

PuSh International Performing Arts Festival

January 20 – February 6, 2022 | pushfestival.ca

Panel on Multilingual Dramaturgy

Recorded as part of the 2022 PuSh Industry Series

Panelists:

Howard Dai
Carmela Sison
Johnny Wu
Laurence Dauphinais
Mayumi Yoshida
Pedro Chamale
Nancy Saunders

Note: This is a transcription of a conversation. We have slightly adapted it to make it easier to read.

Johnny Wu [00:00:10] You're muted, my friend.

Pedro Chamale [00:00:13] Thanks. Thank you. That's a great way to start the panel, muted. My job is making noises and then I forgot I was muted. So first, I just want to welcome you all here. Thank you for joining us on this panel and then start off with acknowledging that I'm sure, as you are, we're all in different places as people who are watching this can tell we're on Zoom, which happens over the internet, which is a physical thing that crosses many lands and many territories that have a rich history. Myself, I'm beaming in from the traditional and unceded territories of the Squamish, Musqueam and Tsleil-Waututh First Nations. And I remind myself every day that this is land that was not freely given. And as well as, the pipes across this nation and the world that there's a rich history of colonisation and rich... there is a history of colonization and things that happened throughout that history. Maybe to start off, I'll get all of you to say where you are and who you are. And maybe a bit about a teeny bit about well, can get into it more about your multilingual work. And maybe a project that you're working on. I will hand it off to Carmela, and then after you're done, you can hand it off to someone else.

Carmela Sison [00:01:36] Thanks, Pedro. Hi, I'm Carmela Sison. I am located on unceded territories of the Musqueam Squamish and Tsleil-Waututh First Nations as well, colonially known as Vancouver. I immigrated here when I was seven years old from the Philippines. I'm an actor, translator and theatre artist worker. I'm currently still - it feels like "still" - working on a Tagalog translation of A taste of Empire by Giovanni Sy started in 2019 and had been working on it for 20 years. So yes, that's where I'm at. I'm going to hand it over to Howard.

Howard Dai [00:02:23] Thank you. My name is Howard Dai, also located on the unceded territories belonging to the Musqueam, Tsleil-Waututh and Squamish First Nations, and more specifically, the Qayqayt First Nations as well, colonially known as New Westminster currently. I'm Taiwanese, I was born in Canada, but I grew up in Taiwan and came back about 11 years ago. I'm an actor and theatre artist and currently writing my first full-length play called Pineapple Bun, Bolo BaoXXX. I just will go a

bit into it later on, but it explores the diasporic guilt through language and through the idea of nostalgia. And I'll pass it on to Mayumi.

Mayumi Yoshida [00:03:26] Hello, everybody, thanks, Howard. My name is Mayumi Yoshida and I go by she/her. I'm also tuning in from the unceded territory of Musqueam, Squamish, Tsleil-Waututh nations. I am very honoured and I feel very privileged to call this land home. I'm originally from Tokyo, Japan. I had an international childhood where I lived in Washington, D.C., for three years and then Brussels for three years, and then in Japan, majority of my life. And then I moved here. Most of my family is today still in Japan, and I came here solo to pursue my career and acting. And now originally I did a lot of theatre back in Tokyo. But now here, I think I'm primarily doing more film and TV and very lucky to sometimes sink my teeth into theatre as well and be part of the community. I was very lucky to hold a DBLSPK with Pedro and Derek last year... I guess it's 2022 now, so two years ago, over Zoom for a play called Red Demon by Hideki Noda, which is translated into English and Japanese, originally in Japanese. But the play itself is multilingual, and it explores the theme about identity and othering and how different languages and miscommunications, but also how we can connect even though language barriers exist. So I'm very in tune with those things that revolve around language and identity, and I'm very honoured to be here. I would like to hand it off to I actually this is my first time meeting Laurence, I would love to hand it off Laurence.

Laurence [00:05:23] Hi, my name is Laurence. I'm a theatre artist. I'm located on the unceded Mohawk territory of Kanienkehaka, known as Montreal. And with Niap, Nancy Saunders, here today as well. We are part of a collective called the Collective Aalaapi, who created a sound documentary and a play based on the sound documentary. And we're presenting this piece at PuSh this year, and the piece is actually in three languages: Inuktitut, French and English. It was co-created by Inuit and with non-Inuit collaborators from northern Quebec, Nunavik. Different communities up there, a bunch of people who actually spend their lives kind of between the North and the south. And I will pass it on to Niap.

Nancy Saunders/Niap [00:06:52] [Introduces herself in Inuktitut] Hi everyone, I'm Nancy Saunders. I go by Niap as my artist name and I am originally from northern Quebec, Kuujuaq and I've been living here in Montreal for 10-13 years now. I'm super happy to be here with you guys, Aalaapi is really something very close to my heart, and I'm glad to share with you this.

Pedro Chamale [00:07:29] Awesome. Thank you, everