of IT equipment. Acting on behalf of establishments as well as counter-establishments, translators face socio-political tensions and contradictions [and] translation cannot be proclaimed with any certainty as a tool against ethnocentrism, colonialism, racism, sexism, etc. (Gambier 2002: 67)

The transparency of a translation, or the invisibility of a translator, then, is not necessarily synonymous with the maintenance of any particular dominant power structure or ideology, but ideologies are easily and often "imposed surreptitiously" (Pérez 2003: 4) because they are seen as 'natural' and taken for granted. The idea of Japan as "one nation, one civilization, one language, one culture, one race" (Sawada 2006: 222) is an example of an assumption that is prevalent among many Japanese. As John Lie points out in *Multiethnic Japan*, "Most Japanese assume the equivalence of the nation-state and national culture, and comfortably talk about *the* Japanese culture as if it were a static and homogenous thing" (Lie 2001: 35); the majority population is taken as the norm, escaping "scrutiny, free from historical reflection or contemporary critique" (Lie 2001: ix). From within and without, the term 'Japanese' thus appears stable although historically its meaning has fluctuated and been applied to absorb or denied to exclude. That is, what is now often represented as a distinct or even unique culture has a history of constant cultural interaction.

Among those who have been involved in that intercultural history are the indigenous Ainu people, who inhabited the northern part of what is now Honshû, as well as Hokkaidô, Sakhalin and the Kurile Islands. Their historical encounters with the Shamo, as they called the Wajin, or Japanese people,

have been marked by repeated attempts to assimilate or discriminate. From the mid-15th century, for the purposes of controlling trade, the Wajin clearly delineated the differences between themselves and the Ainu by forbidding the latter's use of the Japanese language or apparel (Lie 2001: 90). However, when Ainu territory was placed under direct control of the Shogunate in 1799, Russian expansion was countered by encouraging the Ainu to "turn into Japanese" by changing their eating habits, cutting their hair in Japanese style, taking up agriculture and learning the Japanese language (Morris-Suzuki 1998: 22). When control changed hands in 1821, the Ainu were again ordered to stop looking and speaking like Japanese.

In 1869, the land of the Ainu became Hokkaidô, part of modern Japan, and large-scale colonial expansion and assimilation got underway. The Hokkaidô government sought the advice of Horace Capron, a former US secretary of agriculture who had been instrumental in suppressing Native American resistance to colonization (Morris-Suzuki 1998: 25). The Former Natives Protection Law (Kyûdojin hogohô) was implemented in 1899 and farmland, seeds and tools were given to Ainu families, but the land could not be sold without official permission and could be confiscated if not cultivated. Financial assets of Ainu communities were also placed under government control "and disbursed as the state deemed fit" (Morris-Suzuki 1998:25).

When the Ryûkyû Islands were annexed and Okinawa Prefecture established, the Okinawans were warned that they would "experience the same situation as the American Indians and the Ainu" if they did not alter their "old attitudes" (Morris-Suzuki 1998: 26). The distinct cultures annexed and absorbed by Japan were conflated not as 'foreign' but 'primitive'. As Tessa Morris-Suzuki explains, "[T]he frontier areas, which had once been seen as having their own distinctive set of foreign customs, now began to be homogenized in the popular mind into a uniformly backward periphery" (Morris-Suzuki 1998: 28-9). It is important, though, to recognize that the hierarchy of 'civilizations' theorized by Fukuzawa Yukichi does not locate Japan at the apex, but instead positions it as a semi-civilized state, between the fully civilized West and barbaric Australia, maintaining a ranking undoubtedly developed in Europe. Robertson suggests that this positioning finds its counterpart in androgyny on the stage. She also argues that assimilation in the construction of the Japan nation has its theatrical parallels:

> Assimilation (*dôka*) was also the term used by performance theorists, influenced by Stanislavski and William Archer, to describe the twofold process by which an actor identified with her or his stage character (Matsui 1914: 95). Acting as a process of assimilation, involved the production of the external markers of a character through technical

> expertise (kata), as well as the dialogical creation of a character's inner life, in order to animate the role. (Robertson 1998: 95)

The colonialist policy used education, enforced language use, religion (Shintô and veneration of the Japanese emperor), organized youth groups and theatrical events to orchestrate the transformation of colonial subjects into Japanese and their cultural productions being absorbed as indigenous (Robertson 1998: 95)

While ready to borrow hierarchies of civilization from the West, however, "Western notions of race, which were commonly intertwined with ideas about the superiority of the white races, were not necessarily comfortable for Japanese" (Morris-Suzuki 1998: 89). Instead, the contemporary myth of a homogenous Japanese culture grows out of Japanese nationalism and the slippery idea of *minzoku*, which can variously mean a people, a race, a nation or an ethnicity, and is often based on issues of political allegiance and cultural conformity rather than physical connections. The inhabitants of colonized Taiwan and Korea, along with the Okinawan and Ainu people, were seen as "Japanese in the broad sense of the word", but "*incomplete* Japanese: They were still in the process of 'merging their languages' and 'forgetting where they came from'" (Morris-Suzuki 1998: 92). In the years since 1945, when colonial subjects living in Japan have found themselves no longer Japanese in terms of citizenship or ethnicity, historical amnesia has allowed the term *tan'itsu minzoku* (one people)[2] to mean the Japanese are ethnically and culturally homogenous. However, it can indicate that the diversity in the Japanese population is just not apparent. The consequences of the rather recent ascendancy of the myth of homogeneity are outlined by Morris-Suzuki:

> [I]t has […] helped to erase from public consciousness the presence of people with different histories (Ainus, Okinawans, Koreans) within the Japanese archipelago and to encourage a common perception that Japan (unlike other parts of the world) does not have a 'race problem'. (Morris-Suzuki 1998: 107)

It is this invisibility, and the refusal to recognize its difference, which distinguishes the oppressive assimilation policies in Japan from those in Canada and Australia, where the ideology of assimilation has been subsumed by the concept of multiculturalism. As will be seen, the Rakutendan performances draw particular attention to the hybridity of the 'Japanese' body.

When the Ainu in Japan, the Aboriginal peoples in Australia, and the Inuit in Canada were each specifically and officially recognized as indigenous by

[2] This is, of course, just one possible translation. John Russell, for example, translates the term as 'monoracialism' (Russell 1991: 4).

the United Nations in 1994, Japanese expressed surprised at the fact that their assimilation policies were comparable to government policies in multicultural Canada or Australia. From the perspective of a single citizenship, the Ainu identity is inextricably bound up with being 'Japanese', but even so, despite assimilative policies, these are 'Japanese' whose identity and historical consciousness continues to be shaped by fundamentally different cultural values. The Japanese bodies and language onstage perform this particular disappearing act, while the play critiques it. Highway may care nothing about politics, but in the Rakutendan productions of his plays, the vision of a "cohesive national fabric" readily unravels (Morris-Suzuki 1998: 9) as the 'Japanese' bodies onstage perform what Spivak describes as a "disruptive rhetoricity" (Spivak 2000: 398) through a politics of translation theatre that frays the logic of assimilation. The search for this rhetoric of unravelling will begin with an examination of the Rakutendan production of Highway's *Dry Lips Oughta Move to Kapuskasing* and then move to examine the queer politics of theatre translation that occur in the performance of *The Rez Sisters.*

Dry Lips Moves to Tokyo

While intercultural theatre (particularly performances of Shakespeare) is popular in Japan, Rakutendan has been the "sole example of a company working with indigenous issues" (Eckersall 2004: online). Founded in 1975 by artistic director Wada Yoshio, the theatre group's interest in drama by "playwrights of minority status"[3] began in 1999 when Wada met Tomson Highway on the playwright's first trip to Japan. Rakutendan's 2001 production of Highway's *Dry Lips Oughta Move to Kapuskasing* was the first work by a First Nations playwright to be staged in Japan.[4] This was followed by two productions of *The Rez Sisters*, in March 2002 and February 2004. Wada, the company's artistic director, met Highway in 1999 on the playwright's first trip to Japan. Wada initially wanted to stage a production of *Rose*, but the scale of the production proved too intimidating. His next choice was *The Rez Sisters* because he "felt that the women's vibrant energy in the midst of such a sad story made it an important play for Japan today" (Wada, personal communication, 2002). However, Rakutendan decided to stage *Dry Lips* instead because it seemed to more powerfully present the history of physical and mental oppression that

[3] From a description of Rakutendan on the Australian government in Japan's Culture Centre webpage promoting February 2008 production of Debra Oswald's *Gary's House*. The collaborative nature of the productions is also foregrounded.

[4] The first play about First Nations characters was the Ryuzanji Company's 1994 production of George Ryga's *The Ecstasy of Rita Joe*, which was translated by Yoshihara Toyoshi.

North American colonization had imposed on Native lives, a history largely unknown to the Japanese audience. "For Japanese, the problems of Canadian indigenous peoples were utterly unfamiliar. The problems of the Ainu, the indigenous people of Japan, were also never seriously discussed", said Wada in an interview. For the director if not for the playwright, the politics of Highway's play are apparent.

To consider how the play was promoted to the Japanese public, I would like first to consider the handbill for *Dry Lips*, which prominently displays the title of the play in both Japanese and English. The published play's epigraph by Cree elder Lyle Longclaws also appears in Japanese: "…before the healing can take place, the poison must first be exposed…". The background of the handbill is a colourful but blurred representation of a Native wearing the familiar Plains Indian war bonnet, an image found in a photograph of Sitting Bull and Buffalo Bill or George Catlin's 1832 portrait of Four Bears, which has become an icon through replication "thousands of times, from the old travelling Wild West shows to Hollywood movies like 'Dances with Wolves'" (Rios 2002: online). It is a blurred depiction of an 'American Indian', then, that is used to visually promote Highway's play to Japanese audiences. It also provides the historical context used to locate Highway's play. As the back of the handbill explains:

> The setting is a Canadian Indian reserve in 1990, the year *Dances with Wolves* opened in theatres, and 100 years after the first incident at Wounded Knee. With alcohol and Christianity brought from Europe, the Native people are losing their unique way of life, religion, and language. With the spirit of Nanabush and seven men, the first performance of a sensational play about "the revival of the goddess" comes to Japan!

The handbill thus links Highway's play to the few visual, cinematic and historical touchstones of the American Indian that a Japanese audience might be familiar with in order to introduce a First Nations playwright's radical representation of contemporary Native life and the crucial mythic figure of the Trickster, the shape- and gender-shifting Nanabush. However, the introduction does not just harness clichés to promote the production. Its mention of the 'first' (*daiichiji*) incident at Wounded Knee subtly evokes the 1973 siege where Native activists took a stand to end more than a century of "deceit and abuse at the hands of the US government" (Means 1998: 98). There is no suggestion, however, that indigenous populations in Japan share a comparable history of colonial oppression and displacement.

Highway is enthusiastic about the translation and production of his plays internationally, as well as their performance by actors who are neither Native nor native Cree (or Ojibway) speakers, because he sees his drama as reflective not just of the Cree world, but the world as a whole. Yet he is responsible as well for defining Native theatre as "theatre that is written, performed and produced by Native people themselves and theatre that speaks out on the culture and lives of this country's [Canada's] native people" (Shackleton 2003: 278). This definition, made when Highway was Artistic Director of Native Earth Performing Arts, directly addresses the issue of cultural appropriation by insisting on the integrity of the source text and its performance onstage by Native actors.

Can Highway have it both ways? Gayatri Chakravorty Spivak's discussion of 'The Politics of Translation' suggests he can. She grounds her discussion in the idea that "it is not bodies of meaning that are carried in translation" (Spivak 2000: 397), countering the necessity of physical Native bodies on stage with the idea of translation as a form of re-presentation in which parts or aspects stand in for the whole. In other words, the translation's connection to its context is never complete: "mismatch and partiality come to seem the very condition for the production of cultural forms" (Harvey 2003: 221). Spivak's theoretical argument gives support to trickster translation strategies that allow the politics written on the Native body to shift shape and be carried in other aspects of the performance of translation itself.

The terms that Spivak uses to understand the role of language and translation in the process of constructing meaning and identity are theatrical. For example, she describes translation as a "miming of responsibility" (Spivak 2000: 397), implicating the body in its textual performance. She also calls language one of many elements, including gesture, pauses and silence, which 'stage' meaning. Spivak has used the term 'staging' elsewhere, in her essay 'Can the Subaltern Speak?', to distinguish the re-presentation of artistic production from the representation by proxy of the political and to suggest that the confrontation of the difference between these terms can be a creative interruption. Here, among the elements that construct meaning, she includes "chance", which presents itself in different situations and makes meaning "swerve from the straight or true line of language-in-thought" (Spivak 2000: 397). In terms of Rakutendan's *Dry Lips*, 'chance' might be recognized as a trickster translation tactic because of its disruptive possibilities.

Spivak identifies logic, rhetoric and silence as the three tiers operative in the 'staging' of language, and sees all three demanding a translator's engagement: "We must attempt to enter that staging, as one directs a play, as an actor interprets a script. That takes a different kind of effort from taking

translation to be a matter of synonym, syntax, and local colour" (2000: 399). Logic moves from word to word, making clear connections (2000: 399), but the translator must also attend to the rhetoric, which interrupts the process of making meaning, "break[ing] the surface in not necessarily connected ways" (2000: 398). Spivak likens this disruptive rhetoricity to the "fraying" of the "selvedges of the language-textile" (2000: 398). The moment of linguistic chance then is found in the rhetoric.

If I take Spivak's theoretical staging of language in translation and apply it to the performance of *Dry Lips*, I can link the rhetorical moment of chance to the disruptive spirit of Nanabush onstage. The stage for the performance of Highway's has two levels, upper and lower, which correspond respectively to the metaphysical, or mythical, and the 'human' domain. The two tiers of the stage can also be seen as a configuration of the logical and rhetorical levels of language, respectively. The third tier of silence or the 'absolute' fraying of language can be located on the tongue, that is, the mute anguish of Dickie Bird Halked as he views trauma in "what language can only point at" (2000: 403): Nanabush in the spirit of his mother Black Lady Halked dead drunk and pregnant with the not-yet-born Dickie Bird. In other words, Highway's original script can be seen as a staging of the politics of translation.

Arguably the performance in Japanese by Japanese actors foregrounds the cultural translation embedded in the play by disrupting the logical connection between the bodies of the actors onstage and the meaning they construct in the play. For example, in the play's opening scene, Zachary Jeremiah Keechigeesik's pants are almost ripped in half, a violent if comic staging of cultural fabric giving way and making space for the Native body on stage. Zachary exposes not only his body but his confusion about its own meaning by spending most of the play trying vainly to conceal his body with what remains of his pants. In the final scene, however, he finally comes together when he is linked not with his clothes, but his body and tongue, and able to stand naked holding aloft his baby daughter. In the Rakutendan production, the Japanese actor's inability to conceal his body provokes a deliberately different and sustained emphasis on the staging of a *translation* of a First Nations play but *in situ* it is an indigenous body; the play is the translation. The appearance of the Native body and tongue in other guises can be a translation strategy, then, that allows the play to stage the specific emotional and physical conditions of Native life, as well as those of a "sexed subject or gendered agent" (Spivak 2000: 408). This disrupts "the too-easy accessibility of translation as a transfer of substance" (Spivak 2000: 411) and makes space for chance/rhetoric/Nanabush to 'break the surface' of meaning and unpredictably alter the sense of translation and the play.

Mapping *Dry Lips* in Translation and Performance

Spivak's notion of staging translation also enables a better sense of what is at stake in the specific practice of translation for the theatre because it suggests there are necessarily different tasks involved in the translation of the text and its performance. A translator engages with the signs of the text (Bassnett 1997: 107) while the director and actors deal with aspects related to its performance. *Dry Lips* is a multilingual text, using primarily English and Cree/Ojibway. Sato Ayako, the translator of Highway's play, translates the English into Japanese. The Cree/Ojibway remains romanized in the translated playscript so that it looks as it does in the source text, although its relation to English is different from its relation to Japanese. In the production of *Dry Lips*, the Cree/Ojibway is almost absent and appears most frequently in names, like Nanabush. As a playwright, Highway prioritizes performance over text. For him the play does not exist in print. "It really exists only on stage. That's where it lives. [The script] is just a map. It's like looking at a map and you can see where everything is, but you don't see the real land" (Highway 1995: 151). If we consider the translation of *Dry Lips* in terms of performance, we can directly confront the issue and effect of the Native body represented on stage by Japanese actors and how the politics of translation is enacted rather than inscribed by the disruptive spirit of Nanabush.

Before looking at the production of *Dry Lips*, I would like to try to summarize the rather complicated plot that entangles the seven male characters of the play (all the women in the play are guises of Nanabush). The story revolves around the creation of a Native woman's hockey team, the Wasy Wailerettes, on the Wasaychigan Hill Indian Reserve, and the concern and resistance it generates among the Native men. The outrageous idea of a women's hockey team turns out to be a dream that begins as Zachary Jeremiah Keechigeesak lies passed out naked on a chesterfield at the start of the play. Zachary has ambitions to open the first pie-making business on the reserve and has made a proposal to receive funding from the band office. His bid for financial support competes with the reserve's resident stud Big Joey's vision of a chain of community radio stations. When Big Joey comes home and finds Zachary sleeping naked on his couch, Big Joey uses the threat of telling Zachary's wife about his rival's partying with his live-in girlfriend, Gazelle Nataways, as leverage, heightening the tensions between the two men. Zachary and Big Joey, as well as Creature Nataways and Spooky Lacroix, all formerly good friends, were together at Wounded Knee in South Dakota in 1973, seventeen years earlier, but since then have gone in different directions. Along with the Pierre St Pierre, the oldest character with a big family, no job and a drinking problem, they were also all present in 1973 in a crowded bar when Spooky's

sister, Black Lady Halked, nine months pregnant and drunk almost senseless, gave birth to Dickie Bird Halked, "in between beers, […] on the floor under a table, by the light of the jukebox" (Highway 1989: 93). Dickie Bird, born suffering from fetal alcohol syndrome, cannot talk or think straight. He has also never known his real father, rumoured to be Big Joey.

Spooky looks after Dickie Bird, trying to explain all that has happened from a Christian perspective. Simon, who is a few years older than Dickie Bird, is looking elsewhere for salvation. He wants to return to the spiritual and linguistic traditions of his people in order to heal the community. Simon is in love with Patsy Pegahmagabow, the daughter of a medicine woman. Following the first hockey game of the Wasy Wailerettes, Patsy is raped by Dickie Bird Halked, as Big Joey and Creature Nataways stand by and do nothing. Immediately after the rape, Big Joey admits his paternity to Dickie Bird Halked and then attempts to shield his son from being arrested by remaining silent. In his drunken despairing rage following news of the rape, Simon accidentally shoots himself.

There is a final confrontation between Zachary and Big Joey, with the latter accused of doing nothing to stop Patsy's rape just as, seventeen years earlier, he had done nothing to stop Black Lady Halked from drinking. Big Joey admits his lack of action stems from his fear and hatred of women and their growing power, but Spooky points out that women always had the power anyway. Another unseen hockey game begins, and as Big Joey does the play-by-play commentary, Zachary slowly sleepwalks his way back through the events of the play, retracing his steps and shedding his clothes until he is again lying naked on a couch. This time, however, he is in his own house, and the woman waking him up with a kiss on his bum is his wife, Hera. Mixing English and hesitant Cree, Zachary converses with his wife, who corrects his linguistic lapses. The last thing the audience sees is a beautiful Native man holding a beautiful Native girl. The last thing we hear before the lights go out is Hera laughing a "magical silvery Nanabush laugh" (Highway 1989: 130), and afterwards, in the darkness, the laugh of a baby, Nanabush reborn.

In short, Zachary's dream is a psychic search: the characters are all looking for something, whether it is a comic hunt for a lost skate or a pair of underpants, or a more profound and troubled quest to find a father or to retrieve spirituality. One of the most interesting aspects of the play is that, aside from Nanabush, who appears in the spirit of Gazelle Nataways, Patsy Pegahmagabow and Black Lady Halked, there are no women on stage.[5] Nevertheless,

[5] In productions by Theatre Passe Muraille and Native Earth Performing Arts, Nanabush roles were played by Doris Linklater. Rakutendan casts four women to play Nanabush in the guise of Gazelle Nataways and Black Lady Halked (Hirano Yayoi), Patsy Pegahmagabow

the dominant physical presence of men belies the fact that the play is about the power of women and the restorative presence of Nanabush in the spirit of Native women.

The opening moments of Rakutendan's *Dry Lips* find Zachary (Shimofusa Gentarô) lying naked on the couch with the spotlight on his bum. Nanabush/Gazelle Nataways (Hirano Yayoi), in a short red wig and long feather boa, climbs from behind the couch and extends her body over that of sleeping Zachary to form a cross. The superimposition of a female dimension to the symbol of Christianity challenges the religion's exclusion of women in its construction of spiritual meaning. The production will continue to critically foreground Christianity as destructive and sexist throughout the play, culminating in the rape of Nanabush/Patsy with a luminous white cross. Issues of gender representation are present from the onset as Nanabush/Gazelle dons a "gigantic pair of false rubberized breasts" (Highway 1989: 15), in a deliberate distortion of a woman's body. Such obvious artificiality makes the naked body appear completely 'natural', although Nanabush/Gazelle will mark Zachary's bum with her kisses and the audience will soon be aware that the sleeping Native man is Japanese.

Throughout the play, characters such as Creature Nataways (Robert Yamada) and Pierre St Pierre (Akugenta Yoshihira) wear clothes of red and yellow. Japanese audiences, aware of reductive colour-coding, especially in racist descriptions of themselves in the Western media during World War II, may read the colours as signifiers of ethnicity. However, the iconic signs used in the play, be they colour or crosses or powwow dancing bustles, undermine any sense of the play as realistic. There is no attempt, for example, to make a set that replicates a living room on a reserve. The "remains of a party" (Highway 1989: 15) that litter Big Joey's room are unrolled crumpled sheets of reflective tin foil. Similarly, Simon's chanting and dancing are decidedly inauthentic. The director is not trying to offer the audience a window on life on the reserve as a simulation of reality.

Colour is used to signify not only ethnicity but also gender. Highway himself sees gender as a continuum and uses colour to explain that all men and women are both male and female: "The male is black, and the female is white and the in-between people are the ones who are pink and purple and orange and all the interesting colours" (Curran and Hirabayashi 1998: 146). We see Nanabush clad in white in her guises as Patsy and a dancing figure; in black and brown as Black Lady Halked; and in pinks as Gazelle, to suggest the

(Inomata Yoshiko). The production significantly adds an additional Nanabush presence that haunts the stage (dancer Jocelyne Monpetit). Zachary's wife Hera is played by Deguchi Keiko.

range of genders the spirit may choose to inhabit. Big Joey (Ikeda Hitoshi) is the only figure in black, albeit still with a little white kerchief tied around his neck. The skeins of wool that Spooky Lacroix (Kawanaka Kenjiro) knits with are white, a colour associated with Nanabush in the production but linked to death in Japanese culture, which makes Nanabush a kind of *shinigami*, or death god. The production colours identities in other ways that speak in particular ways to a Japanese audience. For example, the blue booties on the ends of the cross on the wall in Spooky Lacroix's house are arranged in a *manji*, a kind of swastika which Japanese audiences will recognize as the graphic designation of a shrine. However, they are resonant too as a variant of a symbol connected with genocide.

I would now like to look at some of the temporal, spatial and rhetorical disruptions that take place during the first women's hockey game in order to show how the production interrupts both audience expectations and its own performance. Near the end of Act One, the established division between the 'mythic' upper stage inhabited by Nanabush and the 'human' one below is disrupted by the appearance of Simon Starblanket (Ikeshita Judai) and Dickie Bird Halked (Hiramastsu Atsushi) on Nanabush's turf. With Simon holding his powwow bustle and Dickie Bird Halked with cross in hand, their appearance seems to signal a cultural showdown. In the preceding scene, Spooky Lacroix and Big Joey quarrel violently over religion, so this appears to be a possible escalation of the tension between traditional Native and Christian beliefs. However, when Big Joey and the other men show up, they fill the upper stage as spectators for "Wounded Knee Three! Women's version" (Highway 1989: 63): the hockey game.

The hockey game is suggestive, in terms of Canadian culture and in terms of gender, of the regulated nature of organized sports and the binary opposition of team play. However, this play's disruptions of rhetoric, space and time, I think, occur when the two levels of the stage, which have neatly distinguished the activities of the human and spiritual worlds, no longer function in that way. Instead, the men gather on the upper level and mirror the audience's position as they get ready to watch a hockey game. Further, the temporal idea of watching a play unfold is interrupted by another, which is that of being a spectator in the momentous present which is the motivation for attending a sports event. Instead of a play within a play, there is a game within a play that complicates the viewing position and choices of the audience.

All we see onstage are men. These men, like us, are spectators watching the hockey game we can only hear. The sole figure circling the 'ice' is Pierre St Pierre, hitherto the drunken clown in the production and now the game's sober referee. The women hockey players are not so much absent from the scene as absent *in* the scene (Morson 1994: 177), so what the audience witnesses

as spectacle is a potential event, or chance. The audience does not need an actor's body to indicate the difference between what is not yet known and indeterminacy:

> Ignorance is not the same thing as indeterminacy, any more than the suspension of disbelief is the same as belief. Narratives use one as a substitute for the other, but we sense the difference. […] [I]n sports time, as in our ongoing lives, indeterminacy is not represented by a substitute, but is real. (Morson 1994: 175)

In this performance of sports time there is a sense of what Spivak means by a disruption or surprise in staging translation as the audience finds themselves collectively attentive to absence and possibility.

In this scene, the production introduces disruption at the linguistic level. The amplified voice of Big Joey calls the play with the first mix of Cree and English used onstage, "Welcome, ladies igwa gentlemen" (Highway 1989: 69), which, heard as *uerukamu, redi-zu iguwa jentorumen*, adds further texture to the translation. The powwow bustle, the white cross, the roving spotlights, the play-by-play, the roar and confusion – Zachary watches the hockey game, throwing punches as if he were at a boxing match – is truly exciting, as if in the temporality of the sportscaster's narration there can be no foreshadowing (Morson 1994: 177). When Dickie Bird Halked suddenly falls to the ice, silence interrupts our immersion in absence and indeterminacy. The game stalls, the commentary becomes a repetition of Black Lady Halked's name, and the atmosphere changes to one of almost hysterical pandemonium until the puck 'disappears' and everything we see is in slow motion. The spotlight on the upper stage illuminates a jukebox, and Nanabush appears in the spirit of Black Lady Hawked, drunk and pregnant, with the bulge of her stomach absurdly prominent. With an unborn Dickie Bird in her womb, she climbs atop the jukebox as Kitty Wells sings "Honky Tonk Angels" and drinks, while her now grown son, Dickie Bird, mutely watches from the 'ice'. The harrowing scene ends with the Canadian dancer Monpetit, the Rakutendan's additional Nanabush (see Note 46) presenting an ailing Native spirit. This Nanabush has no energy, no magic, no playfulness; wrapped in white, she slowly dances on the lower stage while the jukebox on the upper stage casts a shadow like a tombstone.

In the second act, the link between Nanabush and the manipulation of the rhetorical is overt. The lights come up on a scene of several of the men knitting and limiting discussion to the hockey game, which ended with the disappearance of the puck in Gazelle Nataways's cleavage. The lights go off. Highway's stage directions specify: "The 'kitchen lights' go out momentarily

and, to the men, inexplicably. Then they come back on. The men look about them, perplexed" (Highway 1989: 81). The Japanese production shows Nanabush/Gazelle Nataways controlling the lights with a snap of her fingers. Each time the lights come back on, the men uneasily find themselves in different positions in the room. First, Spooky and Pierre are sitting at the table and Zachary is on the couch. Next, Spooky is at the table, Zachary is standing in front of the couch, and Pierre St Pierre is behind the bar at the back of the stage. As he starts to climb over the bar, Nanabush snaps her fingers again. When the lights come on, Spooky is against the wall with his hands out, like a human cross; Pierre St Pierre is sitting at the table again, and Zachary is on the couch doing a headstand with his legs open like a 'V'. The lights then change colour, and the blue light sets things in slow motion. Pierre St Pierre continues to discuss the puck incident, but his delivery now sounds like a *nô* actor delivering his lines. There is an interesting departure from the script during the next 'lavender' sequence. Highway's script calls for "strip music" coming from the jukebox, and for Nanabush/Gazelle to dance on the kitchen table and strip down to her G-string and tassles. In the Rakutendan production, she does neither, and the music selected for the scene is not strip music, but Ray Stevens's 'Guitarzan', a goofy novelty song from the seventies about another performance of 'going native'. The men start taking off their own and each other's clothing, as if shedding their skins under the influence of Nanabush and her queer lavender light.

The stages switch so that now the supernatural and the 'real' world are not neatly distinguishable. On the upper tier in the third scene in Act Two, Nanabush/Black Lady Halked is getting ready to go out on the upper stage, but an almost naked Dickie Bird is up there too. In the next scene, Nanabush/Patsy is in the forest on the lower stage and finds the underdressed Dickie Bird. She invites him to speak "in Indian", and the audience hears her coax: "How, weetamawin" (Come on, tell me). Along with the language, Nanabush/Patsy speaks of sweetgrass (*sui-togurasu*) and fry bread (*indhian no age pan*) and deer meat (*shika no niku*), at the same time that she tries to take the crucifix away from Dickie Bird. Then, as Big Joey and Creature watch from behind a rock, and as we watch from our seats, Dickie Bird rapes Nanabush/Patsy with the white cross, holding it like a sword. As she screams, Montpetit's Nanabush crawls across the stage, dragging her body. She then rises to her feet and begins again the wraithlike dance she has done throughout the performance, and we finally understand the origins of the contorted choreography.

In the final scenes, as Simon rages against Patsy's rape, his lines mix Cree/Ojibway, Japanese and 'English', and addresses "da Englesa" in a mock-immigrant voice, mixed with the English of the stage or television Indian: "Me no speakum no nore da goodie Englesa" (Highway 1989: 110-111), followed by

Sato's translation curses "*eigo*" (the English language) but with no distortion, translating the line to "I don't speak excellent (*gorippana*) English" (Highway 2001: 120). Turning to address Nanabush, Simon shifts to a mix of Ojibway and familiar English: "Aw, boozhoo (hello) how are ya?" (Highway 1989: 111) before reverting again to the accented English of a 'funny foreigner': "Me good. Me berry, berry good" (Highway 1989: 111). Anglophone audiences will likely distinguish the mix, missing 'boozhoo' but hearing a range of Englishes. Is Highway aligning the indigenous Simon with the non-native English speaker? Or is he, as writer Lee Maracle has explained, suggesting that the history of First Nations in Canada since the arrival of Europeans has been one of incessant invasion, making no distinction between colonizer, immigrant or refugee? Sato does not suggest either history in her translation; she does not recognize 'boozhoo' as Ojibway (throughout the translation she leaves it untranslated and romanized) and translates it as *ôsakenoime*, someone who drinks like a fish. The inflected English is standardized.

In both Cree and Ojibway, Simon calls for the return of "Nanabush, Weesageechak", bringing a grammar that does not distinguish gender, a god that is both male and female. The English words we hear in phonetic pronunciation are 'rape' (*reipu*) and 'cunt' (*kanto*), violent and misogynist. When Nanabush/Patsy answers the grieving Simon, she corrects his vocabulary, offering *shikyuu*, the Japanese word for 'womb'. Made up of two characters, *shi* for 'child' and *kyuu* for 'palace' or 'shrine', this word affords a dramatic linguistic alternative to the harsh English. In fact, this is a moment when translation changes the text. In Highway's script, Nanabush/Patsy offers Simon a change in register and attitude, but not in language. The Japanese word *shikyuu* shows how the meaning of women's bodies constructed in one language can be reconstructed in another. The words make one aware that there is no radical shift in the imaginary; that both these terms limit the representation of women to our reproductive organs. Yet the juxtaposition is also delimiting because it encourages other ways of considering any self or body imagined in another language or cultural context.

After accidentally shooting himself, Simon appears on the upper stage wearing the two powwow bustles he has only held in previous scenes and dances on the upper stage against a full moon, while Montpetit as Nanabush dances with him on the lower stage. It is a moment in the play where the difference between ceremony and theatre is powerfully performed. Simon's dance on the 'mythic' upper stage stages a ritual, that is, a performance meant to "effect transformations" (Lane 2003: 266), but only the audience who knows its purpose understands it as more than entertainment. Highway is likely aware that the Indian Act (1880/1927) forbade ritual performances without permission; they were, however, permitted as entertainment for

visiting foreign dignitaries. As Richard Lane points out, "the Indian Acts were a recognition that First Nations performance was high efficacious and needed to be neutralized […] by being turned into entertainment, a mere side-show rather than a process central to indigenous culture and spiritual belief" (2003: 266). The Tokyo production stages its awareness that the dramatic translation itself is "a cultural instrument rather than a mark of cultural difference" (Spivak 2000: 409). Whether the audience recognizes its importance or not, the performance offers a *chance* for its significance to be felt, if not directly or completely understood.

Introducing *The Rez Sisters*

Following 9/11, Rakutendan decided on a production of Highway's *The Rez Sisters* in response to the dangerous idea, prevalent in Japan, of the American or European perspective as privileged and universal. Wada felt that the energy of the women in *The Rez Sisters* was necessary to motivate this critical project. As he explains in the Director's Notes in the programme of the first production:

> アメリカンドリームやバブル経済が崩壊した。今、日本も膨大な問題に直面しています。トムソンの作品は、人類の歴史への根本的な問いかけを含み、そのことによって居留地の同胸だけでなく現在の私たちに元気を与えてくれるような気がします。
>
> The American Dream and [Japan's] Bubble Economy have collapsed and now Japan, too, has huge problems to face. Tomson's work poses fundamental questions concerning human history: this play gives heart not just to those on the reservation, but all of us alive today.

As with *Dry Lips*, I would like to consider the way the design of the programme cover offers some insight into the thinking behind the first production of the play in 2002. The translated title is prominent, and there is a large photograph of the cast: outside (but fenced in), the seven women are grouped together while the sole male actor (Ikeshita Judai), who plays the trickster Nanabush, stands behind them, holding an 'indigenous' dance bustle. The foregrounded translation of the title, use of photography and explicit marking of indigeneity will all disappear from the next programme, but for now, I would like to focus on Tsuneda's titular translation of *The Rez Sisters*, which is exemplary of her domesticating style of translation.

One of Highway's objectives in writing *The Rez Sisters* was to write a play for and about crazy, wonderful characters from his own culture and community

and the rhythms of their lives. Highway, who speaks Cree, Ojibway, English and French (and imagines his plays first in Cree and then translates them into English), makes frequent use of Cree and Ojibway in his English play. Further, he is interested in accenting the English itself by marking it with the rhythm of the Cree language: "I'll take the English language and play with the rhythm and squish it and pull it and tug it to give it a funny, jiggly kind of rhythm, like Cree" (Highway 1998: 147). In this way, a First Nations viewer who speaks only English still has access to his or her lost tongue through the lexical traces and rhythms interwoven with the English they speak exclusively. That is, Highway's original script carries a "history of the language-in-and-as-translation" (Spivak 2000: 403), which is a crucial component of the play as performance so that it shows the seams of not just ideologies and identity construction but those of theatrical conventions as well.

The rhythms found in the linguistic mix of Highway's play, and which are present in its title, are largely lost in Tsuneda's translation. Further, the translator 'straightens' the title of Highway's play; in an effort to explain that 'rez' means 'Indian reservation', the translator leaves unconsidered the theatrical potential of 'rez' and the special dynamics of interaction (Snell-Hornby 1997: 194-5) between what it says and what is unspoken but released by spoken lines in the play. With a priority on clarity of definition, then, Tsuneda renders the title in Japanese as *kyoryûchi shimai* or 'the reservation sisters'. In doing so, however, the familiarity of a local 'rez' is replaced by the official constraints of 'reservation' and thus the translation undermines Highway's project. This straightening tendency of the translator is a good example of what Spivak has called an "absence of intimacy": in prioritizing audience understanding and complacent with her own, the Japanese translator of *The Rez Sisters* shows that she "cannot engage with, or cares insufficiently for, the rhetoricity of the original" (Spivak 2000: 398) and loses the gaps and "rhetorical silences" that need to be experienced by the audience. Throughout most of her translation, Tsuneda erases the mix of Cree, Ojibway and English. Working with Highway's text, where translations of words and phrases in Cree or Ojibway appear as footnotes, Tsuneda translates the English translations into Japanese instead of maintaining the multilingual terrain of the original. Thus there are no gaps in understanding for monolingual Japanese viewers and no linguistic markers of other lives.

The only time Tsuneda allows Ojibway to surface in her translation is in the funeral song sung at Marie-Adele's grave. Presumably, Tsuneda sees this as an 'authentic' cultural ritual that must be preserved for the Japanese audience. While Spivak emphasizes attention to the rhetoric of resistance and "the staging of language as the production of agency" (Spivak 2000: 405), Tsuneda grounds her translation in social and linguistic accessibility; what

was distinguished linguistically in Highway's text is lost in assimilation in the translation.

Further, the translator misses a chance to inscribe sexual minority into the titular representation of the play by not using the katakana *rezu* [レズ] to conflate the *rezu* in both 'reservation' and in *rezubian*, the phonetic Japanese rendering of 'lesbian', even though issues of gender and sexuality are prominent in the play. *The Rez Sisters* is about seven First Nations women living on the Wasaychigan Hill Indian Reserve on Manitoulin Island in Ontario, who show their energy, ingenuity and capacity to dream beyond daily life on the Wasy rez. Highway's depiction of the women as diverse, powerful, humourous and creative offers multiple counter images to the "street drunk […] that is the first and only way most white people see Indians […] that's our national image" (Petrone 1990: 173). Dreaming of better lives, these funky 'rez sisters' plot and prepare to make a trip to Toronto to play for the $500,000 jackpot at the biggest bingo game in the world.

Among the women is Emily Dictionary,[6] a returnee to the rez. On the long drive to Toronto, she recalls her own days with the Rez Sisters, a biker gang of Indian women, and the highway accident that took the life of her lover Rose, Rosabella Baez, leader of the pack:

> We were real close, me and her. She was always thinkin' deep. And thinkin' about bein' a woman. An Indian woman. And suicide. And alcohol and despair and how fuckin' hard it is to be an Indian in this country.… Cruisin' down the coast highway that night. Rose in the middle. Me and Pussy Commanda off to the side. Big 18-wheeler come along real fast and me and Pussy Commanda get out of the way. But not Rose. She stayed in the middle. Went head-on into that truck like a fly splat against a windshield. I swear to his day I can still feel the spray of her blood against my neck. I drove on. Straight into daylight. Never looked back …. Pawned my bike off and bought me a bus ticket back to Wasy. When I got to Chicago, that's when I got up the nerve to wash my lover's dried blood from off my neck. I loved that woman, […] I loved her like no man's ever loved a woman. (Highway 1988: 97)

Here, where lesbian love is explicit, Tsuneda renders "the Rez Sisters" in *katakana*, the phonetic Japanese script purposely designated to contain "foreign" terms and notions. The translation thus loses the direct link the title of the play should make between the women on the rez, those, like the biker gang, on the road, and those in each other's arms. In the shell of a nut, much is lost in this translation.

[6] The part is played by Hidaka Megumi in both Rakutendan productions of the play.

The *Rez* in *Reservation* is the *Rez* in *Rezubian*

The process of theatre translation does not end with the translation of the text but "reaches the audience by way of the actors' bodies" (Pavis 1989: 25) on stage. Thus, although the textual translation of *The Rez Sisters* does not heed the rhetoric of Highway's script, the production does. This section will focus on the second Rakutendan production of the play in 2004, which actively addresses the shortcomings of the translation. The play is deliberately queered in order to make connections between the indigenous subjects of the play and marginalized 'invisible' minorities in Japan. *Zainichi* Koreans or *burakumin*, for example, are not visibly distinguishable; their difference must be outed:

> 'Difference' here is not (as it is often assumed to be in multicultural theory) a matter of a set of describable peculiarities of behavior or belief that separate the 'minority' from the 'majority.' Rather, it is a matter of symbolic forms of identification, most conspicuously the use of recognizably "Korean" names, which become (in the eyes of the individual and wider society) a statement of relationship between self and nation. (Morris-Suzuki 1998: 196)

Indications of a shift in emphasis towards indeterminancy are evident on the cover of the programme of the 2004 production, where the photographic image of the cast has been replaced by an abstract graphic; cultural markers are gone; and the less linguistically accessible English title of the play is far more prominent than its translation.

In the production, Wada wanted Nanabush to be seen as gay to represent not only a culture-specific mythological figure but also a constructed identity. In this production, Nanabush has bleached, closely cropped hair, and his arch movements and expressions as bird or bingo master are recognizably camp. It is likely that the director's decision to queer Nanabush was influenced by Highway's definition of the trickster figure as a cosmic comic that straddles the human and divine consciousness and can assume any guise or sexual posture. However, the choice may also have been inspired by the gay playwright's own use of camp humour to express his exasperation with his ready classification as an Indian. As Highway explained in the aftertalk that followed a 2001 performance of *The Rez Sisters*, "Whenever people meet me, they think I have a tomohawk in my pocket – and I'm just happy to see them".

The casting decision is also supported by camp, which has a similar agenda. As Keith Harvey points out in 'Translating Camp Talk: Gay Identities and

Cultural Transfer', what matters in camp is "not the empirically verifiable truth of the relation between a language feature and a speaker's identity, but the fact that the language features […] come to stand in for certain gendered and subcultural differences" (Harvey 1998: 298). Casting Japanese actors to play roles in an indigenous play may appear to normalize or domesticate the play and submerge its politics, but by queering the Japanese bodies, they neither represent *the* normative nor stand in for *the* indigenous body. Rather, they embody ambiguity. In doing so, they resist and disrupt easy categorization and thus avoid the 'typologies' that Judith Butler sees as the sites where abjection is conferred, and the clear examples of abjection where it is captured (Butler 1998: 281).

The camp performance strategies employed by Rakutendan have foreignizing translation effects. The flamboyant gestures of Nanabush as seductive bird or sly bingomaster are "susceptible of a double interpretation; gestures full of duplicity, with a witty meaning or cognoscenti and another, more impersonal, for outsiders. Behind the 'straight' public sense in which something can be taken, one has found a private zany experience of the thing" (Sontag 1966: 281). The stylized performance of a camp Nanabush thus serves as a linguistic and somatic disguise which unsettles the translated play, making it difficult to be comfortably domesticated or easily held at arm's length. While the play continues to speaks of the "different spiritual base, … different body of characters and different body of knowledge … and culture" (Heiss 2003: 164) that First Nations and other Fourth World drama draws upon, the camp construction resists the conflation of contemporary indigeneity with 'natural' values or unchanging traditions.

Susan Sontag wrote decades ago in her 'Notes on Camp':

> Camp sees everything in quotation marks: it's not a lamp, but a "lamp"; not a woman but a "woman." To perceive Camp in objects and persons is to understand Being-as-Playing-a-Role. It is the farthest extension, in sensibility, of the metaphor of life as theater. (Sontag 1966: 280)

Considering the histories of colonization and the identities that have been constructed, it is not difficult to see everything in quotes, whether it is the 'Indian women' onstage or the 'Japanese' actors or audience. The political is enacted rather than inscribed by the disruptive spirit of a queer Nanabush and rez sisters who are also *rezubian*. Although Sontag denies the political aspects of camp, and Highway insists on their irrelevance to his work, I would argue that politics are always inscribed in the performance of anyone who has been oppressed.

Conclusion

In concluding this discussion of *The Rez Sisters*, I would also like to indicate how the production specifically localizes the play's historic context by casting a Korean actor (Na Jya Myong) in the role of Zhaboonigan Paterson, the damaged girl-child who has been violently raped with a bottle by three young white men who go unarrested. Her lines are delivered in accented Japanese, and in that 'accented translation', the context of the harrowing rape resonates locally in the colonizing and mistreatment of Koreans by the Japanese during the war and their violent translation into aliens in the post-war period. Thus the play's rhetoric remains intact and its 'indigenous' story is told. However, as translation theatre in Japan, it also carries a meaning different from that in its original context, allowing minorities in contemporary Japan – Ainu, Okinawans, *zainichi* Korean, *burakumin*, queers – to view the play as a performance with their own particular histories inscribed in 'invisible but sympathetic' ink.

To review, the Japanese textual translation of *The Rez Sisters* fails to register the multiple meanings possible in the play by striving for a transparency that is easy for the audience to understand. The production, however, deliberately clouds that linguistic transparency and the familiarity of the Japanese body and language onstage by queering the play. The next chapter will look again at a Rakutendan production to examine the Japanese translation and performance of Roger Bennett's *Up the Ladder*, in which the collaborative relationship between the translator and the director highlights the impact a theatre translator can have on the performance of a play.

4. The Limits of Aboriginal Theatre Translation
Roger Bennett's Up the Ladder

Introduction

After the three productions of Highway's plays, Rakutendan turned its attention to Australia and the dramatic works of Aboriginal playwrights, such as Wesley Enoch and Deborah Mailman, Jane Harrison, and Roger Bennett, whose play *Up the Ladder* is the focus of this chapter. The move may have been pragmatically motivated by the presence of Maple Leaf Theatre, a collaboration between translator Yoshihara Toyoshi and director Kaiyama Takehisa,[1] but also because of the availability of Sawada Keiji's superb translations of Australian Aboriginal plays, all of which are marked by his careful attention to their linguistic politics. In 'Canadian Plays on the Japanese Stage', Minami Yoshihara praises Sato Ayako's translation of *Dry Lips Oughta Move to Kapuskasing*, for not "sacrific[ing] precision or mood despite working with native dialects that bear little resemblance to Japanese" (Minami 2003: 193), but Sato in fact did not translate the 'native dialects', leaving their phonetic representation romanized as it is in Highway's play, and adding *furigana* to supply a phonetic reading in *katakana* for Japanese readers. In her *atogaki*, Sato says nothing regarding this decision not to translate. Sawada has been much more forthcoming about his praxis in the *atogaki* to his translations of Aboriginal theatre and elsewhere, and this chapter will review the limits he recognizes in its translation and performance in Japanese.

Sawada translates primarily for the purpose of performance, so he approaches his translations as stage dialogue rather than texts for readers and distinguishes between theatre translation and translation theatre. However, he is also interested in the affect of the play on the audience. In *Gendaiengekito bunkano konkô* (contemporary theatre and culture confusion)[2] (2006), he has carefully analyzed *honyaku engeki*, or translation theatre, in Japan, from the particular perspective of the implications of the intercultural mix (*bunka no konkô*) of Australian Aboriginal plays in Japanese translation and performance.

---

[1] Maple Leaf Theatre Company was established in 2000 and its first production, *The Gin Game* by DL Coburn, took place in October 2000 at Sanbyakunin Gekijo, Tokyo. It was followed by John Murrell's *Waiting for the Parade* in February 2001 at Theatre Kai. Maple Leaf Theatre has produced 10 plays so far, but Yoshihara's translations have been used for productions by many other Japanese companies and directors. None of Maple Leaf Theatre's productions have been plays by First Nation playwrights.

[2] 'Konkô' might also be translated as 'hybridity' but Sawada uses *haiburidhithi* ('hybridity' in *katakana*) throughout his text.

He begins by looking at Australia and Japan and the construction of their respective national identities and finds a striking similarity in the ethnoperipheralism (*jiminzokushûhenshugi*), or sense of exceptionalism, cultivated as a counter to a sense of cultural inferiority. In the case of Japan, this sense of a unique identity is asserted in an implicit recognition that other cultures, such as China or the West, have historically provided the literary models that Japan has attempted to emulate. Looking westward did not include looking at cultural productions in Australia, which was largely ignored until the 1990s. In the case of Australia, its cultural reliance on England and its geographical distance fostered both a 'cultural cringe' of inferiority and an outlaw belligerence that belied aspirations of cultural legitimacy. At the same time that both Japan and Australia have indicated their respect for the West, they have also demonstrated a sense of superiority towards their Asian neighbours. Despite these provocative comparative resonances, Sawada contends that the 'nationality' of the cultural productions has been kept artificially distinct by researchers, so the 'Australian' version and the 'Japanese' one are always discrete. Translation theatre, however, suggests a way for performances to be considered, as Eckersall has put it, "not only processes of negotiation between artists of different cultures" but also in terms of "the creative capacity of such interactions to be developed within Japan's cultural space" (Eckersall 2003: online).

In 1995, to mark the fiftieth aniniversary of the end of World War II, the Japan-Australia Cultural Exchange Program collaborated with the International Festival of Performing Arts in Tokyo and the Melbourne International Festival of Arts to present performances of Japanese playwright Tanaka Chikao's *Maria no kubi* (The Head of Mary) by the Australian Playbox Theatre, and Australian playwright John Romeril's *The Floating World* (*furootingu waarudo*) directed by Sato Makoto in both Australia and Japan. Both plays were thematically connected to war, and Sawada, who translated the Romeril play, felt it was a "brilliant act to not simply absorb the foreign culture unilaterally but to have an exchange between two cultures, affecting each other" (Sawada 1996: online). Sawada had published his translation in 1993 as the first volume in a series by Oceania Press whose purpose was to introduce the Japanese to important Australian plays. The motivation behind Sawada's decision to translate Romeril's play provides an insight into his praxis as educational and provocative:

> There are two reasons why I chose *The Floating World* as the first play to translate when I was given a chance to introduce Australian drama in Japanese. First, I was convinced that […] it would create a new paradigm for Japanese people. Australia's direct approach to Japan is illustrated in this play, even if it is negative. Despite depicting a head-on

> collision between Australia and Japan/Asia, it is filled with a new and powerful intention to encourage their coexistence. This direct approach requires Japanese to change their outdated attitude that they indulge in absorbing only Western culture. […] In this respect, *The Floating World* suggests an entirely new direction for Japanese thought.
>
> Secondly, of course, the theme of war [..] is one of the most important matters for Japanese. To my surprise, there is a wide gap in perception between Japan and Australia concerning the war. […] I doubt whether even old Japanese are aware of the history of events between Japan and Australia. Meanwhile Japan-Australia relations have rapidly deepened in recent years. Nowadays, it is not too much to say that the country which Japanese most want to visit is Australia, but their understanding of the present relations between the two countries is not at all connected with past events. While the memory of the war against Japan still lingers in Australia, overwhelmingly, the Japanese people who go there have no knowledge of the shared history. […] I wanted Japanese people to know of the undeniable history shown in this play, and begin to bridge this large gap. (Sawada 1996: online)

Sawada's focus on the impact of the translated play on the Japanese audience complements the intentions of Sato, who directed the play not as a "ready-made story, but a story that will be completed only after the imagination of each spectator takes part in the drama" (in Sawada 1996: online). In other words, the prior text and its meaning are not fixed in the delivery but deliberately presented in order to promote the viewer's imaginative intervention. One of the most significant aspects of this production of translation theatre was the choice of director because Sato was not associated with *shingeki,* but rather was one of its critics. The idea that "translation theatre embodied s*hingeki*, and *shingeki* embodied western modernity" (Sawada 2006: 36) came under attack in the sixties and seventies by such practitioners as Sato, whose theatre company Black Tent was not looking to the west for inspiration but seeking instead a new way for Japan and Japanese theatre to look at themselves; further, it attempted to call "attention to things that were not right with society and history" (Sawada 1996: online), so that it was idealizing neither Japan nor the West.

Since his translation of *The Floating World*, Sawada has gained a reputation as an award-winning translator of Aboriginal theatre.[3] In 2001, he translated Jane Harrison's *Stolen*, which was staged in November that year by Rakutendan, under the direction of Wada Toshio. Several of his translations have

[3] Sawada won the 2003 Yuasa Yoshiko Prize for his translations of Jane Harrison's *Stolen* and Wesley Enoch and Deborah Mailman's *7 Stages of Grieving*.

been part of a collaborative theatre translation project between Rakutendan's director Wada Yoshio and Aboriginal director Wesley Enoch, a director of Ilbijerri Aboriginal and Torres Strait Islander Theatre Co-operative. In addition to *Stolen*, Rakutendan has staged Sawada translations of Enoch and Mailman's *The 7 Stages of Grieving*, and Jack Davis's *Dreamers. Cookie's Table*, written by Enoch, translated by Sawada, and directed by Wada, was performed in early November 2006, making the Japanese-language production the world première of the play. Rakutendan staged Roger Bennett's *Up the Ladder* in November 2003 (12-16) at the Repertoire Theatre Kaze as part of the Ancient Future: Australian Arts Festival Japan 2003, a year-long project supported by the Australian Embassy to promote Australian cultural productions through a wide variety of exhibitions and performances throughout Japan. Like *The Rez Sisters*, *Up the Ladder* was performed by Japanese actors, but the casting issue was a far more sensitive one for the Aboriginal director. While Highway was pleased with the use of non-Native actors, Enoch, who collaborated with Wada and Sawada on the direction of the play, found it problematic. As he explains:

> It's a fact that white people stole Aboriginal culture. It's also true that they are now beginning to deal with Aboriginal culture, but physical identification is impossible. There is a further danger that our own culture will be stolen again when Japanese play Aboriginal people onstage. (Sawada 2004: 12)

The Japanese body onstage has historically interfered with *shingeki* notions of translation theatre, which sought to repress the Japanese context in order to faithfully present a Western play. This meant that "even though the western characters were speaking Japanese, it was a kind of imaginary, unnatural Japanese not actually spoken by anyone" (Sawada 2006: 33). The Japanese actor's body and movement could be manipulated and disguised as western but lacked authenticity; the stage performance of translation theatre thus did not provoke just a sense of cultural inferiority (*bunkatekirettôkan*) but it also generated a sense of somatic inferiority (*shintaitekirettôkan*). This prior history informs and complicates the translation and performance of Aboriginal plays as translation theatre in Japan.

Sawada is acutely aware of the sensitive language issues involved in the theatre translation of Bennett's play, particularly the vexed relationship that an Anglophone playwright like Bennett has to English. While cultural interactions begin with the linguistic negotiations of the translator, followed by further transformations in the production, Sawada contends that there are limits to the translation of Aboriginal theatre based on its particular cultural and somatic

relationships to language and land. This chapter explores this contention in its consideration of how Sawada attended to these issues in his translation of Bennett's *Up the Ladder* and how Rakutendan responded in the performance of the translated play

Locating Aboriginal Theatre

In *The Empty Space* (1968), Peter Brook posed the following questions:

> Has the stage a real place in our lives? What function could it have? What could it serve? What could it explore? (Enoch 1996/2001: 271)

Enoch juxtaposes Brook's angst about the theatre in 1968 with the appearance the same year of Kevin Gilbert's *The Cherry Pickers*, known as the first written Aboriginal play: "Just when Peter Brook is questioning the position of theatre, Kevin Gilbert is embracing its role to tell its story" (Enoch 1996/2001: 271). Aboriginal theatre, says Enoch, is intercultural but it is also intracultural. "In traditional Murri cultures the interaction and integration of artforms is commonplace – the story has many ways of being told – the dance, the painting, the song the rhythm and music all spring from a common story" (Enoch 1996/2001: 272). However, that 'common story' is not synonymous with a generic Aboriginal experience:

> In the same way that there is no homogenous Aboriginal nation (accepting the fact that we are a collection of peoples of this continent, but with a diversity of languages, cultural practices and geographies), neither is there a generic Aboriginal experience to write of. The specificity of community experience has been manifest by a proliferation of biographical and autobiographical writing over the past few decades. The focus on the particulars of political struggles, historic events and/or the personal have helped develop an indigenous style based on content. Historically, indigenous writers have focused on appropriating the Western forms of theatre to create the drama, incorporating elements of dance, advanced metaphor and use of language to highlight the writing's Aboriginality. (Enoch 1996/2001: 273)

This innovation and interaction with the contemporary world tends to go unnoticed because the "greatest misconception held by White Australia and indeed international audiences is that Aboriginal culture is a museum piece, a remnant of a world long gone" (Enoch 1996/2001: 271). What about the perception of Aboriginal people and theatre in Japan? Sawada showed a video of Rakutendan's performances of *Stolen* (*suto-run*) and *The 7 Stages of*

Grieving (*nagekinoshichidannkai*) to a group of Japanese cultural anthropologists studying Aboriginal people. Their reactions, he reports, were dismissive. Not only were they critical of the performances but also the use of Japanese: "They should have at least been in English" (Sawada 2004: 7). The translator suggests their remarks reveal their emphasis and understanding of authenticity (*o-senthishithi*) in terms of Aboriginal culture. The authenticity of Aboriginal theatre is lost in translation theatre, when performed in Japanese translation by Japanese actors. The Rakutendan performances cannot be contained within the anthropologists' definition of 'Aboriginal'. Sawada does not believe that this is due to the specificity of Aboriginal experience. On the contrary, he sees it as based on the conflation of every Aboriginal person with Aboriginal culture: those in urban areas; those in the Outback; those involved in sports; those making souvenirs for the tourist industry – all are assigned the same Aboriginal identity. The intolerable levels of hybridity (*haiburidhithi*) the cultural anthropologists find in the Rakutendan productions mean that they are no longer 'Aboriginal' cultural productions. Yet the recognition of diverse Aboriginal cultural productions as all "equally Aboriginal" has been a strategy used by Aboriginal people themselves to reconstruct their identity in the wake of dispossession of land and language (Hodge and Mishra 1990: 93). Enoch sets somatic limits in Aboriginal theatre; the cultural anthropologists place limits on the extent of its authenticity. Sawada, too, as we will see, suggests there are linguistic limits as well, but finds critical scrutiny of the Rakutendan performances can also reveal how key aspects of the Aboriginal play are produced as translation theatre, and how the play's reception, when it is directed and performed by Japanese and seen by a Japanese audience, differs from that of Australian viewers (Sawada 2004: 7). The idea of a theatre of universal themes recognized and enjoyed by audiences everywhere is curtailed to question whether Aboriginal theatre really can or cares to be translated.

Limiting Access to Aboriginal Stories

Sawada suggests the performances of Aboriginal theatre in Japanese translation are limited in three specific areas: the impossibility of linguistic translation; the use of Japanese actors; and the disruption of context. Before looking at the translation and production of *Up the Ladder*, I would like to review these constraints on Aboriginal theatre translation/translation theatre. Sawada sees the strategic use of languages in the play as crucial to their construction and thus a vital consideration in terms of translation. The assimilation of Aboriginal languages has left many Aboriginal people monolingual Anglophones, including Enoch and Bennett. Aboriginal words strategically inserted in their texts are traces of lost language. Their appearance interrupts the flow of English in the

performance, and they should be operative in Japanese translation theatre as well. There is, then, no move to facilitate understanding, or offer explanation, as in the case of Hashimoto translating Baldwin or Tsuneda translating Highway. There can be no 'naïve' (*tanjun*) translation of these texts that assumes meaning can simply be transposed: access to understanding is restricted.

Sawada has also found this restricted access in the comic skits of Shôchuku-kagekidan in Okinawa. The skits mix standard Japanese and *uchinaguchi*, the Okinawan language; thus embedded in the comedy is the history of linguistic assimilation in Okinawa, which became part of Japan in the late 19th century. In the Meiji period, the "idea that a single, recognizable norm of Japanese behavior should exist in all areas of human life was widespread, not just among officials but also among sections of the population of the periphery itself" (Morris-Suzuki 1998: 28), and as part of becoming Japanese, the use of the Okinawan language was forcibly discouraged and Japanese was promoted as the national language. Making a connection between androgyny and cultural hybridity, Robertson suggests that the emergent process of 'becoming' Japanese was informed by the same homological gender ideology by which an *onnagata* or *otokoyaku* 'becomes' a woman or a man:

> On the one hand, attempts were made to remold colonial peoples as "Japanese" in outward appearance They were encouraged, in other words, to become copies of the "original" in a manner analogous to the differently conceptualized gender (and gendered) performances of the Kabuki *onnagata* and the Takarazuka *otokoyaku*. Whereas the "real" *onnagata* metamorphoses into Woman, the *otokoyaku* puts markers of masculinity on her body. So, too, whereas colonial peoples were induced to acquire bodily and behavioral markers of Japaneseness, they were neither encouraged nor allowed to metamorphose into Japanese. (Robertson 1998: 93)

Robertson also suggests that this reduced the "anxiety about hybridity that accompanies colonialism" (1998: 93), but while ostensibly being called Japanese, Okinawans faced widespread discrimination, with linguistic difference being one of the main sources of prejudice for being foreign and underdeveloped.

Gradually, as Morris-Suzuki explains in *Re-Inventing Japan: Time, Space, Nation*, there was a reorientation between Japan and Okinawa, and other peripheral possessions, that positioned them at a temporal rather than spatial remove, where the vestiges of the roots of modern Japanese society were still apparent. "All this gave substance to the idea, not simply that the […] people of the Ryûkyû Islands [Okinawa] were Japanese now, but that they had always been Japanese, but had been marooned in some earlier phase of national history" (Morris-Suzuki 1998: 31). A parallel can be made to Morris-Suzuki's

description of the assimilation Okinawan culture and the one Enoch offers of migrant Australia's view of the Aboriginal culture as 'a museum piece', a preserved 'remnant of a world long gone'.

In both Okinawa and among Aboriginal people, theatre has turned out to be an important site of linguistic resistance. The wordplay of a *Shôchukukagekidan* skit is based on an understanding of both *uchinaguchi* and standard Japanese, and the comedy provokes a range of different kinds of laughter, depending on what language the viewer is most comfortable with. However, it also produces a kind of double-consciousness among those in the audience who feel the tension between being both Okinawan and Japanese, particularly those who experienced restrictions on the languages they could publicly employ.

In Australia, Aboriginal theatre may be performed before anglophone audiences who neither recognize the Aboriginal words that are used nor share the cultural knowledge necessary to 'understand' the play. The onstage production may appear to bridge cultural gaps but some meaning embedded in the language will not necessarily be recognized. This can be seen as a deliberate limit set by the language of the play itself. Recognizing this, Sawada translates *Up the Ladder* and other Aboriginal plays with a consciousness of the politics embedded in the selective but strategic use of Aboriginal words, particularly names and the intimate terms related to the body, which are often the most stubborn linguistic residue. The language that is borrowed and the residual language that has been resistant to assimilation form, situate and specify a conflict between text and context, and between voices heard and heeded and those not understood and thus dismissed. According to the translator:

> [T]here are words and phrases that define only members of a [particular] linguistic community. Although these […] terms are embedded in a basically English text, [indigenous] identity and its message are different for those who do not understand […] and those who do. (Sawada 2004: 8)

Those who do not understand may be Native viewers whose access to their lost tongue is only through traces or rhythms interwoven with the English they now speak exclusively. Those who understand only the English and have no cultural connections may still recognize in the untranslated indigenous words or names a staged resistance to their understanding, a deliberate withholding in the refusal to translate. We are reminded of the deliberate 'double interpretation' of camp, with its various meanings for 'cognoscenti' and 'outsiders'. A word like *sousou* (breasts), for example, will be recognized by members of the cognoscenti, even without complete access to the indigenous tongue. The linguistic outsider, on the other hand, will be denied access to the indigenous woman's body.

Whereas the translator of *The Rez Sisters* was concerned with easy understanding and thus eliminated the 'difficulties' of words in languages other than English, Aboriginal words are not ignored in Sawada's translation because they are unfamiliar. He recognizes the semantic weight of these words, no matter how sparingly they are used or slight they seem, and how they register resistance and assert that English is not the first language of the playwright, even if it is now the only one readily available for use. In Sawada's translations, they remain an integral part of the text, rendered in *katakana* to offer a phonetic reading, and 'subtitled' with *furigana* to explain the meaning in Japanese.

There are few Aboriginal words used in Bennett's play, but they are interesting markers of generational language shifts. The first use takes place in Scene Three, entitled 'The Gym', where the old ex-boxer, Johnny, who is now a trainer, waits for Lionel, a young aspiring fighter, to show up. When he finally arrives, Old Johnny comments on the young man's red eyes. Lionel explains, "I got some dust in 'em on the bus over here", and Old Johnny replies, "More like nyarndi dust to me. You been smoking'?" (1997: 37). Sawada's *furigana* gloss identifies 'nyarndi' as marijuana (*marifuana*), and while Old Johnny maintains that there were not "them sorta things around in my day" (1997: 37), there is an Aboriginal word available. The use of *furigana* is selective in Sawada's translation; Australian usage is usually rendered in *katakana* without additional explanation or simply paraphrased, as is done with 'bunyip', simply translated as *banippu* in *katakana* without identifying the mythic creature, and 'saveloys' lose their local flavour in their translation as *so-se-ji* (sausage). In other words, the translator's concern is not with the specificity of the Australian English but with the Aboriginal terms that function as interruptions.

In Scene Six, called 'Family', the linguistic difference between generations is again evident, although there is a subtle shift in Sawada's translation. In the scene, the young boxer Johnny's mother shows her disapproval of his girlfriend, Beryl. There is a stand-off between the two women:

> MUM Ever since you learnt to jiggle them big black sousou of yours, you been leading the boys astray.
>
> (DAD pulls the newspaper closer to his face)
>
> BERYL (mimicking MUM with a lot of cheek) 'Ever since you learnt to jiggle…' That's bullshit.

In Bennett's text, Johnny's mother makes a reference to Beryl's breasts using an Aboriginal term. Beryl mocks her by repeating the words, but stops short of saying 'sousou' herself. The construction of Mum's sentence in Japanese

translation, however, begins with "*kurokute dekai sôsô*"(2003: 49) (black and very big sousou) so that Beryl must say the words as well. In Bennett's play, words in Aboriginal languages are uttered only by older characters, showing the process of linguistic assimilation that has taken place in the community, leaving the younger generation speaking English. Sawada's translation has Beryl using 'sousou' in a subtle change that shows intimate somatic terms resisting assimilation and still passed on, even if it is but a cheeky echo. In short, Sawada translates with an awareness of Aboriginal concerns about ownership of stories and cultural appropriation when indigenous drama appears as translation theatre in Japanese, and understands the importance of its linguistic presence when it is performed by non-Aboriginal bodies on stage in Japan.

Body Issues

During the aftertalk[4] that followed the 15 March 2003 performance of *Up the Ladder*, Enoch emphasized the crucial somatic component of Aboriginal theatre, saying, "In indigenous productions, the politics of the play are written on the body". In doing so, he iterates concerns similar to those raised by *burakumin* activists in January 1964 over the Tokyo Geijutsuza production of Sumii Sue's *Hashi no nai kawa,* who opposed the performance on the grounds of cultural appropriation. The activists objected to their story "coming out of mouths that had no connection to it", and being performed by and for "people who did not understand [*burakumin*] pain" (Sawada 2006: 236). Similarly, Enoch demands somatic authenticity on the grounds that Japanese actors, because they are neither Aboriginal nor living in Australia, have no experience of discrimination or actual Aboriginal Australian society, and that such awareness cannot be gained simply by researching a part (Sawada 2004: 8). At the same time, Enoch asserts the dynamic diversity of Aboriginal people and culture. "Many historians want a culture that is dormant and unchanging. That is the easiest kind of culture to research and write about" (Sawada 2004: 9) so the call for an Aboriginal actor's body onstage is not accompanied by a reductive notion of an essentialized Aboriginal people or culture. Rather, it is connected to the ethics of translation theatre and who rightfully tells the story of the Aboriginal people.

The Rakutendan production of *Up the Ladder* addressed Enoch's reservations by casting Kirk Page, an Aboriginal dancer, as the Spirit Dancer in the play, so that the embodied politics of the play were present onstage. In fact,

[4] The 'After Talk' followed the second performance on Saturday 15 November 2003. Participants (with interpretation) were Sawada Keiji, Wada Yoshio, Aboriginal dancer Kirk Page, Wesley Enoch and critic Peter Eckersall.

the entire Rakutendan production was an intercultural collaboration which included Sawada as translator; Aboriginal dancer Kirk Page; Enoch (who staged the play in 1997 when he was artistic director of Kooemba Jdarra in Brisbane and had a hand in refining Bennett's script for publication) working with Wada as directors; and Ainu composer Ikabe Futoshi as the production's musical director. Aboriginal protocol was observed prior to each Rakutendan performance of the play, acknowledging both the Aboriginal people as the subjects of the play and the indigenous peoples of Japan, by a ritual burning of eucalyptus leaves to purify the performance space.

Page's appearance in the play is not the first time that an indigenous dancer has been part of a Rakutendan production – First Nations dancer Jocelyne Montpetit appeared as one of the manifestations of Nanabush in *Dry Lips Oughta Move to Kapuskasing* – but the impact of the Aboriginal dancer in *Up the Ladder* is profound. The dancer onstage ensures the politics of the play are present and performed, but the conscious collaboration of the Aboriginal dancer and the Japanese actors playing Aboriginal characters also allows the construction of indigenous identities, and others, to be apparent to the audience. The textile of the play thus shows the seams of its cultural translation.

Land Rights and Language Rites: The Importance of Context

In *Room for Maneuver*, Ross Chambers locates the issue of land rights – "the historical dispossession by the European invasion of land that had been occupied for 40,000 years by Aboriginal people and in relation to which their cultural identity was defined" (Chambers 1991: 246) – at the heart of Australian history since colonial invasion. In 1992, the *Mabo v. Queensland* trial ended in a decision which refuted the validity of *terra nullius*, "the legal fiction on which the whole edifice of real property law came to be based in Australia" (Goodall 1996: 106). Because of the rooted relationship of Aboriginal identity with the land, Enoch finds the disruption of context, both historical and physical, another problem with Aboriginal theatre in translation and performance in Japan. The Australian audience, no matter who they are, are implicated in the play they watch. Furthermore, since the 1990s, Aboriginal theatre has been part of the cultural mainstream in Australia and been represented in a wide range of venues and locations. Accessible Aboriginal cultural productions include music, dance, film, as well as theatre, and there is also lots of information about the dark side of Aboriginal life and history, including not only the horror of the Stolen Generations, but also the high incidence of suicide, incarceration, poverty, abuse and low life expectancy.

The emphasis on context as a necessary element of the play is evident in the *Up the Ladder* text published by Brisbane-based Playlab Press in 1997.

Bennett's play is preceded by four different histories. The first is that of the play itself; followed by the histories of the Melbourne Workers Theatre and Kooemba Jdarra Indigenous Performing Arts, the two companies who collaborated on the 1997 production of *Up the Ladder*. Then comes the history of the "big tents", the boxing tent shows which toured Australia and offered "a place of rare dominance for Aboriginal men who were members of the most disadvantaged of their time, controlled by legislation – they were not citizens […] and […] subject to rejection" (Bennett 1997: 12). A photograph of the boxing tents is also found on the back cover. There is also a biography of "Our Brother Roger", written by members of his extended community family in Queensland, which locates his lineage:

> Roger was born to Elliott and Ada (née Conelly) Bennett on 20th July 1948. His father was descended from Frazer Island off Queensland; his mother was from Mt Isa in Queensland and was a sister to Charles Perkins. (Bennett 1997: 8)

The reference to Charles Perkins links Bennett's theatre with the performance of protest. Perkins led the Student Action for Aborigines (SAFA) in the sixties, whose political activities were inspired and modelled on civil rights protests in the United States, including sit-ins, freedom rides and folk songs. The issue of land rights was downplayed as along with the importation of political tools for protest came its targets and emphasis shifted to "civil rights issues inspired by struggles and barriers in the United States rather than local, land focused issues" (Scalmer 2002: 97). Nevertheless, Aboriginal activists quickly learned to use the sit-in as a way to explicitly raise the issue of occupation and land rights. Tents, as well, became an important site of political performance; an Aboriginal Tent Embassy was set up in 1972 in front of Parliament House and its performance of protest theatre ran for six months:

> Government ministers were seriously embarrassed; when they announced their intention to remove it, supporters pointed out their tent site was clean, orderly, and infinitely superior to the squalid conditions on many government-run reserves. When politicians complained of its 'unsightly' presence, supporters emphasized the miserable conditions of life for the majority of black people in this country. (Scalmer 2002: 98)

This political theatre suggests how translation theatre might also operate in social change. The imported tools and targets of protest were initially unfamiliar in the context of Australia but adapted to indigenous use. Also implied is how identity construction can be affected by translated political theatre as

being black-identified becomes a more potent dimension of Aboriginal identity. In Japan, the tent was also mobilized for theatrical purposes to advocate radical social change. Avant-garde theatre activist Kara Jûrô's Jôkyô Gekijô (Situation Theatre), for example, found the itinerant space of the circus tent liberating in terms of both performance and protest.

The Playlab text of *Up the Ladder* also reproduces the 1997 programme, which identifies all Aboriginal members of the cast and crew by tribal and/or language group. In his published translation of *Up the Ladder*, Sawada is also meticulous about the context of Bennett's play. His *atogaki* carefully locates the boxing tents and Aboriginal boxers in the history of Australia in the 1940s and 1950s, but also in the context of the playwright's own life: Bennett's father Elliot (Elly) Bennett was the Australian boxing champion from 1948-1954. The translator is attentive to making the 'terrain' of the original apparent in his translation not only to the readers of the text but also to the theatre audience who views the play as translation theatre. He is committed to making the reader and audience member aware that the play is translated and performed by Japanese telling a story *about* Aboriginal people; Japanese telling the story *as* Aboriginal people is not possible. To make sure there is no misunderstanding, Sawada regularly collaborates in the talk sessions that follow selected Rakutendan performances of plays he has translated. Like an annotated translation that offers additional information to the reader, including alternative meanings and contextual information, the post-performance talk sessions allow translator, director, playwright, critic, Aboriginal dancer or Japanese actor to interact with the audience and discuss the play and how it was received and understood.

Clearly Sawada pays very close attention to the politics of the indigenous plays he translates. Spivak would likely approve of the way he considers the 'rhetoric, logic, and silence' of the plays and the way they are used to assert agency. In 'The Politics of Translation', Spivak emphasizes the importance of a translator's awareness of "the role played by language for the agent, the person who acts, even though intention is not fully present to itself" and sees the task of the feminist translator as the careful "consideration of language as a clue to the workings of gendered agency" (Spivak 2000: 397). Sawada takes on this task with attention to the relationship between languages and the Aboriginal playwright in particular, and Aboriginal people in general: how can his praxis as a translator support rather than usurp the agency of the Aboriginal storytellers in his translation of their stories? This question, of course, is also relevant to the production of the play, where the politics of theatre translation nudge Spivak's reference to "the role played by language" for "the person who acts", so that it highlights the Japanese actor who embodies indigenous agency in performance, but who, like the intention of language in translation, should not be 'fully present.'

Raising Visibility in *Up the Ladder*

Up the Ladder is a deceptively simple play. There are fifteen short scenes, each with a different title. Three of these scenes, namely Scenes Three, Seven and Fourteen, are located in the present, and involve Old Johnny, a trainer and ex-boxer, and Lionel, a young boxer. The other scenes are set in Johnny's past, tracing his career as a boxer from its bare-fisted beginnings in the boxing tents. The two time frames are linked by a single appearance of a Spirit Dancer in each. In Scene Three, as Old Johnny dozes off while waiting for Lionel, the sound of a didgeridoo is heard, and the Spirit Dancer enters, calling the old boxer to the past. The second appearance of the Spirit Dancer is in Scene Thirteen, 'The Title', where Johnny, now known as The Black Bomber, is the challenger in a title bout. In the eighth round, Johnny appears to get knocked out and everyone but Johnny freezes; the sound of the didgeridoo and clappers again signal the arrival of the Spirit Dancer who dances around the fallen Johnny. After the Dancer leaves, Johnny gets up, knocks out his opponent, and as the new champ, does his own dance of victory. The spirit dancer in this case fills him with energy to shape his own future. The penultimate scene creates a further spiral as Johnny's reminiscence includes the names of other Aboriginal fighters linked to the boxing tents. Among the names is that of Elley Bennett, the playwright's father, the Australian bantam and featherweight champion from 1948-54. The final scene, 'Up the Ladder', is the invitation from the Spruiker to the audience, inviting them to step 'up the ladder' and into the ring. Is this a call to political activism?

Bennett's play links legal battles and family connections. Like Bennett's father, Old Johnny was a champion, but appears in the play as an old man in a faded tracksuit. In Scene Seven ('How it Was'), Lionel asks Old Johnny about boxing in the tent, "Did you get good dollars for payment?", and is surprised to hear the ex-boxer replay, "No, no dollars at all" (Bennett 1997: 51). In Scene Ten ('Training Camp'), we hear how the 'Aborigine Preservation and Protection Act' adds a new twist to the control of Aboriginal lives. Explains Sedan, Johnny's promoter: "I just come from a meeting with a bloke from the Aborigine Department and … he says that your money [is] gonna be handed over to them and they'll dole it out to ya. Bit at a time" (Bennett 1997: 60). In the case of Elley Bennett, his money as a professional boxer was put into two accounts, a trust account and a personal account, which he could not access without the intervention of departmental guardians. The maximum withdrawal he could make at one time was 10 pounds, so although he made 7000 pounds in prize money, he died broke. As Sawada describes in his *atogaki*, the family continued the legal fight for the money.

The big tent and carnival atmosphere of the play also make a collocation of

difference. The fat lady, the daredevil, the "little pygmies from Africa" (Bennett 1997: 50), and the indigenous boxers are all examples of the exotic. Beryl the Aboriginal woman becomes Zamara from Zanzibar, with her entrance marked by Arabian music: "Look at those strong thighs", says the Spruiker, "Have a touch as she passes. But make it quick, folks" (Bennett 1997: 52). Bennett's play positions the body as a "crucial and contested boundary marker for the limits of language" (Berger 345); the spruiker does the talking and controls the representation as well as access, while the bodies as spectacle lie outside language in a fissure constantly covered, controlled and denied by the representation.

The Rakutendan production of *Up the Ladder* does more than bring traditional Aboriginal dance to Japanese translation theatre in an exemplary performance of intercultural theatre. It also raises the visibility of Aboriginal people as neither 'traditional' nor 'original' but as a racialized minority group that has endured and adapted, but also been damaged in translation. The names of the boxers in the play mark the oscillation between invisibility (The Phantom) and racialization (The Black Bomber). The Aboriginal body has been marginalized, subjected to violence and excluded as a black body. Sawada renders these names phonetically in *katakana*, which keeps them as 'foreign' terms. Many Japanese do not think there is a 'race problem' in Japan, although discussions of foreigners, migrant workers, the Ainu people, zainichi Koreans and other minorities are all framed as 'problems' (Russell 1995: 5). There is little recognition of the parallels between racism in Australia or in the States and the treatment of the *burakumin* or *zainichi* Korean residents, although they were not lost on Hashimoto Fukuo, the translator of Baldwin's *Blues For Mister Charlie*. As discussed in Chapter 1, Hashimoto associated the racial discrimination in the States with the social segregation and endemic discrimination against *burakumin* and *zainichi* Koreans in Japan. If a similar connection can be made in the performance of *Up the Ladder* as translation theatre, then the politics of the play must not be inscribed *only* on the body.

The Rakutendan production makes explicit complex connections among Aboriginal history, that of African Americans, and Japan through the use of theatrical devices. In the text of Bennett's play, for example, the boxer Johnny Malloy does not go back home to help his troubled friend, Mick. In a letter Johnny writes to his mum, he recounts Mick's death while in custody. In Scene Nine ('Letter Home'), Mum reads the letter aloud, her voice segueing into Johnny's as she fades and he takes over the letter's narration and its bitter accounts of discrimination:

> I didn't realize how big this country was. I know how hard it is to get on with them white fullas back home but at least some of them know

> me and I feel a sense of security, even freedom. I know this must sound strange. How am I supposed to explain this freedom and security in a place where I had to sit on the other side of the aisle at the pictures from them white kids even though some of them were me mates…and I wasn't even allowed into the local swimming pools because of my blackness? (Bennett 1997: 57)

Blackness rather than indigenous identity is foregrounded in Johnny's letter. The Rakutendan production powerfully displays Mick's broken body in a box centre stage, like a sideshow spectacle, making a visual link to other histories of lynching. This juxtaposition of his suicide with the exhibition of the grotesque, also found alongside the Aboriginal fighters in the boxing tent, in front of the theatre audience creates a troubling constellation. The politics of the play are written in somatic terms, not only on the body of the indigenous dancer, but on the black body of the boxer and the broken body of a member of an incarcerated minority. The diversity of the Aboriginal representations on the stage thus allows the context of the play to oscillate. In a manner similar to the move of the civil rights movement in the States and to Aboriginal issues in Australia, the play becomes a self conscious comparison and contrast of the construction of indigeneity, ethnicities and minorities in Australia and in Japan and how a body can be read in a multitude of ways.

The Rakutendan production also makes controversial use of 'blackface'. It is only for a fleeting moment, but in Scene 11 ('The Rise and Rise of Johnny Malloy'), a 'newsboy' in blackface crosses the stage hawking papers, headlining Johnny Molloy's boxing success as the Black Bomber, famous throughout Australia. Blackface speaks of another kind of visibility – a white man made up as a grotesque representation of the Other; a black man made up as a grotesque representation of himself – except that in this performance the actor is a Japanese woman. In this translation of Aboriginal theatre, is this an irreverent trickster figure or a critical homing device? In Bennett's script, the appearance of newsboys traces the appropriation of boxer Johnny Molloy by the press and nation as he moves from the obscurity of the boxing tent to celebrity sports hero. Hawking their papers, the newsboys first refer to the boxer as a "local boy", which is immediately followed by a bystander's question about his identity: "And he's an Abo, is he?" (Bennett 1997: 62). Even as Molloy's fame grows, his name remains elusive. He is variously referred to as "Maloney", "Jimmy Molloy" and "Mullaney", until he is transformed and fixed in the public eye as "The Black Bomber".

In the production, the newsboy in blackface can be read in a number of ways. It may be a comment on Rakutendan's own casting of the play. It seems very likely that it signifies the racist visual representations of blacks depicted

in the Japanese media and popular culture,[5] and reminding the Japanese audience of past protests related to consumer blackface goods in Japan. It also evokes the image of Japanese young people who "wear blackface in order to embrace black people" (Wood 1991: 43). It can also bring to mind former Japanese prime minister Nakasone Yasuhiro's remarks blaming multicultural society generally, and African Americans, Puerto Ricans and Mexicans specifically, for the decline in "American intelligence levels" and "an omen of what would take place in Japan were it to replace its official policy of […] *tan'itsu minzoku* with American-style pluralism" (Russell 1991: 3-4). Further, it can be considered in theatrical terms of cosmetic manipulation, from the erasure of the traditional *oshiroi* (whiteface) of Japanese theatre, which allowed the features of a face to be applied, and the wearing of "modern greasepain that accentuated […] features, distinguished skin colors, and demarcated more clearly a character's gender and ethnicity" (Robertson 1998: 7). As mentioned in the first chapter, blackface in Japan can be traced back to 1854 and American Commodore Matthew Perry's arrival in Edo Bay, when aboard the flagship Powhatan, the Japanese guests were treated to a minstrel show (Russell 1991: 9). Blackface in Rakutendan's *Up the Ladder* simultaneously draws attention to stage and social representations of both blackness and indigeneity, as well as their circulation. It also shows the director's awareness of the "network of conditioning and expectations" (Brennan 2001: 58) that contains cultural productions and how the Aboriginal play as translation theatre is opened up to resonate 'meaningfully' in different ways by evoking a number of contexts.

Up the Ladder as theatre translation/translation theatre recognizes that the Japanese audience will not receive the same message that Aboriginal or white Anglo audiences will receive in Australia, and, indeed, Wada does not think they need to understand the play in the same way. The stories of the Okinawans or Ainu in Japan or the Aboriginal people in Australia each have their own specific locus of enunciation, but Wada feels that in translation theatre, the cultural productions should not strive for authenticity in the telling of these stories, but a sharing (*kyôyû*) of them. The mixed casting of Rakutendan productions allows Japanese audiences to catch a glimpse of a new set of values and a new narrative of how to live. Aboriginal translation theatre is not an exercise in cultural appropriation, but a model for change. Says Wada: "We need to start thinking about how to make a new society. I think we can get a hint from our indigenous people here in Japan" (Sawada 2004: 12). The director sees the indigenous people in Japan as a crucial source of further illumination, and thus leans the collaborative productions of such plays as *Up the Ladder* towards that light.

[5] See, for example, John Russell's 'Race and Reflexivity: The Black Other in Contemporary Japannese Mass Culture', one of a number of studies available in English on this subject.

Conclusion

The Rakutendan production of *Up the Ladder* is another example of how translation theatre can make provocative connections between tongues and bodies. Theatre itself is a minority art, without the clout or reach of film or television, but it nevertheless circulates, and a dynamic dialogue is possible between performer and audience. As Sawada sees it, while the stage makes assumptions about the audience, it is also being remade by audience response, shifting its shape. Aboriginal theatre particularly thrives on this interaction with its audience. When indigenous drama travels in translation and is adapted in performance, hybrid works are born along with the experience, and new discussions are initiated. Aboriginal translation theatre's connections with representations of indigeneity within Japan need to be carefully considered in terms of how minorities t/here are treated, translated and performed, and in terms of the divergent meanings of indigenous bodies.

5. Translating *Nô*: Daphne Marlatt's *The Gull*

Introduction

In 'Countering 'Theoretical Imperialism': Some Possibilities from Japan', theatre scholar, practitioner and translator Carol Fisher Sorgenfrei suggests that the ubiquitous imposition of Western theories to explain all cultures, subcultures and historical periods needs to be countered by the recognition and consideration of ideas from cultures with "divergent philosophical foundations" and aesthetic concepts (Soregenfrei 2007: 312). In terms of Japan, she also sees particular problems related to the myth of a unique culture, "the pervasive concept of Japanese 'exceptionalism (*nihonjinron* – the study of Japaneseness)" and popular and critical tendency to see 'Japan' in singular terms. Says Sorgenfrei:

> A large number of scholars and ordinary people (Japanese and non-Japanese alike) define 'Japan' in semi-mystical, often premodern, terms emphasizing cultural contradictions and unique qualities (usually positive, but not always) that are assumed to be unfathomable to the outsider. (Sorgenfrei 2007: 312)

Sorgenfrei points to the classic *nô* play *Haku Rakuten* by Zeami Motokiyo as an early example of Japanese resistance to acknowledging Chinese cultural influence and asserting Japanese cultural purity and superiority[1] (Sorgenfrei 2007: 313). This tendency, coupled with the historical record of colonialism and military aggression, has isolated Japan from its neighbours and, from a Western perspective, rendered its identity as ambiguous:

> The nation is not really Western, though it is Westernized. It is not really postcolonial, because the seven year American occupation was the

[1] As Sorgenfrei summarizes, the Chinese poet Pai Chui-i was "sent by the Chinese emperor to determine Japan's cultural development…[H]is boat encounters another carrying two old fishermen. The foreign poet speaks crude Japanese lacking honorifics, while the simple fishermen converse in elegant language. […] The Chinese poet enquires how a simple fisherman can have such skill. The fisherman explains that in Japan even birds and fish –in fact, all living creatures – are blessed with the ability to sing poetry and to perform divine dances. This is because the arts of song, dance and poetry, which origininated in India and passed through China, only reached perfection upon arriving in Japan. Having revealed his true nature as the Shinto deity Sumiyoshi, the fisherman invokes other deities […] whose vigorous dances […] stir up the kamikaze (divine wind) that blows Haku Rakuten's boat back to China" (Sorgenfrei 2007: 313).

> only moment of colonization in its history. It is not really a territory or possession of the United States, though by law it must allow American military installations and America is legally obligated to protect it. It is not really a rehabilitated enemy, since unlike Germany it is forbidden by its occupation-created constitution to maintain an army. It is no longer an imperial power, yet it remains a dominant cultural and economic force in Asia. Most tellingly, both Japanese and non-Japanese continue to feel conflicted over the nation's status in relation to the Second World War. Should its legacy (and warning) be as the world's only victim of atomic attacks, or as the brutal victimizer of the rest of Asia? (Sorgenfrei 2007: 315)

When Japan bombed Pearl Harbor on 7 December 1941, the consequences were immediately felt by the Japanese diaspora in Canada, who found themselves simultaneously translated into enemy aliens. Citizens and residents with Japanese ancestry were uprooted and interned in camps in the interior of British Columbia, and not allowed to return to the Pacific coast until 1949. Many worked in the fishing industry, and along with losing their livelihood, had boats and other property seized and sold to pay for their incarceration. After the war ended, 'repatriation' was encouraged, sending Japanese Canadians 'back' to Japan, a country many had never seen. In Canada, many Nisei and Sansei were estranged from their Japanese heritage through a process of assimilation accelerated by endemic racism and internment; they were not fluent in Japanese but racially marked. In Japan, where the population had little knowledge or interest in foreign-born Nikkei and their experiences elsewhere, the Japanese Canadian was visually inconspicuous but culturally different. In Canada, they were Japanese; in Japan, foreigners.

The notion of authenticity and the state of being neither here nor there seems a very appropriate theme for translation theatre. The story of Japanese Canadians told in English and Japanese as a *nô* play seems a particularly apt enactment of a performance of translated tongues and bodies that is "a gesture towards a restoration of what seems to have come before and, precisely within that move towards reestablishment, the incompletability of that gesture" (Jacobs 1999: 9). Sorgenfrei suggests that theoretical concepts from Japan can and should be considered as valuable ways to analyze and consider theatrical productions. The final chapter of this study looks at how traditional Japanese theatre might provide concepts and serve as a vehicle for politicized translation theatre by considering *The Gull: The Steveston Noh Project*, a contemporary bilingual *nô* play written in English by Canadian poet and novelist Daphne Marlatt, translated by Yoshihara Toyoshi, and produced

by Pangaea Arts, a Vancouver-based intercultural theatre group founded in 1997. The performances took place in 2006 (10-14 May) in a special tent pitched in front of the city hall in Richmond, British Columbia. In a sense, the play is the latest retelling of Marlatt's long poem *Steveston* (1974), based on her visits to the fishing community of Steveston at the mouth of the Fraser River in the early seventies as part of an oral history project. This chapter will follow the collaborative process that translated Marlatt's poem into community-based *nô* translation theatre. It will begin in Japan, however, with a look at the translation history of *nô* into Western languages (*seiyôgo*) discussed by Nogami Toyoichirô in his 1938 study of translation mentioned in the Introduction, significant as an early work on translation that looks closely at English translations of *nô* plays. It will then selectively review some earlier *nô* and *nô*-inspired translation theatre projects before turning to the specific history of Steveston the community and that of Marlatt's ongoing literary project that begins with her 1974 long poem *Steveston*. It then looks at how Marlatt channels aspects of that earlier work into her creative response to the proposal by Heidi Specht, Artistic Director of Pangaea Arts, to write a *nô* play about the Japanese Canadian fishing community in Steveston. It will consider the intercultural collaboration and interdisciplinary process that took place in the telling of a story of the Japanese diaspora using a traditional Japanese theatre form and Japanese and Canadian tongues and bodies.

Japan and the West: *Nô* Texts in Translation

In *Honyakuron–honyakuno rironto jissai* (On Translation: Translation theory and practice), respected *nô* scholar Nogami Toyoichirô devotes considerable attention to the translation of *yôkyoku*, the songs of *nô*. As mentioned in the Introduction, Nogami's theoretical 'attitudes' are derived from Anglophone translation theory. A comparative examination shows many of the terms and examples in his study are taken from J.P. Postgate's 1922 *Translation and Translations: Theory and Practice*, but Nogami does not refer to the classics professor or his book by name, although he does not claim all the theories as his own formulations:

> Concerning my suggestions about the translation of Japanese literature, an achromatic translation (*mushokuteki honyaku*) is an intellectual approach that concentrates exclusively on rendering the original (*genbutsu*) in meaning only, which enables the taste (*aji*) of the original's emotional expression to be savoured. However, this withholding is not my original idea (*watakushino dokusô dehanai*). It comes from the translation method used in the translation of the Greek classics (*koten*) at Oxford and Cambridge. (Nogami 1938: 125-126)

Postgate's text, for that matter, is a consolidation of theoretical and practical musings itself; as Paul Shorey notes in his 1923 review of the study, "Professor Postgate […] does not hesitate to exploit his predecessors – Tytler, Blass, Cauer-Tolman, Wilamowitz, Gildersleeve, Arnold, T.H. Warren, Browning, Fitzgerald, and Flora Ross Amos' Columbia College dissertation on early theories of translation" (Shorey 1923: 280). Postgate is a classicist, and his views of translation would likely interest a scholar of *nô*, but Nogami's awareness of the theorist probably stems from his interest in English literature. Not only was Nogami "one of the greatest scholars of Noh Japan has ever produced" (Matsumoto 1955: n.p.), according to his translator Matsumoto Ryôzô, but he was also a professor of English literature, with a particular interest in the dramatic works of Shakespeare and George Bernard Shaw. According to the preface to *Japanese Noh Plays and How to See Them* by author Nogami Yaeko, who was married to the scholar, Nogami's literary background was crucial to his ideas on *nô*:

> Versed in English literature, he approached Noh with the Western methodology. Analyzing it into the 'why' and the 'how' of the art, and organizing it into the systematized form of presentation, he finally succeeded in establishing the aesthetics of Noh. (Matsumoto 1955: n.p.)

In considering the translation of *nô*, Nogami recognized a difference (*sôi*) between the logical structure of Western literary style and the lack of logic (*hironritekikôsei*) in the Japanese. The translation of Western works into contemporary Japanese is possible because Japanese has already been influenced and marked by Western style, but classical Japanese is another matter. It is interesting that the targets of Nogami's criticism are often the translations of Arthur Waley, which are generally lauded by Western critics for their accuracy and beauty and the translator's "skill in saying in English almost exactly what the Japanese says" (Teele 1957: 354). Nogami points to the Anglophone classical translation theories and practices iterated by Postgate and suggests that the English language translators of *nô* do not heed the advice of their classicists. The only *nô* translator who acknowledges their value, in fact, is Noël Péri, who applies them to his successful French translations of 23 *yôkyoku*. In perhaps the only distinction made between Western languages, Nogami considers the French translations the best, and suggests a certain affinity between French and Japanese.

Although Nogami finds the classicist approach to translation useful in his consideration of classic Japanese works, he does not consider classic Greek drama and *nô* analogous. In fact, Nogami does not believe *nô* conforms to Western definitions of drama because "no contrapositive relationship exist[s]

among various roles (or actors) no matter how many" (Nogami 1981: 81). Further, the Greek chorus is identified as lyric poetry while that of *nô* is descriptive. There is a whiff of exceptionalism in this position, but Nogami is not insistent about the unique nature of Japanese theatre and readily applies the terms and approach of Western translation to his discussion. At the same time, it should be recognized that Nogami does not necessarily intend the Western terms in Japanese translation to be identical in meaning. Rather, I think they provoke different views of the past, including how it is remembered, how it is reconstructed in translation and in classic literatures, and how it is located in terms of the present. Evidence of Nogami's prescient approach to *nô* as not just a textual archive but as performance-based ephemera is found in his film footage of *nô* performances preserved among the materials in the Nogami Memorial Noh Theater Research Institute at Hosei University in Tokyo.

In his translation study, Nogami initially takes a quantitative look at *yôkyoku honyaku* (*nô* song translation). Using the American Council of Learned Societies' *A List of Translations of Japanese Drama into English, French and German*, published in 1935, Nogami offers a bibliography of *nô* translation, beginning with Basil Hall Chamberlain's *The Classical Poetry of the Japanese* (1888), which includes 24 translators working in English, eight of whom are Japanese, another 8 French translators, and 6 German. Like the Learned Societies' List, Nogami's gives "no indication either of [the translations'] reliability or their literary quality" (Teele 1957: 346).

Having listed the English, French and German translators of *nô*, Nogami makes a second list and groups individual *nô* play titles with their translators. Nogami further arranges the plays into several categories: (1) god plays (*waki nô*); (2) warrior plays (*shuramono*); woman, or wig, plays (*kazuramono*); (4) miscellaneous fourth-place pieces (*yonbanmemono*), which Nogami further divides into mad plays (*kuruimono*), which may be possession and revenge plays (*onryômono*) or earthly plays (*genzaimono*) where the *shite* is a living person (and does not wear a mask); and (5) last (congratulatory) pieces (*kirinômono*). These categories correspond to their order of appearance in a formal programme, which would usually consist of five pieces. A typical programme might commence with a god play, followed by a battle and then a wig/woman piece. The fourth slot in the programme is filled by a mad play, which might be a revenge or earthly play, and the last piece would close. The two-act plays themselves are governed by the overarching aesthetic principle of *jo* (beginning), *ha* (middle), and *kyû* (end), but these are not so much temporal designations as tempo-based; *jo ha kyû* informs the structure of a programme or the timing of an actor's step. The initial section, which is typically from the *waki*'s entrance through to his report of his arrival, is usually solemn and powerful; the middle, which usually encompasses the *shite*'s

entrance, introductory chant, naming ascending song and descending song, is the longest and most substantial section, is fine and delicate. The final part, which corresponds to the entrance of the *atojite* to the end, is brief and rapid in pace (Nogami 1935: 41).

In his assessment of the translations in terms of types of title and type, Nogami finds that most foreigners (*gaijin*) select miscellaneous fourth-place pieces for translation, possibly because of their flexibility. Of all the nô plays, though, the most popular choice for translation is *Hagoromo*, a woman play which was translated into English by Chamberlain, Fenollosa and Pound, Waley, and Mark King; into French by Michel Revon; into German by B Kellerman, and although not noted by Nogami, also by Steinilber-Oberlin and Kuni Matsuo; and into Spanish by Rivas Vicuna. Nogami himself, however, when asked to make a programme to entertain George Bernard Shaw on a visit to Japan in 1933, chose *Tomoe* (The Woman Warrior), a *waki nô*, "which is the most characteristic Noh among all Noh plays" (Nogami 1935: 10), and "an orthodox Noh in which the First Actor (Shite) performs alone throughout almost the whole play, and the Second Actor (Waki) withdraws himself beside a pillar and watches the play just as the audience does, after he has finished his small part" (Nogami 1935: 10-11). It is a play that only the Australian scholar A.L. Sadler selected for translation. Based perhaps on the interest expressed by Shaw, dramatist and poet Paul Claudel (and French ambassador to Japan 1921-27), and others in the "unique stage construction" (Nogami 1935: 12) of *nô*, Nogami strongly believes that its stage production needs to be part of its introduction (Nogami 1938: 152). A *nô* translator must thoroughly understand the structural order (*kôsei seiri*) of *nô* and be attentive to the interplay and meaning of dialogue (*taiwa*), narration (*jôjutsu*), and stage direction. Richard Taylor notes that Ernest Fenollosa took extensive notes on productions of *nô*, but that Ezra Pound, in editing the translations, "omitted all discussion of the translation as plays […], suppressing their character as theatre art" and reducing the plays to a literary text (Taylor 1975: 45).

In his discussion of translation theory and practice, Nogami pits Japanese against *seiyôgo* (Western languages), which boils down to English, French and German, but is seldom if ever referred to in such specific linguistic terms. For example, when discussing the translation issue of expression (*hyôgen*), he wonders how *nô* can be expressed in 'foreign languages', and one gets a sense of exceptionalism that locates Japan and Japanese in a unique position vis-à-vis the rest of the world. While homogenizing the West as other, there is a further assumption that Japanese cultural knowledge is something shared and intrinsically understood by all (*wareware*) Japanese. This is not the same approach taken earlier in the book when considering Japanese in the other direction, where Nogami points out the different levels of understanding in

linguistic and cultural terms that can be found among readers or viewers of, say, Shakespeare. There are cultural differences, of course. In considering how to approach the translation of *yôkyoku*, Nogami suggests that the first choice the translator faces is whether to use verse (*unbun*) or prose (*sanbun*). The 7-5 *chô*, or syllabic metre, of Japanese verse, in which the syllable count is crucial, is at odds with the Western accent on stress. What concerns Nogami here may be connected to Fukuda's interest in rendering *Hamlet* in 7-5 *chô* to make the play easy to say and easy for the audience to listen to. The 7-5 *chô*, according to Fukuda, is a rhythm that Japanese audiences understand and somatically accept because it responds to a physiological (*seiriteki*) demand and cannot be ignored by the playwright or the translator. Nogami's critical views of Western translations of *nô* may be rooted in the physical discomfort he feels when the predictable rhythm of the syllabic metre is absent.

Nogami is also concerned with the degree of awareness Western translators have of the rich textural transmission that thickens the lines of *nô* even before they are translated. He looks at Waley's translation of the *shite*'s line, "*mitsuno kurumani norino michi, hitakuno kadowo ya, dedenuran*", from *Aoi no ue*:

> In the Three Coaches
> That travel on the Road of Law
> I drove out of the Burning House.

Nogami wonders how *gaijin* can read this translation without balking at the feasibility of one person riding in three coaches. Furthermore, what are the 'Three Coaches'? What is 'the Road of the Law', or 'the Burning House', for that matter? (Nogami 1938: 169). Waley's translation is a careful rendering of the line, but does either he or the Western reader really learn anything about the Japanese cultural history that clings to words that have multiple and very different meanings? Nogami is doubtful, but it is interesting to consider his scepticism alongside Pound's response to the ambiguity as a possible strategy, "to arouse the curiosity of the audience" (Pound & Fenollosa 1959: 115), or Pound's observation that one is "more sensitive to botches in one's own tongue than to botches in another, however carefully learned" (Pound 1934: 144). Pound further speculates about what associations a Japanese audience might make and suggests that Western readers would accept "the air of mystery" as part of the ghostly atmosphere.[2] In practical terms, Nogami strikes a rather patronizing

[2] The series of Noh Performance Guides by *nô* scholars and performers Monica Bethe and Rick Emmert shows how effectively annotation can be used to assist readers of translated *nô* (or anglophone viewers of traditional *nô*). In their guide to *Aoinoue*, Bethe and Emmert explain these three lines in a footnote that identifies them as a reference to a Buddhist parable found in the *Lotus Sutra* (Bethe & Emmert 1997: 56). My thanks to Daphne Marlatt for bringing this to my attention.

attitude and suggests translation techniques that simplify understanding for the Western reader by avoiding ambiguity, such as consolidating dialogue instead of trying to distinguish speakers. The issue of ambiguity continues to be addressed. Karen Brazell suggests that the English translator is forced to make choices that result in different versions of accuracy:

> Because literary Japanese does not necessarily identify the speaker or subject or distinguish between male and female, present and past, thoughts and speech, singular and plural, or first, second, and third person, the translator into English is forced to make distinctions and supply details not provided by the original. Clearly then, two translations of a single play might be quite different and yet both be 'accurate'. (Brazell 1998: 125)

Ultimately, Nogami advocates that Japanese translators attempt Western translations instead of leaving them to foreigners. Since his death in 1950, Nogami is remembered as a *nô* scholar rather than a theorist and practitioner of translation, but in the history of theatre translation, his role in the circulation of ideas should not be overlooked. Between the lines of his translation theory always hovers a question that haunts all the translation theatre discussed in this study: Japan has a meaning, but which one?

Creative Misunderstandings: Junk *Nô*?

I would suggest that Nogami overemphasizes the *gaijin*'s demand for logic in a *nô* translation; cultural expectations might rather mean a *nô* play in the West is enjoyed for its esoteric aspects and exotic qualities. Certainly, that was part of its appeal. In choosing poetic terms, for example, in Fenollosa's translation of Zeami's *Kinuta* (Cloth Beating Block), the line "月の色風の気色" is rendered as "The colour of the moon, the breath-colour of the wind"; Pound "carefully preserve[s]" the phrase 'breath-colour' in other translations, although the word under translation is *keshiki*, which means 'complexion' or 'countenance'. "It is true", says Roy E. Teele, "that the Chinese characters with which this compound, 'keshiki,' is written have among their meanings, when used separately, 'breath' and 'color.' But […] [n]either in mediaeval nor in modern Japanese does the word mean 'breath-colour'" (Teele 1957: 350). Nevertheless, the mistranslation provokes the imagination more than mundane accuracy does, and suggests that the translator and the poet were inspired by an esoteric beauty they found or hoped to find expressed in Japanese, and they were not alone. Pound himself suggested that in translation "the only thing worth bringing over is the beauty of the original" (Pound 1934: 149). As for the appeal of the esoteric, Richard Taylor, in his study of the drama of William Butler

Yeats, Irish myth and Japanese *nô*, observes that "[t]he idealism of esoteric Buddhism had become almost commonplace in European thought through the syncretism of the Mystical/Occult revival of the 1880s" (Taylor 1976: 56), and shows that it interested Yeats when he was introduced to *nô*. Yeats found an affinity in the Japanese plays with the 'irrationality' of Celtic myths, and saw them both as counters to the materialism of modernity (Taylor 1976: 3):

> The more a poet rids his verses of heterogeneous knowledge and irrelevant analysis, and purifies his mind with elaborate art, the more does the little ritual of his verse resemble the great ritual of Nature, and become mysterious and inscrutable. (in Taylor 1976: 56)

Yeats' interest in *nô* was connected to its lack of accessibility, its élitism. In his introduction to *Certain Noble Plays of Japan*, which he wrote in April 1916, 'in the Year of the Sinn Fein rising', Yeats credits the *nô* plays "translated by Ernest Fenollosa and finished by Ezra Pound" as an aid to his own invention of "a form of drama, distinguished, indirect and symbolic" which has "no need of mob or press to pay its way – an aristocratic form" (Yeats 1959: 151).

The influence of *nô* on Yeats' drama has been the subject of much critical interest, but his linguistic access to the plays is constrained by his own lack of Japanese, as well as the "many limitations in transmission" in the translations of Fenollosa and Pound, neither of whom had a real handle on the Japanese language. Taylor contends that Yeats' discovery of the Japanese plays was "largely intuitive" (Taylor 1976: 64). In terms of dance, as well, his guides are wayward. Actor Senda Koreya's brother Itô Michio choreographs and performs Yeats' play *At the Hawk's Well* even though he admitted having neither formal training in *nô* nor interest in it; his own "dance vocabulary" had been "muted and modified by modern European idiom" (Taylor 1976: 112). However, "being Japanese, Itô lent an aura of authenticity to the first of [Yeats'] plays inspired by Nô drama" (Taylor 1976: 111-112). The authenticity of the Japanese dancer's body was to be extended to the 'Japanese' play by its Western audience, a tactic comparable to that of contemporary J theatre, or the titular appropriation in Quebec theatre discussed in Chapter 2, where the authority of a work of art or a body is borrowed and imaginatively claimed as one's own. In 1916, Yeats associates the feather mantle in *Hagoromo* with "the red cap whose theft can keep our [Irish] fairies of the sea upon dry land" (Yeats 1959: 159). In contemporary Japan, *Hagoromo* is popularly associated with an ubiquitous brand of canned fish. These literary and commodified associations both add further and unexpected layers to the deliberately evocative language of *nô*. In their turn, Yeats's *nô*-inspired plays inspire their own *nô* performances.

Yeats was smitten with the idea of an unchanging *nô*, an artform that had not been tainted by the West and its notions of progress. Nogami, in *Zeami and his Theories on Noh*, questions the extent of artistic preservation in *nô*: "The Noh of to-day is an outcome of a constant change and development that has taken place during the past six centuries" (Nogami 1955: 84). The change is inevitable, he feels, but also to be welcomed:

> It is fortunate […] that not a few of Zeami's works are still with us, so we can secure the exact significance of Zeami's thoughts and restore the Noh to forms that might have been Zeami's original conception. At the same time, it is vital to remember that we are not necessarily bound to Zeami. There is no question that Zeami was a great artist. But he was after all a man of six centuries ago. And we are of the present age. We moderns could never be the folks of the Muromachi period, no matter how we might have wished to be. […] The way for us is to grasp the essence of Zeami's thoughts and make them as our own, so we shall make a fresh start for a better art. (Nogami 1955: 84)

Pound would concur: "The whole of a great art is a struggle for communication […]. And the communication is not a leveling, it is not an elimination of differences. It is a recognition of differences, of the right of differences to exist, of interest in finding things different" (Pound 1934: 255-256). As the artistic director of *The Gull*, Specht takes a similar approach, saying that for a Japanese traditional art like *nô* to take root in Canada, "it has to tell our own stories".[3] I will now turn to the translation that takes place in the writing and *nô* performance in English and Japanese of *The Gull*.

The Collaborative Process of Making *The Gull*

The Gull was staged in a tent in front of Richmond City Hall, the municipality which has now absorbed Steveston. Richmond's sister city is Wakayama and historically there have been close ties between the two. More than 75% of the Japanese Canadian residents of Steveston still trace their ancestry back to Wakayama Prefecture. Matsui Akira, who plays the *shite* in *The Gull*, and who has performed *nô* all over the world, is from Wakayama; he made his first overseas trip to Richmond, when he came as part of a cultural exchange between the sister cities. The idea of producing a *nô* play written in Canada originated with Heidi Specht, a specialist in physical theatre. Productions of Pangaea Arts, have been ambitious, including *Into the Heart of Beijing*

[3] From an interview with Heidi Specht which took place in Vancouver on 25 February 2008.

Opera, a bilingual production and educational project which toured schools in BC from 2001 to 2004 to introduce students to Chinese Opera; and the staging of *Butterfly Dream*, a full-length Chinese Opera performed in English and Mandarin (with English sur-titles), in 2004. Pangaea Arts located the context of the play both locally and historically in its lobby exhibit of the history of Chinese Opera in British Columbia and an explanation of the traditional artform. In the case of *The Gull*, the performance was preceded by workshops to train the Canadian performers and preliminary public performances in the Gulf of Georgia Cannery National Historic Site and National Nikkei Museum & Heritage Centre to assess audience response. There were other events, including workshops and lectures by the Japanese participants in the collaboration, Wakayama *nô* mask maker Kubo Hakuzan, *nô* actor Matsui, and Tokyo-based Emmert, and an exhibition of *nô* masks at the Richmond Museum.

Specht did not originally approach Marlatt to write a *nô* play about the Japanese Canadian community in Steveston. She began by asking Joy Kogawa, whose novel *Obasan* was the first fictional treatment of the internment by a Japanese Canadian writer,[4] and which appeared in 1981, a year before the Charter of Rights and Freedoms was added to the Canadian Constitution, recognizing the collective rights of linguistic and indigenous minorities. Kogawa declined but suggested Marlatt, who was surprised and excited about the prospect, and Specht was convinced by the writer's enthusiasm for the project, which was informed by her Buddhist practice and long-time interest in both *nô* and Steveston. Specht had taken classes from Emmert and proposed that Marlatt collaborate with the Tokyo-based *nô* master as her dramaturge and composer. Emmert is head of Theatre Nohgaku, a group comprised mainly of Americans based in Japan and the United States that creates and performs *nô* in English, and has been active in taking innovative approaches to *nô*; he has often worked with Matsui. While there is resistance in traditional *nô* circles to innovation, Emmert believes that changes can be made to a *nô* play without compromising the internal elements, including the use of modern Japanese and languages other than Japanese, and the introduction of new instrumental pieces (Emmert 1997: 31). However, his collaborations with Matsui in directing three English-language *nô* productions[5] have made him very aware of the challenges of such productions:

---

[4] The earliest literary treatment of the internment seems to be *Call My People Home* (1950) by poet Dorothy Livesay, a documentary poem for radio.

[5] Emmert and Matsui collaborations include a 1984 production of Yeats' *At the Hawk's Well* a the University of Sydney, Arthur Little's *St.Francis* at Earlham College in Richmond, Indiana, and Allan Marett's *Eliza* at the University of Sydney in 1989.

> It is hard to find persons trained both in *nô* singing and in English, a necessary combination if the singing is to avoid becoming an English song lacking *nô*'s vocal quality, or becoming something unintelligible. But if there is sufficient training, these productions show that good technique is possible for a few performers. Also, it is possible to maintain the important relationship between the chorus and the drummers even though the English poetic rhythyms are inevitably different from the Japanese. (Emmert 1997: 31)

The workshops given by Emmert in Vancouver drew many dancers, but because both the cast and chorus of *The Gull* were exclusively male, women did not have a chance to audition. Specht knew Japanese Canadians did not have many chances "to perform their own story" (Specht 2008), but with the gender constraints of the casting call limiting the response from the Japanese Canadian community,[6] Specht cast a wider net, looking particularly for those interested in learning an artform. She felt the lead characters should all be played by actors of Asian ancestry, if possible, to "really get at the underlying racism against the Japanese and Asian population in a white dominated society" (Specht 2008) as well as emphasize the historical themes of the play. In the end, the cast was mixed, with four Japanese Canadians participating, including a Tokyo-born stage attendant.[7] Specht, who has studied and performed in Chinese opera, honours the traditional arts but does not believe in ownership or access based solely on cultural specificity: "My feeling is, especially growing up on the west coast, a lot of Asian culture is part of who I am as a person" (Specht 2008) and as a professional director and choreographer. There were three Chinese opera houses operating in British Columbia in the 1880s, so Asian culture has a historical presence as well. Specht wants to see theatre develop "in the way our food did" (Specht 2008), but there is resistance, particularly among proprietary practitioners.

Sorgenfrei offers the example of how classic *nô* may be yoked to *nihonjinron*, making it an exclusively Japanese art. Emmert, however, feels that *nô* plays do not have to have any thematic connection to Japan. What impressed him when he read Marlatt's synopsis of what became *The Gull* was its powerful evocation of place and the poet's sense of *nô*'s dramatic shape:

> [Marlatt] showed me several paragraphs of an outline of a play, but it already had a clear noh-like structure. I have worked with other

[6] Specht suggests that this was partly to do with an exhaustion concerning the story of internment.

[7] These were David Fujino, Simon Hayama, and Minoru Yamamoto, with Yayoi Hirano as attendant.

> playwrights and have gone over possible noh structures, but they still often come up with a more Western-like dialogue play rather than the makings of a poetic song play with a believable, nohlike structure. (in Curran 2004: online)

Marlatt, who has been interested in *nô* since she took Professor Kato Shuichi's course in Japanese literature in translation at the University of British Columbia in the 1960s, found Emmert's guidance essential to the play's development, particularly in terms of dance and music, the chanting and the drum calls. The *kakegoe*, or drum calls, "do not have cognitive meaning, but they serve as important signals among the drummers or between the drummers and the chorus and/or actor-dancers" (Emmert 1997: 28), allowing the performers to feel the rhythm; "they are considered more important than the actual striking of the drum" (1997: 28) and help to create the tension in a *nô* performance.

The collaboration was a commitment of several years. It started in 2001 with Specht approaching various people for the project, and in August 2003, Emmert went to Vancouver to give a workshop on *nô* technique and met Marlatt. A year later, there was a script and Emmert was back in Vancouver for another workshop. Emmert was the director, and onstage he was chorus leader. Matsui was to be the *shite*, but although he speaks English, he hesitated to be both the *shite* and use English. However, the role of the *shite* in the play is the Wakayama-born mother of the two fishermen, so it became clear that instead of English, the mother should speak Japanese, mixed with just a little English (Emmert 2006: 153). Maple Leaf Theatre co-founder and prolific theatre translator Yoshihara Toyoshi translated Marlatt's play into Japanese, but after preparing the first draft, Matsui collaborated with the translator in finalizing the translation to ensure its compatibility with the specifics of the *nô* artform and the musical performance. Emmert's fluency in both the language and music of *nô* and the spoken languages Japanese and English was crucial to the communication process between the Japanese musicians and the anglophone Canadian actors and chorus members. By 2006, the Canadian *nô* play was ready for performance. Before considering the play itself, I would like to look at its writer and her departure texts.

Steveston: The Place and the Poem

Marlatt's writing project over the past three decades has revealed a deep interest in the local and in finding her place in it. She has described it as a process of translating text into context in an awareness of "the extensiveness of the cloth of connectedness we are woven into" (Marlatt 1990: 15). For Marlatt such a translation's priority is the foregrounding of the difference and slippage of

meaning that occur between authorial intention and the play of words in the act of writing, and reading. Her poetics of place has its beginnings in her own life story. Born in Australia, she spent her early childhood in Malaysia before immigrating with her family to Canada when she was nine. In the transition from a privileged colonial childhood to suburban North Vancouver, where her 'foreign' lexicon was a liability, Marlatt was suddenly aware of herself as many selves and the place she occupied as multidimensional. The poet recalls how her "immigrant imagination" began to grasp the mutable nature of the world and language upon arrival in Canada: "When you are told, for instance, that what you call earth is really dirt, or what you have always called the woods (with English streams) is in fact the bush (with its creeks), you experience the first split between name and thing, signifier and signified, and you take that first step into a linguistic world that lies adjacent to but is not the same as the world of things" (Marlatt 1998: 23). This interest in place and "the notion of here, what being here means" (Marlatt 1993: vii) is evident in her early writing from the sixties, when she was involved with the west coast *TISH* group. Along with other Vancouver poets such as George Bowering and Frank Davey, Marlatt was inspired and influenced by the sense of place, or locus, as a construction of self, community and language found in the poetry of William Carlos Williams, Robert Creeley, and especially Charles Olson.

In *Vancouver Poems* (1972), Marlatt unearthed the 'buried' history of Vancouver, and excavations of collective memory continued in *Steveston* (1974), which weaves documentary interview fragments of individual life stories into a discernible social design of dispossession and exploitation of human and natural resources. These fragments came from interviews collected in the wake of an oral history project initiated by William Langlois, who headed Reynoldston Research, a small research group affiliated with the University of British Columbia.[8] For the project, Marlatt, accompanied by photographers Robert Minden and Rex Weyler and Japanese translator Maya Koizumi, went to Steveston to document the history of the Japanese-Canadians through interviews with 12 of the community's residents.

Steveston developed as a double narrative of the town, told in Marlatt's poetry and Minden's photographs. Neither poet nor photographer had any understanding of Steveston or its people when they began the project – they were outsiders who knew nothing about fishing, the Japanese language they heard spoken around them, or the specific history of the place. In the process of the interviews with the residents, Marlatt discovered the lacuna in Steveston's

[8] Reynoldston Research later became the Aural History Division of the Provincial Archives of British Columbia, which then acquired all the research group's material.

history was the forced uprooting of Japanese Canadians from the community following the bombing of Pearl Harbor. All those of Japanese ancestry living on the west coast were suddenly translated by the Canadian government: "they went from being 'Canadian' to becoming a figure 'of the Japanese race'" (Miki 2005: 257) and enemy aliens. They were interned in camps, prohibited from being within 100 miles of the coast of British Columbia, and their property, boats (many made their living by fishing) and other assets were seized. When World War II ended in 1945, Japanese Canadians were urged to 'repatriate', that is, go 'back' to Japan, a place many had never seen as they had been born in Canada, while travel restrictions remained in effect until 1949, when Japanese Canadians were finally allowed to return to the coast of British Columbia. In an attempt to counter the abuses of the Canadian government's foreignizing translation of its Japanese Canadian citizens, the domesticating agenda of Redress resisted prevailing norms about the racial boundaries of being Canadian, and used the language of citizenship to assert a collective identity. However, within the ranks of Japanese Canadians who had experienced internment, the idea of redress and a national collective identity was resisted by individual Japanese Canadians, "who often distanced themselves from such an identification, which perhaps only reminded them of their status as the 'enemy alien' during the 1940s" (Miki 2005: 242). A combination of reticence, ambivalence and fear deterred many Japanese Canadians from the idea of drawing the government's attention to themselves and a moment in their personal and collective history that they would prefer to forget.

In the 1970s, when Marlatt went to Steveston, the term 'Redress' was a largely unfamiliar one, stirring in the "social cauldron of […] a period marked by the emergence of identity politics, in which the ideology of assimilation was [being] subsumed by a new buzz word, 'multiculturalism'" (Miki 1998: 202). Many in the community were silent on the subject of internship, but some expressed their anger at their mistreatment. As Marlatt recalls, "At that point, what had happened to the JC community was not discussed within the community. The sansei-initiated movement for redress didn't begin until later in the decade when the government released its wartime documents" (Downey 2007: online). Marlatt had felt herself a social outsider as an immigrant but recognized that her skin and speech located her within a Canadian mainstream Steveston people had felt on the outside of, particularly during the war when they had been violently translated from citizens into enemy aliens.

Going to Steveston, however, was not just a politicizing event for Marlatt. In addition to her awareness of the fragility of democracy, she was fascinated by the "deep sense of impermanence in the estuary and fragility of human life". As she explains:

> Steveston's early history was a history of fire and flood. As we continued going there, walking the streets and docks, watching people at work and talking to them in their homes, another equally strong recognition took root: how interconnected these lives were with the river, the island (the village is on an island dyked off from the sea), the estuary as a whole, the sea itself. At that point, you could still find the remins of what had been a cannery boomtown. The old canneries, net sheds and pilings lining the riverbank were remains of small financial empires collapsed or eaten up by bigger ones. So, there was a strong sense of the cycles of tides & seasons wheeling through human economic-historical cycles. Each life with its individual calamities and exploits connected with other lives including the lives of the salmon, cod, shrimp, ducks that fed that life, and all of it turning through cycles of change. (Downey 2007: online)

In *Steveston*, this network of connection was formally signalled in the collaboration between Marlatt and the photographer, Robert Minden. The long poem and black and white photographs reveal a tension between the mutability of poetry and the moment 'taken' by the camera: "The poems have verbal vestiges of their subjects embedded in them (their own words) but they do not shimmer with this sense of actual presence and are not located in time as a photograph is" (Marlatt & Minden 1984: 93). The writer's sense of the photograph offers an approach to the idea of a cultural practice like *nô*, or a culture itself, 'captured' and viewed as frozen in time: photographs "seem to evoke a time that is present in the photograph – I'm thinking of the archival photos I've seen of Steveston and Vancouver in the early years – but that's just an overlay; that's just what we bring to it" (Marlatt 2008). Marlatt's evocation of place continues to inform her writing and its powerful presence is found in *The Gull*, which revisits *Steveston*.

The *nô* play is one of several 'takes' of Marlatt's long poem. *Steveston*, in its publication by Talonbooks in 1974, and re-publication by Longspoon Press in 1984, and then Ronsdale Press in 2000, has looked different each time, with the photographs shuffled, essays included, and a new poem added to the 2000 edition. In *Salvage* (1991), Marlatt also returned to *Steveston*, using the language of photography to describe the 'salvaging' of the earlier poems as a 'double exposure', with the first 'take' consisting of poems from the early seventies about Steveston and their subsequent exposure to "a second 'take' based on [her] feminist reading and thought […] and re-read in that light" (Marlatt 1991: n.p.). *Steveston* has also served as an imaginative departure point for other projects, like *The Gull*. In preparing for a *nô* play about Steveston, though, Marlatt turned to the classic *nô* repertory and read a lot of women's plays. She found a "very conventional approach to femininity" in the plays, but was fascinated by the way women were treated:

> I like the way *nô* treats women because it allows for a kind of otherworldly longing that our culture doesn't go anywhere near. […] What *nô* gets at, what *nô* brings alive, is the power of passion, the power of emotion, and how it caputres us and traps us. Women have strong emotions in *nô* plays, and, of course, there's an incredibly lyrical quality to that emotion. It has a response that gets played out in all different sets of images and metaphors that recur. There's an incredibly obsessive quality to a *nô* play textually. (Marlatt 2008)

The emotional tug that has drawn Marlatt to multiple returns to *Steveston* can be seen as another reason for her ineluctable attraction to *nô* and its structural and textual obsessions.

Another book evolved out of the translation retrieval project along with Steveston. *Steveston Recollected: A Japanese-Canadian History* (1975), edited by Marlatt, is an historical artifact recording the interviews with Steveston residents in an English translation. While the interviews in *Steveston Recollected* make more frequent reference to the uprooting of Japanese Canadians than *Steveston*, the "ghosts of landlocked camps" haunt each of Marlatt's twenty-one poems. 'Slave of the canneries', the only poem devoted to the experience of internment, begins a plunge into historical and personal memory as the eldest son of a fisherman dips into an album of photographs. Roy Miki suggests that their uprooting and internment actually embedded absences into the lives of Japanese Canadians:

> These absences turned into gaps in family memory, signified most tangibly in the loss of photo albums that had been stored in a trunk to be kept safe by neighbours but then were sold at one of many auctions. The lost photos became part of my childhood mythos, a mythos that appeared to have everything to do with being called 'Japanese Canadian.' What could it mean to be born into the historical conditions that produced this identity? (Miki 2005: 14)

Nô does not so much stage absence as "make manifest invisible presence" (Martin 2006: 49), a truly haunting performance. *The Gull* grew out of the nub of a ghost story that one of the Steveston fishermen told Marlatt back in the seventies. Yoshihara, Marlatt's Japanese translator, observes the power of *nô* to express the emotion of those who experienced internment. He says, "So many people are so angry, but do not express it. Noh is the best way to express quiet anger, which is why I am interested in this particular project. The style and subject perfectly match" (Abell 2004: online). I will now look at how this ghost story became a *nô* play.

Nô Place and *Nô* Memory

In his discussion of Yeats' use of *nô*,[9] Sano Tetsuro stresses the importance of place names and memory. According to Sano, *nô* is a form of communication with the dead:

> It must be remembered that the central action of the play belongs to the past. The action is not done before our eyes. It has ended already. In this sense Noh can be said to be a dialogue with the past, or a dialogue with death. The place names play an important role here. […] They are always connected with the past [and] evoke a special emotion. (Sano 2006)

The aesthetic economy of *nô* rests on the assumption of the audience's shared knowledge of place and story, which allows a minimal detail to evoke a vivid image or powerful emotion of a place or situation. In her preparation for writing the play, Marlatt read as many plays as she could in translation to really acquaint herself with the traditional structure and thought about the different categories of *nô* plays and the "ritualized progression of sequences". Explains Marlatt:

> Sequencing is very laid down for the kind of play I was writing. Heidi [Specht] called it a ghost play in the programme, but Rick [Emmert] and Akira [Matsui] never agreed on what category it belonged in – whether it was a woman play or a ghost play – because it has aspects of both. (Marlatt 2008)

She was not telling a story that 'belonged' to her but the words of the play were her approach to the juncture, "the curious meeting of Japanese Canadian culture as [she] encountered it in Steveston […] with that elevated literary form which is nô" (Marlatt 2008). There were members of the audience who saw *The Gull* whose fathers had been Steveston fishermen; they "loved the details in the play like place-names on the fishing route and names of some of the internment camps", said Marlatt. "There was a feeling that this was their story, very familiar, and they loved the unfamiliarity of Noh that carried it. I think it made their story feel new to them" (Downey 2007: online). Place names are called up like memories, but they can evoke these memories even in those hearing them for the first time.

[9] Professor Sano's lecture, focusing on Yeats and Lafcadio Hearne, was delivered during the Yeats Society Sligo International Summer School in 2006. I thank Professor Sano for his permission to make reference to it here.

Emmert considers the physicality of the performer as primary to the art form. "[I]t is the physical aspects and their creation of a level of energy that builds and subsides but is always maintained which makes *nô nô*" (Emmert 1997: 25). Emmert connects this physicality with the internal elements of *nô* performance:

> External elements – stories, masks, costumes, stage – can be easily adopted or imitated by other forms that can then be called *nô*-inspired. But internal elements are not so easily copied: they demand time for study and training in order to make them come alive in each individual performer. (1997: 29)

The theatre of *nô* then is not based on a text but the body, and its performance is focused on movement and music. Emmert worked with Marlatt to adapt the dynamics of the English of her play to the musical sequence of *nô* so that the script interacts with dance. Matsui Akira of the Kita School was the choreographer.

The repertory of traditional *nô* consists mostly of plays from the Muromachi period (1336-1573), with the bulk of these written by Kannami and his son Zeami. The language is archaic but the stories and roles are familiar to viewers. A typical plot involves a *waki,* or side-player, who appears onstage and identifies himself, names his location, and explains why he is there. He then encounters the *shite*, or main actor, who almost always wears a mask in a typical *mugen*, or dream *nô* play.[10] It usually turn out that the *waki* is talking to someone who is dead and unable or unwilling to leave the world for some reason. The *shite* performs a dance expressive of emotion and may find solace at the end of the play. The structure of *The Gull* closely reflects that of traditional *nô* theatre. The *shite* is played by Matsui Akira from Wakayama, who appears in the *maeba* (Act I) as a young Issei woman/gull and in the *nochiba* (Act II) as a middle-aged Issei woman. The *waki* (Simon Hayama) is a Nisei fisherman in his late twenties and the *wakitsure* (Alvin Catacutan) is his younger brother. It is 1950 and the two brothers have returned to the west coast to resume their lives and livelihoods, after the uprooting and years of internment. As the *shidai*, or entrance music plays, the *waki* and *wakitsure* enter, carrying lantern, net, and gaff. The *waki* introduces himself and locates the story thus:

---

[10] In his presentation of the play in the *Nohgaku Shiryô Sentaa Kiyô* (Journal of the Noh Research Archives) of Musashino University where he teaches, Emmert applies the terms *maeba* and *nochiba* to the first and second acts of the play, which implies he categorizes *The Gull* as a *mugen* play.

> We are Nikkei fishermen heading up the coast from Steveston. Five years after the war ended, eight years after we were exiled from this coast where we were born, we have finally been allowed back to fish. We brothers are fishing for a Steveston cannery, although we no longer have our father's boat. Our parents died in the mountains where we were interned after everything we had was seized and sold. Now we have come back. On a rented boat we are heading up the coast for the Skeena run. (Marlatt 2006: 8)

The brothers make their journey up the coast of British Columbia to fish. At China Hat (Klemtu), where they tie up at the wharf to ride out a building storm, they encounter the *maejite*, who appears to the *waki* to be a young woman speaking Japanese, "hiding her face in the fold of her sleeve", while the *wakitsure* sees a gull, "tucking its head under a wing" (Marlatt 2006: 11). There is then an *ai*, or interlude, in which the *aikyôgen* (David Fujino), an older fisherman, provides some comedy, as the fishermen sit and drink and recall the mother of the two brothers. The role of the *ai* is to provide some background to the story of the *maejite*, who appears often rather mysteriously, and the *ai*'s dialogue is considered the "most easily accessible in a nô performance […] but rarely is the role comic" (Leiter 2006: 32-33). Marlatt sees the *ai* in *The Gull* as non-traditional because although the role predictably provides information about the *maejite* by recalling the mother of the two fishermen, it also incorporates some of the humour and animation of *kyôgen*. In the *nochiba*, which follows the comic interlude, the *shite* appears again before the groggy brothers dozing on the wharf and they recognize their mother, who speaks of her sense of abandonment in Canada and tells them to go home, back to Wakayama. The *waki* explains that "what was home to you/ Mother, was not home to us" (2006: 26), revealing within the bilingual dialogue of the play the linguistic and cultural drift that has taken place between the generations. The *shite* does a dance of "grief, anger and confusion" (Downey 2007: online) and then as the *ji* sings of her understanding "quick as a bird" of the ocean as connection, "ocean joining here and there" (Marlatt 2006: 27), she is released and disappears.

Audience feedback following rehearsals at the Nikkei Museum included remarks that the production was "too Japanese", and raised such questions as "Where's the Canadian in this?" (Specht 2008). In fact, West Coast Canadian elements had been an important part of set and costume from the onset, and Specht was satisfied with the "mix of Canada and Japan in terms of the artistic result. We maintained the traditional *nô*, but gave it a Canadian twist" (Specht 2008). For the performance of *The Gull*, the *kagami ita*, the wall at the back of the *nô* stage, had an image on it of the distinctive coastal feature of China Hat instead of the traditional painting of a pine tree. The landform also provokes

a consideration of the historical palimpsest of naming that marks the coast. China Hat was the English name that identified the distinctive geographical formation and the First Nations fishing community located there. When she was collecting ghost stories from the Japanese fishermen in Steveston, Marlatt recognized that the fishermen saw Chinese culture as alien, and she felt a further alienation in their designation of the indigenous land feature as a *Chinese* hat:

> It doesn't have to be a Chinese hat – it's any farmworker's hat – but it's called China Hat, something they picked up from the English speaking fishermen up the coast. But then you have the aboriginal point of view which is that this place has nothing to do with Chinese culture or English speaking culture or Japanese culture. It's got its own name: Klemtu. (Marlatt 2008).

The translation adds another subtle layer to this terrain. When the *waki* first sees and listens to the *shite*, he wonders, "It sounds like a woman. But who in this Indian village would be speaking Nihongo?/*onna no yô kikoeru. daga, kono indhian buraku de, darega nihongo wo hanasutoiunoda*" (Marlatt 2006: 146). Yoshihara predictably translates 'village' as '*buraku*', but this sets off a further resonance to this story of internment by evoking the marginalization of the *burakumin* in their segregated villages in Japan.

New Intertexts and Old Stories

I would now like to look at the collaboration involved in creating the play and then give more consideration to the languages of Marlatt's play. The title itself is a "tragic pun", but Marlatt felt *The Gull* did not play nearly enough with language. She explains:

> There could've been a lot more but I got sidetracked by the story. There is always a psychological pull in a *nô* play, but it has to be really present for a western audience – I was getting that from Heidi [Specht] – so there has to be a strong story line. So textually I used some of the devices of *nô*, but I didn't use nearly enough punning. The term 'punning' is a kind of diminishment of the potential of such language play – it's the double play, the *double-entrendre*, that comes up over and over again in *nô* and gets played out in different ways, sonically and semantically. (Marlatt 2008)

Preparing the play did not just involve the playwright's immersion in aspects of *nô* theatre construction and the repertoire. Marlatt also delved into the history

and folklore of the Steveston community as well as the local coastal history, talking to those who remembered the fishing grounds of the 1950s. Although *nô* is highly referential, Marlatt felt it was necessary to get the prosaic aspects of fishing firmly in her mind before resolving them into the symbolic.

As I have said, names have a powerful resonance in *nô* and the allusion to poems known to audiences in Zeami's time contributes to its intertextual density. One of the most interesting aspects of *The Gull* is the way Marlatt merges the textural qualities of classical *nô* with passages from contemporary Japanese-Canadian poets, such as Kogawa, Roy Miki and Roy Kiyooka, in addition to those from the classical repertory, specifically Zeami's *Sumidagawa*. The first appearance of the *shite* in the *maeba* is also the first time that Japanese is used in the play, using Yoshihara's translation of Marlatt's lines:

lost bird caught in history's torrent	時代（ときよ）の波の悪戯に
having no home to call my own, no refuge in	居場所定めぬ迷い島
the battering waves that come and come	我が家と呼べる家なく荒波避ける苦もなし

The chorus shares lines in the first person with the *shite*, indicating a shared consciousness, which is particularly powerful in *The Gull* as it sings lines from Roy Miki's 'Sansei Poem':

once we said	われらはつとに言ったもの
we say the world lay	子供と海と太陽が、あまねくこの世を満ちみたす
a mixture the sun	網と漁船とキンセンカ
the sea our children	それらに満ちた我が家のごとく
like marigolds our boats	夢中にたつは、彼の地の我が家
our nets we	
filled our houses	
in the dream that strands	

The *shite* speaks again in Japanese, enclosing the '*sansei* poem' in a language lost to the Canadian poet through assimilation. Miki, born in 1942 on the sugar beet farm in francophone Manitoba where his Nisei parents had been forcibly resettled, is a poet and political activist; Marlatt looked for passages from *Saving Face* (1991), his first collection of poetry, because she considered it the most imagistic of his books. She chose the lines for their images of the fishing boats, and the beauty of the lines as well as their feelings of nostalgia: "that was what we had and that's gone", and the "pleasure in the details as well as a despair at it being gone" (Marlatt 2008).

Marlatt also reread many of the early poems of Joy Kogawa. The consciousness of lost language continues in the passage from Kogawa's 'Open Marriage', which is part of the loss of freedom experienced by those whose "faces don't fit the/ language we speak" (Marlatt 2006: 13). Here, Marlatt admits, "I gave a twist to [Joy's poem] in the play […] because she's talking about an intimate relationship in the poem those lines are taken from and I have translated it into, associated it with, a political context" (Marlatt 2008). Marlatt elaborates that context further when, prior to the interlude, the *ji* sings out in English the details of the internment that 'stranded' the dream:

the winter winds keened through	冬の風が薄い壁を
thin walls of TB huts,	吹きぬける
the strikes, the babies,	肺病やみたちの小屋
debt an endless round he pulled us from	ストライキに赤ん坊
to own his boat, his net, his home at last	船を、網をそして家を
	持つために繰り返す
but there were taunts and threats	際限のない借金
and then the war –	詰られ、脅かされ
they took our boats, our homes	挙句にやって来たのが
	戦争
our cars we'd worked so hard for	全てが没収され、売り
	払われた
all lost, seized and sold	苦労の末に手に入れた
	漁船も家も車で
to pay for our keep as "enemy aliens"—	「適性民族」の烙印を
	押され、囲い込まれた我々を
condemned,	扶養する為と称して
families split and sent	家族は引き裂かれ、海
	辺から追放された
from the coast to camps faraway,	凍てつく山奥の収容所に
in icy crowded huts and ghost	ゴーストタウンの掘建て
	小屋に
town rooms we were penned up	ぎゅうぎゅう詰めの掘建
	て小屋に
in the frozen mountains (Marlatt 2006: 14)	

Says the *shite* then in Japanese:

fury scalds my wings remembering	怒りが焦がす、この翼

As for Roy Kiyooka's lines, there were many that Marlatt could have used, but she "kept going back to those about the distance and the sea" (Marlatt 2008), a poetic passage from Kiyooka's 'Wheels' that is chanted by the *ji* just

before the *shite* dances in the *nochiba*:

> nothing but a mouthful of syllables　口の端に登るは、唯々、言葉のみ
> to posit an ocean's breath, the poet wrote　海の息吹に詩人が書くは
> nothing but brine and a little bite of air –　塩気に重い海の風

Kiyooka's work is certainly part of what informs Marlatt's interest in interrupted languages; she witnessed his difficulty trying to communicate with his own mother in Japanese as well as his linguistic estrangement from English:

> Roy had developed his own peculiar approach to 'inglish', and it was very much influenced by his whole history, his whole cultural background, his mother speaking Japanese at home all the time […] and the fact that he never had any formal education beyond grade 7 because the war interrupted; the rest was all self-learning. His Japanese had stopped developing in childhood , and as soon as he was in Calgary, English 'thickenings' began to happen all the time but the Japanese ones didn't. (Marlatt 2008)

Kiyooka had little Japanese and his mother had little English; in a sense, talks between the son and his mother needed an interpreter because neither could say what they wnted to say because the words were not there. In *The Gull*, Marlatt makes the link not through the tongue or the body but through place. The connection that joins Mio, the Wakayama village which is home for the mother, and the west coast of Canada which is home for her sons, is the sea, the "ocean singing ocean's breath/ a living tide of syllables that wash out the line that divides/ shore from shore in her anguished mind" (2006: 27). Marlatt found the closing of the play the most difficult to write and it underwent a number of revisions. "It was getting too theoretical, too wordy – I had to keep paring it and paring it. But I wanted to honour that sense of incredible longing and distance and separation that are in Kiyooka's lines – or as I hear them, anyway – and yet bring them together with the closing of the two coasts; with the realization that it's the Pacific that holds both coasts" (Marlatt 2008).

Although Marlatt is an anglophone writer, she did not create a monolingual English text which she handed over to Yoshihara for Japanese translation. Part of the wordplay in *The Gull* is its code switching as a language of the west coast. The play is full of Japanese words and expressions, like the reference to *hakujin* (white people) or the Buddhist chant of *namu amida butsu*, as well as English words that have been absorbed into the language, like *ho-mu* (home), and used by the Japanese-speaking *shite*. Yoshihara, a translator responsible for most of the Canadian plays staged in Japan, follows Marlatt's text closely, but at times makes decisions about how much English moves into the Japanese

translation. Usually, when Marlatt's script calls for English, Yoshihara renders it in *katakana*. For example, in a line where the *shite* uses both Japanese and English (underlined), Yoshihara uses *katakana* to distinguish the words that should be recognizable to both Japanese speakers and Anglophones as Marlatt's script instructs. For example:

> On the other side of the sea is Mio, my lost home
> ミオよ、ミオ、失われたる我が故郷（こきょう）。失われたる我が ホーム。(24)

However, the translator also renders Mio, the name of the town in Wakayama-ken, the Japanese hometown the mother longs for in *katakana* as well, instead of the usual *kanji*, which creates a textual distance, home as a foreign place. However, Yoshihara does not translate 'on the other side of the sea', which means that Marlatt's important image of the sea as a connection rather than an alienating expanse loses its resonance in these lines. Elsewhere, Yoshihara elaborates for linguistic clarification but loses cultural meaning. In translating the fragmentary lines of Miki's poem into Japanese, Yoshihara seeks a Japanese syntax that fills in the deliberate gaps of Miki's English language poem. Elsewhere, instead of the *shite* saying in English, "home – you must go" (26), Yoshihara renders the lines in Japanese and English "*kaere ho-mu, sonataramo*", ensuring that there is no misunderstanding. These lines in translation no longer contain the intentional absences that allow the poems and the play to impart a sense of the misunderstanding and emotional silences that are such a profound part of the history of Nikkei in Canada.

Conclusion

The Gull as 'Canadian' *nô* shows the possibility of using traditional Japanese theatre forms to tell stories in new ways and using other languages and stories to renew traditional *nô*. The play generated a good deal of critical interest in Canada among theatre practitioners, and there was talk of a performance in Wakayama, although, like the Richmond production, cost was a constraint. What *would* be the reception of a Canadian *nô* play in Japan? When Marlatt was visiting Japan in 2007, to join Emmert and Matsui in a lecture and short performance of the play at Aichi Shukutoku University in Nagoya, she was interested in the possibility of giving a talk at the Canadian Embassy in Tokyo, believing *The Gull* would be a topic of interest to both scholars of Canadian literature in Japan and *nô* enthusiasts. The response from the embassy follows:

> It would be more interesting for our target audience if Ms. Marlatt could talk about Canadian literary scenes such as current status of

> literature or writing or publishing sectors. The Noh story by her is certainly a great accomplishment, but frankly speaking the Japanese are very critical and strict about their traditional art when it is handled by others. I know it is a wonderful creative work by a Canadian, and better received probably by Canadians and other people than Japanese.

Since the cultural section of the Canadian Embassy is supposed to support Canadian cultural producers, the response to Marlatt's proposed talk is surprising. Why would a Canadian *nô* play be better received 'by Canadians and other people than Japanese'? Is the implication the playwright is appropriating a story and a form that does not belong to her? Is there the suggestion that *nô* loses its authenticity, even when Japanese is spoken and there are Japanese bodies on stage, if the author is not Japanese? Would a Japanese Canadian author have received the same response?

Marlatt believes that *nô* allows *The Gull* to "sound some of the deeper emotional layers" of the trauma of uprooting and internment, but clearly positions herself as an outsider, just as she did in Steveston. "Healing from violent assault on one's civil rights is […] a very long and complicated process. As an outsider, I play only a small part in it" (Downey 2007: online). Is a contemporary *nô* play by a Canadian poet an unwelcome appropriation of Japanese culture? The Irish Embassy would not likely respond in the same way to the proposal of a discussion or performance of Yeats' *nô* play, *At the Hawk's Well*. Indeed, for the Beckett centennial celebrations in 2006, it supported a programme of Beckett plays at the Tessenkai Noh Theatre in Tokyo which included a performance of the Beckett play 'Rough for Theatre I' in English with English actors; a *nô* performance of 'Quad' with *nô* percussion; and Beckett's 'Rockaby' in Japanese. Irish director Conor Hanratty and *nô* director Kasai Kenichi were involved in the productions. Do Japanese audiences really enjoy the contact with Quebec, Aboriginal or First Nations culture through the experience of translation theatre but resist theatrical projects inspired by Japanese traditional forms as inferior 'copies'? Hijikata thought the movement style of the *butô* dance he created was "uniquely Japanese" and designed for the "essential Japanese body" but "the world practices the form" (Martin 2006: 55). Despite the suggestion that there was no audience for or interest in a Canadian *nô* play in Japan, Marlatt's lecture on *The Gull* with a performance by Emmert and Matsui at the university in Nagoya was packed.

In her encounter with material Steveston, Marlatt's own life is joined with others, including those directly linked with the historical fact of forced uprooting and internment, through place and cultural memory. The Japanese-Canadian community in Steveston is a very different version of the Asia she lived in as a child in Malaysia, but both co-exist in her memory, time-bound,

each as "a place seen through the grid of my own perceptions/subjectivity at the particular time in my life when I encountered them":

> that Penang of the 40s and then, briefly, 1976, […] that Steveston of the early 70s (including what i could find out about its past at that point) no longer exist in those ways & never did exist for others (not even for Robert) in exactly the way it did, or they did, for me. Isn't what we see always the effect of an interaction between what's "out there" & what's "in here," what i/we bring to it? (Marlatt 2002)

The bilingual exchange and intertext of *The Gull*, like the intralingual fractures that appear in Marlatt's English after her immigration to Canada as well as the interviews mediated through a translator in Steveston, all point to "the scandal of translation" by showing that "the origin is fragmented, that monoglossia is always provisional, that other languages precede, ghost or compete with the dominant idiom in any society" (Cronin 2000: 28). *Steveston* anticipates *The Gull* in its reaching 'for another kind of story, a story of listening' way back in the body, that makes ecological connections in linking bodies in the ocean alongside those that reside on its shores:

> widow's mouth (sea glinting just offshore), a
> mother's hole? We've come to generations, generation, Steveston,
> at the heart: our death is gathering (salmon) just offshore, as,
> back there in this ghostly place we have (somehow) entered (where?)
> you turn & rise, gently, into me. (Marlatt & Minden 1984: 50)

The ambiguity of subject and its liminal location can be, according to Etienne Balibar, a result of shifting definition, a translation of terms still in progress. Balibar has discussed these notions mainly in terms of the demographic and cultural structure within European borders, which have been affected by imperialism, immigration and repatriation, but he recognizes, in a more general way too, that "[t]he historical insertion of populations and peoples in the system of nation-states and of their permanent rivalry affects from the inside the representation of these peoples, their consciousness of their 'identity'" (Balibar 2002: 76). If Marlatt herself appears outside the specific cultural memories she is writing about in *Steveston* as well as the language, culture and discipline that formally shape *The Gull*, she is arguably no more estranged than others with more apparent claims to them. As Richard Fung has noted, many Asian immigrants have "little organic relationship" to such reference points of Asian Canadian history as the internment, and the "concept of shared community and experience can no longer be taken for granted" by any group (Fung 2000: 45), or in any audience. Translation, especially its performance

in intercultural theatre, calls on us to attend to the ways in which tongues can attach us to this world and how they can speak for the body instead of being used against it. Economic migrancy and its cultural consequences may be a more significant metaphor than cultural identity in a border-blurring world of global movement, and, in a sense, it is where the stories of Steveston and *The Gull*, in particular, and theatre translation in general, really begin.

References

Abell, Tia (2004) 'Noh Plays about Steveston?', *The Richmond Review*. http://www.pangaea-arts.com/press/richmond-review.htm (Accessed 12 September 2007).

Ariyoshi, Sawako (1967) *Hishoku*, Tokyo: Kadokawa.

Baker, Jr., Houston A. (1981) 'Generational Shifts and the Recent Criticism of Afro-American Literature', *Black American Literature Forum* 15(1): 3-21.

Baldwin, James (1957) 'Sonny's Blues', *Partisan Review* (Summer): 327-358.

------ (1962) 'Geraldine Page: Bird of Light', *Show* (February): 78-79.

------ (1964) 'Uses of the Blues: A Soliloquy', *Playboy* 11(1): 131-132; 240-241.

------ (1965) *Blues for Mister Charlie: A Play*, London: Michael Joseph; trans. by Hashimoto Fukuo, 1966, as *Hakujinheno buru-su*, Tokyo: Shinchosha. Revised 1971.

------ (1998) *Collected Essays*, New York: The Library of America.

------ (1998) The Amen Corner: A Play, New York: Vintage.

Balibar, Etienne (2002) *World Borders, Political Borders,* trans. by Erin M Williams, *PMLA* 117(1): 68-70.

Banting, Pamela (1993) 'The Reorganization of the Body: Daphne Marlatt's 'musing with mothertongue'', in Shirley Neuman and Glennis Stephenson (eds) *ReImagining Women: Representations of Women in Culture*, Toronto, London: University of Toronto Press, 217-232.

Baraka, Amiri (1996) 'Foreword', in James V. Hatch and Ted Shine (eds) *Black Theatre USA*, New York, London: The Free Press, xi-xiv.

Bassnett, Susan (1997) 'Still Trapped in the Labyrinth: Further Reflections on Translation and Theatre', in Susan Bassnett and André Lefevere, *Constructing Cultures: Essays on Literary Translation*, Clevedon: Multilingual Matters, 90-108.

Bennett, Roger (1997) *Up the Ladder*, Brisbane: Playlab Press; trans. by Sawada Keiji, 2003, as *Appuzaradaa/reidheansu*, Tokyo: Oseania Shuppansha [Oceania Press].

Berger, James (2005) 'Falling Towers and Postmodern Wild Children: Oliver Sacks, Don DeLillo, and Turns Against Language', PMLA 120(2): 341-61.

Berman, Antoine (1995) *Pour une critique des traductions: John Donne*, Paris: Éditions Gallimard.

Bethe, Monica and Richard Emmert (1997) *Aoinoue*, Noh Performance Guide, Volume 7, Tokyo : National Noh Theatre.

Bouchard, Michel Marc (1988) *Les Feluettes ou La Répétition d'une drame romantique*, Montréal: Leméac.

Bowering, George (1979) 'Given This Body: an interview with Daphne Marlatt', *Open Letter* 4(3): 32-88.

Bowman, Martin (2003) 'Michel Tremblay in Scots: Celebration and Rehabilitation', in Sherrill Grace and Albert-Reiner Glaap (eds) *Performing National*

Identities: International Perspectives on Contemporary Candian Theatre, Vancouver: Talonbooks, 38-50.

Brazell, Karen (1998) 'Elements of Performance', in Karen Brazell (ed) *Traditional Japanese Theater: An Anthology of Plays*, New York: Columbia University Press, 115-125.

Brennan, Timothy (2001) 'The Cuts of Language: The East/West of North/South', *Public Culture* 13(1): 39-63.

Brisset, Annie (1988) 'Translation & Parody: Quebec Theatre in the Making', *Canadian Literature* 117 (Summer): 92-106.

------ (1990/1996) *A Sociocritique of Translation: Theatre and Alterity in Quebec, 1968-1988*, trans. Rosalind Gill and Roger Gannon, Toronto: University of Toronto Press.

Bush, Catherine (1999) 'Tomson Highway: Words that Heal/ Le Cri du coeur', *En Route* (April): 40-51.

Butler, Judith (1998) 'How Bodies Come to Matter', Interview by Irene Costera Meijer and Bauje Prins, *Signs* 23(2): 275-286.

Chambers, Ross (1991) *Room for Maneuver: Reading Oppositional Narrative*, Chicago, London: University of Chicago Press.

Chan, Leo Tak-Hung (2002) 'Translating Bilinguality: Theorizing Translation in the Post-Babelian Era', *The Translator* 8(1): 49-72.

Chouliarki, Lilie and Norman Fairclough (1999) *Discourse in Late Modernity: Rethinking Critical Discourse Analysis*, Edinburgh: Edinburgh University Press.

Cleaver, Eldridge (1968) *Soul on Ice*, New York: Delta.

Cockerill, Hiroko (2006) *Style and Narrative in Translations: The Contributions of Futabatei Shimei*, Manchester: St Jerome Publishing.

Cronin, Michael (2000) *Across the Lines: Travel, Language, Translation*, Cork: Cork University Press.

Curran, Beverley (2004) 'Canadian Noh Drama is East Meets West Coast', *The Japan Times*, 21 April. www://panagaea-arts.com/press/japan-times-gull. htm.

Dewberry, Jonathan (1982) 'The African Grove Theatre and Company', *Black American Literature Forum* 16(4): 128-131.

Dickinson, Peter (2007) 'Performing Identity in Canadian Melodrama', *Kanada bungaku kenkyû* (Studies in Canadian Literature) 15: 11-22.

Dodson, Owen (1977) 'Who Has Seen the Wind? Playwrights and the Black Experience', *Black American Literature Forum* 11(3): 108-116.

Dôke Tadamichi (1956) '*Honyakubungakuno mondai* – Fausuto *honyaku wo megutte*'(Issues of translation literature: returning to *Faust*), *Bungaku* 24(5): 558-568.

Downey, Jean Miyake (2007) 'Healing Japanese Canadian Diasporan History: Multicultural Noh play *The Gull*', *Kyoto Journal* 68, http://www.kyotojournal.org./10,000things/043.html (Accessed 15 Aug 2007).

Du Bois, W. E. B. (1903/2003) *The Souls of Black Folk*, New York: Barnes and Noble Classic.

Eckersall, Peter (2003) 'Going 'Up the Ladder' with Rakutendan', *Ancient Future: Australian Arts Festival Japan*, http://ancientfuture. Australia. or. jp./eng/events/event pages/up the ladder report.doc (Accessed 15 May 2004).

Edwards, Brent Hayes (2003) *The Practice of Diaspora: Literature, Translation, and the Rise of Black Internationalism*, Cambridge, Massachusetts & London: Harvard University Press.

Emmert, Richard (1997) 'Expanding Nô's Horizons: Considerations for a New Nô Perspective', in James R Brandon (ed.) *Nô and Kyôgen in the Contemporary World*, Honolulu: University of Hawaii Press, 19-35.

------ (2006) '*Kaidai*, Kamome – *dafune ma-rattoni yoru nikkeikanadajin wo te-mani shita eigo nô* (Explanatory Notes to Kamome: Daphne Marlatt's English *nô* play with a Nikkei Canadian theme), *Nohgaku Shiryô Sentaa Kiyô* 18: 1-7.

Enoch, Wesley (1996/2001) 'Why Do We Applaud?', in Russell Vandenbroucke (ed.) *Contemporary Australian Plays*, London: Methuen. 271-274.

Fanon, Frantz (1952/1967) *Black Skins, White Masks*, trans. Charles Lam Markmann, New York: Grove Press.

Field, Douglas (2004) 'Looking for Jimmy Baldwin: Sex, Privacy, and Black Nationalist Fervor', *Callaloo* 27(2): 457-480.

Forbes, Jack D. (1993) *Africans and Native Americans: The Language of Race and the Evolution of Red-Black Peoples, Second Edition*, Urbana and Chicago: University of Illinois Press.

'Freedom – Now' (17 May 1963) *Time* (Canada Edition), LXXXI(20): 21-25.

Fujii, Shintaro (2006) 'French Theatre in Japan', http://entractes.sacd.fr/e/n_archives/a21 (Accessed 26 June 2006).

Fukuda Tsuneari (1994) '*Hamuretto* no honyaku' (The translation of *Hamlet*), in Bekku Sadamori (ed.) *Honyaku* (Translation), Tokyo: Sakuhinsha, 132-139.

Fung, Richard (2000) 'Then and Now', Catalogue for *Recollection Project*, 30 September-2 December, Gendai Gallery, Toronto, 41-44.

Gambier, Yves (2004) 'Translation Studies: A Succession of Paradoxes', in Christina Schäffner (ed.) *Translation Research and Interpretation Research: Traditions, Gaps, and Synergies*, Clevedon, Buffalo, Toronto: Multilingual Matters, 62-70.

Gates, Jr., Henry Louis (1988) *The Signifying Monkey: A Theory of African-American Literary Criticism*, New York, Oxford: Oxford University Press.

------ (1993) 'The Welcome Table', in Gerald Early (ed.) *Lure and Loathing: Essays on Race, Identity and the Ambivalence of Assimilation*, London and New York: Allen Lane, 144-162.

Genette, Gérard (1982/1997) *Palimpsests: Literature in the Second Degree*, trans. Channa Newman and Claude Doubinsky, Lincoln and London: University of Nebraska Press.

Gentzler, Edwin (2002) 'Translation, Postructuralism, and Power', in Maria Tymoczko and Edwin Gentzler (eds) *Translation and Power*, Amherst and

Boston: University of Massachusetts Press, 195-218.
Goldie, Terry (1989) *Fear and Temptation: the Image of the Indigene in Canadian, Australian, and New Zealand Literatures*, Kingston, Montreal, London: McGill-Queen's University Press.
Goodall, Heather (1996) *Invasion to Embassy: Land in Aboriginal Politics in New South Wales, 1770-1972*, Saint Leonards: Allen & Unwin.
Goodman, Amy (2007) 'James Baldwin 20th Anniversary Commemoration: Remembering the Life and Work of the Legendary Writer and Civil Rights Activist', Democracy Now! http://www.democracynow. org/2007/12/7/james_baldwin_20th_anniversary_ commemoration_remembering. (Accessed 8 Dec 2007).
Hamamoto, Takeo (1968) '*Atogaki*' (Afterword), in *Marukamu X jiden* (The autobiography of Malcolm X), Tokyo: Kawaide, 251-260
Harvey, Keith (1998) 'Translating Camp Talk: Gay Identities and Cultural Transfer', *The Translator* 4(2): 295-320.
------ (2003) *Intercultural Movements: American 'Gay' in French Translation*, Manchester: St Jerome Publishing.
------ (2003) ''Events' and 'Horizons': Reading Ideology in the 'Bindings' of Translations', in Maria Calzada Perez (ed.) *Apropos of Ideology: Translation Studies on Ideology– Ideologies in Translation Studies*, Manchester: St Jerome Publishing, 43-69.
Hashimoto, Fukuo (1966) '*Atogaki*' (Afterword), in *Hakujinheno buru-su* (*Blues for Mister Charlie*), Tokyo: Shinchosha, 213-219.
------ (1967) '*Nikutai wo tsujiteno ninshiki*' (Recognition through the body), in Hashimoto Fukuo *Kokujin bungaku no sekai* (The World of Black Literature), Tokyo: Miraisha, 154-156.
------ (1986) *Chousakushuu I* (Collected Essays I), Tokyo: Hayakawa Shobou.
Heiss, Anita M. (2003) *Dhuuluu-Yala To Talk Straight: Publishing Indigenous Literature*, Canberra: Aboriginal Studies Press.
Herbert, John (1967) *Fortune and Men's Eyes*, New York: Grove Press.
Highway, Tomson (1988/2003) *The Rez Sisters*, Saskatoon: Fifth House, trans Tsuneda Keiko (*Kyoryuuchishimai*), unpublished script.
------ (1989/2001) *Dry Lips Oughta Move to Kapuskasing*, Saskatoon: Fifth House, trans Ayako Sato (*Dorairippusu nante kapusukeishinguni opparatchimae*), Tokyo: Jiritsushobo.
------ (1995) 'A Magician of the Third Gender: An Interview with Tomson Highway, Native Playwright', interview and annotation by Beverley Curran and Mitoko Hirabayashi, *Bulletin of Aichi Shukutoku Junior College* 37: 143-154.
Hicks, Colin (2003) 'Imagination Import: Reception and Perception of the Theatre of Québec in the United Kingdom', in Sherrill Grace and Albert-Reiner Glaap (eds) *Performing National Identities: International Perspectives on Contemporary Canadian Theatre*, Vancouver: Talonbooks, 145-159.
Hirata, Oriza (27 March 2007) Artist Interview, Performing Arts Network Japan,

The Japan Foundation, http://www.performingarts.jp/E/art_interview / 0703/1.html (Accessed 6 June 2007).

Hodge Bob, and Vijay Mishra (1990) *Dark Side of the Dream: Australian Literature and the Postcolonial Mind*, North Sydney: Allen & Unwin.

hooks, bell (1995) 'Introduction: Race Talk', in bell hooks *Killing Rage: Ending Racism*, London: Penguin Books, 1-7.

Jacobs, Carol (1999) *In the Language of Walter Benjamin*, Baltimore and London: The John Hopkins University Press.

Kamboureli, Smaro (2000) *Scandalous Bodies: Diasporic Literature in English Canada*, Don Mills: Oxford University Press.

Kano Ayako (2001) *Acting Like a Woman in Modern Japan: Theater, Gender, and Nationalism*, New York: Palgrave.

Kaplan, Cora (1996) ''A Cavern Opened in My Mind': The Poetics of Homosexuality and the Politics of Masculinity in James Baldwin', in Marcellus Blount and George P Cunningham (eds) *Representing Black Men*, New York and London: Routledge, 27-54.

Kelman, James (1992) 'The Importance of Glasgow in my Work', in James Kelman *Some Recent Attacks: Essays Cultural & Political*, Stirling: AK Press, 78-84.

Khattak, Ayub (2006) 'Senda Koreya: Theater for Change', UCLA International Institute, http://www.international.ucla.edu/article.asp?parentid=40075 (Accessed 20 Aug 2007).

Kinloch, David (2007) 'Lilies or Skelfs: Translating Queer Melodrama', *The Translator* 13(1): 83-103.

Kiuchi Toru, Robert J Butler and Yoshinobu Hakitani (eds) (2003) *The Critical Response in Japan to African American Writers*, New York: Peter Lang.

Kondo, Masaomi and Judy Wakabayashi (1998) 'Japanese tradition', in Mona Baker (ed.) *Routledge Encyclopedia of Translation Studies*, London and New York: Routledge, 485-494.

Konosu, Yukiko (2005) *Meijidaishouhonnyakuwanda-rando* (The Meiji and Taisho Eras: Translation Wonderland), Tokyo: Shinchosha.

Kurahashi Ken (1963) '*Kokujinto amerika engeki'* (Blacks and American Theatre), in Hashimoto Fukuo (ed.) *Kokujin bungaku kenkyû* (Black Literary Studies), Tokyo: Hayakawa Shobô, 83-98.

Lane, Richard (2003) 'Performing History: The Reconstruction of Gender and Race in British Columbia Drama', in Sherrill Grace and Albert-Reiner Glaap (eds) *Performing National Identities: International Perpectives on Contemporary Canadian Theatre*, Vancouver: Talonbooks, 265-77.

Leiter, Samuel L. (2006) *Historical Dictionary of Japanese Traditional Theatre*, Lanham, Maryland, Toronto & Oxford: The Scarecrow Press.

Lie, John (2001) *Multiethnic Japan*, Cambridge, MA & London, England: Harvard University Press.

Lindsay, Jennifer (2006) 'Translation and/of/in Performance: New Connections',

in Jennifer Lindsay (ed.) *Between Tongues: Translation/and/of/in Performance in Asia*, Singapore: University of Singapore Press, 1-32.
Liu, Siyuan (2006) 'The Impact of Shinpa on Early Chinese Huaju', *Asian Theatre Journal* 23(2): 342-355.
Mackie, Vera (2005) ''Understanding through the body': the masquerades of Mishima Yukio and Morimura Yasumasa', in Mark McLelland and Romit Dasgupta (eds) *Genders, Transgendersand Sexualities in Japan*, London and New York: Routledge, 126-144.
Maier, Carol (2007) 'The Translator as an Intervenient Being', in Jeremy Munday (ed.) *IATIS Yearbook 2006: Translation as Intervention*, London, New York: Continuum, 1-17.
Marlatt, Daphne (1990) 'Self-Representation and Fictionalysis', *Tessera* 8: 13-17.
------ (1991) *Salvage*, Red Deer: Red Deer College Press.
------ (August 1996) Personal Interview, by Beverley Curran and Mitoko Hirabayashi, Victoria, British Columbia.
------ (August 1997) Personal interview, by Beverley Curran and Mitoko Hirabayashi, Victoria, British Columbia.
------ (1999) *Readings from the Labyrinth*, Edmonton: NeWest.
------ (August 1999) Personal interview, Victoria, British Columbia.
------ (September 2002) Unpublished personal interview, conducted by Beverley Curran (by e-mail).
------ (2006) *The Gull* (*kamome*), *Eibunnô kamome* (The Gull in English), Japanese trans. Toyoshi Yoshihara, *Nohgaku shiryô sentaa kiyô* 18 (2006): 8-29.
------ (February 2008) Unpublished personal interview, conducted by Beverley Curran, Vancouver, British Columbia.
------ and Robert Minden (1984) *Steveston*, Edmonton: Longspoon Press.
Martin, Carol (2006) 'Lingering Heat and Local Global J Stuff', *The Drama Review* 50(1): 46-56.
Massardier-Kenney, Françoise (1994) 'Translation Theory and Practice', in Doris Y. Kadish and Françoise Massardier-Kenney (eds) *Translating Slavery: Gender & Race in French Women's Writing, 1783-1823*, Kent, OH and London, England: The Kent State University Press, 11-25.
Mateer, John (2006)'Translators are Angels', Unpublished poem.
Matsumoto Ryôzô (1955) 'Translator's Note', in Nogami Toyichirô *Zeami and his Theories on Noh*, Tokyo: Hinoki Shoten, n.p.
McBride, Dwight A. (2007) 'Toward the New Black Studies: Or Beyond the Old Race Man', *Journal of Black Studies* 37(3): 428-444.
Means, Russell (1998) 'Making a Stand for Freedom', in Ashley Kahn, Holly George-Warren and Shawn Dahl (eds) *Rolling Stone: the seventies*, Boston: Little, Brown and Company, 98-101.
Mezei, Kathy (1988) 'Speaking White: Literary Translation as a Vehicle of Assimilation in Quebec', *Canadian Literature* 117: 11-23.
Miki, Roy (1991) *Saving Face: poems selected, 1976-1988*. Winnipeg: Turnstone Press.

------ (1998) 'Unclassified Subject: Question Marking 'Japanese Canadian' Identity', in Roy Miki *Broken Entries: Race Subjectivity Writing*, Toronto: The Mercury Press, 181-204.
------ (2005) *Redress: Inside the Japanese Canadian Call for Justice*, Vancouver: Raincoast Books.
Minami, Yoshinari (2003) 'Canadian Plays on the Japanese Stage', in Sherrill Grace and Albert Reiner Glaap (eds) *Performing National Identities: International Perspectives on Contemporary Canadian Theatre*, Vancouver: Talonbooks, 181-197.
Monroe, John G. (1982) 'Charles Gilpin and the Drama League Controversy', *Black American Literature Forum* 16(4): 139-141.
Morinaga, Maki Isaka (2005) 'Osanai Kaoru's Dilemma: 'Amateurism by Professionals' in Modern Japanese Theatre', *The Drama Review* 49(1): 119-132.
Morris-Suzuki, Tessa (1998) *Re-Inventing Japan: Time, Space Nation*, Armonk, NY, & London: M.E. Sharpe.
Morson, Gary Saul (1994) *Narrative and Freedom: The Shadows of Time*, New Haven and London: Yale University Press.
Moss, Jane M. (2001) ''Watch your language!': The Special Effects of Theatrical Vulgarity', *Canadian Literature* 168: 14-31.
Niranjana, Tejaswini (1992/1995) *Siting Translation: History, Post-Structuralism, and the Colonial Context*, Hyderabad: Orient Longman.
Nogami, Toyoichiro (1935) *Japanese Noh Plays: How to See Them*, Second Edition. Tokyo: Board of Tourist Industry, Japanese Government Railways.
------ (1938) *Honyakuron–honyakuno rironto jissai* (On Translation: Translation theory and practice), Tokyo: Iwanami Shoten.
------ (1955) *Zeami and his Theories of Noh*, trans. Matsumoto Ryôzô, Tokyo: Hinoki Shoten.
------ (1948/1981) 'The Monodramatic Principle of the Noh Theatre' (*Nô no shuyaku ichinin-shugi*), trans Chieko Irie Mulhern, *Journal of the Association of Teachers of Japanese* 16(1): 72-86.
Ondaatje, Michael (1992) *The English Patient*, Toronto: Vintage Books.
Ottaviani, Gioia (1994) ''Difference' and 'Reflexivity': Osanai Kaoru and the Shingeki Movement', *Asian Theatre Journal* 11(2): 213-230.
Ozasa Yoshio (1997) '*Shokuminchishugito wagakunino kindaigikyoku*' (Colonialism and Modern Drama in Japan), *Shiata-a-tsu* (Theatre Arts) 8(II): 50-55.
Ozu Jirô (1956) 'Hamuretto *no honyaku*' (Translations of *Hamlet*), *Bungaku* 24(5): 569-578.
Pavis, Patrice (1989) 'Problems of Translation for the Stage: Interculturalism and Post-modern Theatre', trans. Loren Kruger, in Hanna Scolnicov and Peter Holland (eds) *The Play Out of Context: Transferring Plays from Culture to Culture*, Cambridge: Cambridge University Press, 25-44.
------ (1996) 'Introduction: Towards a Theory of Interculturalism in Theatre?', in Patrice Pavis (ed.) *The Intercultural Performance Reader*, London and New York: Routledge, 1-21.

Pérez, María Calzada (2003) 'Introduction', in María Calzada Pérez (ed.) *Apropos of Ideology: Translation Studies on Ideology – Ideologies in Translation Studies*, Manchester: St Jerome Publishing. 1-22.

Petrone, Penny (1990) *Native Literature in Canada: From the Oral Tradition to the Present*, Toronto: Oxford University Press.

Pound, Ezra (1934) 'Translators of Greek: Early Translators of Homer', in Ezra Pound *Make it New: Essays by Ezra Pound*, London: Faber and Faber, 125-156.

------ (1934) 'Henry James and Remy De Gourmont', in Ezra Pound *Make it New: Essays by Ezra Pound*, London: Faber and Faber, 251-333.

Postgate, P.P. (1922) *Translation and Translations: Theory and Practice*, London: G. Bell and Sons.

The Price of the Ticket (1989) Karen Thorsen (dir), Nobody Knows Productions, USA.

Rios, Delia M (2002) 'In a Chief's Portrait, the American Indian Image is Cast', *Newhouse News Service* (Accessed 20 Nov. 2004) http://www.newhousenews.com/archive/story1a112002. html.

Rocheleau, Alain-Michel (1996) 'Gay Theater in Quebec: The Search for an Identity', trans. Luke Sandford, *Yale French Studies* 90: 115-136.

Robertson, Jennifer (1998) *Takarazuka: Sexual Politics and Popular Culture in Modern Japan*, Berkeley, Los Angeles, London: University of California Press.

------ (1999) 'Dying to Tell: Sexuality and Suicide in Imperial Japan', *Signs* 25(1): 1-37.

Rolf, Robert T (1992) 'Tokyo Theatre 1990', *Asian Theatre Journal* 9(1): 85-111.

Russell, John G. (1991) 'Race and Reflexivity: The Black Other in Contemporary Japanese Mass Culture', *Cultural Anthropology* 6(1): 3-25.

------ (1995) *Henken to sabetsu wa donoyôni tsukurareruka – kokujinsabetsu hanyudaya ishiki wo chûshinni* (How are prejudice and discrimination produced? A consideration of discrimination against blacks and anti-Semitism), Tokyo: Meiishishoten.

Sano, Tetsuro (2006) 'Yeats and Lafcadio Hearn: Bridges between Cultures', Yeats International Summer School, Yeats Society, Sligo, Ireland, July 2006.

Sas, Miryam (1999) *Fault Lines: Cultural Memory and Japanese Surrealism, Stanford*: Stanford University Press.

Sawada, Keiji (1996) 'The Japanese Version of The Floating World: A Cross-cultural Event between Japan and Australia' (Accessed 18 Sept 2006) http://www.bekkoame.ne.jp/ro/oceania.ads HTM.

------ (2004) '*Aborijinigikyokuno nihonjôen*' (Performances of Aboriginal Theatre in Japan), *Engekisenta-kiyou* (January): 7-16.

------ (2006) *Gendai engekito bunkano konkou-o-sutoraria senjûmin engekitono nihonno honyakuengekitono deai* (Contemporary theatre and cultural confusion: the encounter between Australian Aboriginal Theatre and Japanese translation theatre), Tokyo: Waseda daigaku shuppanbu (Waseda University

Publication Unit).
Scalmer, Sean (2002) *Dissent Events: Protest, the Media and the Political Gimmick in Australia*, Sydney: University of New South Wales Press.
Shackleton, Mark (2003) 'Can Weesageechak Keep Dancing? The Importance of Trickster Figures in the Work of Native Earth Dramatists, 1986-2000', in Sherrill Grace and Albert Reiner Glaap (eds) *Performing National Identities: International Perspectives on Contemporary Canadian Theatre*, Vancouver: Talonbooks, 278-88.
Shorey, Paul (1923) 'Translation and Translations by J.P. Postgate', *Classical Philology* 18(3): 280-284.
Shouyi Fan (1999) 'Translations of English Fiction and Drama in Modern China: Social Context, Literary Trends, and Impact', *Meta* 46(1): 154-177.
Shulman, George (forthcoming) *American Prophecy: Race and Redemption in American Political Culture*, Minneapolis: University of Minnesota.
Simon, Sherry (1996) *Gender in Translation: Cultural Identity and the Politics of Transmission*, London and New York: Routledge.
Smitherman, Geneva (2006) *Word from the Mother: Language and African Americans*, New York and London: Routledge.
Snell-Hornby, Mary (1997) ''Is this a dagger which I see before me?': The Non-verbal Language of Drama', in Fernando Poyatos (ed.) *Nonverbal Communication and Translation: New Perspectives and Challenges in Literature, Interpretation and the Media*, Amsterdam/Philadelphia: John Benjamins,187-201.
Sontag, Susan (1966/1996) 'Going to theater, etc.', in Susan Sontag *Against Interpretation and Other Essays*, New York: Picador, 140-162.
------ (1966/1996) 'Notes on Camp', in Susan Sontag *Against Interpretation and Other Essays,* New York: Picador, 275-292.
Sorgenfrei, Carol Fisher (2007) 'Countering 'Theoretical Imperialism': Some Possibilities from Japan', *Theatre Research International* 32(3): 312-324.
Specht Heidi (February 2008) Personal interview, Vancouver, British Columbia.
Spivak, Gayatri Chakravorty (1988) 'Can the Subaltern Speak?', in Cary Nelson and Lawrence Grossberg (eds) *Marxism and the Interpretation of Culture*, Chicago: University of Illinois Press, 271-313.
------ (1992/2000) 'The Politics of Translation', in Lawrence Venuti (ed.) *The Translation Studies Reader*, London and New York: Routledge, 397-416.
Sugiura Akihira (1956) *Furansubungakuno kôzai* (The strengths and faults of French Literature), *Bungaku* 24(5): 588-597.
Teele, Roy E (1957) 'Translations of Noh Plays', *Comparative Literature* 9(4): 345-368.
Uchino, Tadashi (2005) '*J engekiwo mappingu/zappingusuru'*, *Yuriika* (Eureka) 37(7): 183-198.
------ (2006) 'Mapping/Zapping 'J' Theatre At the Moment', *Performance Paradigm* 2, www.performanceparadigm.net (Accessed 20 June 2007).
Wada, Yoshio (2002) Personal correspondence with the author (undated).

Welker, James (2006) 'Beautiful, Borrowed, and Bent: 'Boys' Love' as Girls' Love in *Shôjo Manga*', *Signs* 31(1): 841-870.

------- (2008) 'Surpassing the Love of Homo Men: Homo Magazines as a Queer Archive for Research on Women in Japan', New Perspectives on Japanese Queer History Seminar, University of Michigan, Ann Arbor, 18 January.

Wideman, John (1977) 'Defining the Black Voice in Fiction', *Black American Literature Forum* 11(3): 79-82.

Wood, Joe (1991) 'The Yellow Negro', *Transition* 73: 40-66.

Venuti, Lawrence (1995) *The Translator's Invisibility: A History of Translation*, London and New York: Routledge.

Yeats, William Butler (1916/1959) 'Introduction by William Butler Yeats to *Certain Noble Plays of Japan* By Pound & Fenollosa', in Ezra Pound and Ernest Fenollosa *The Classic Noh Theatre of Japan*, New York: New Directions, 151-163.

Index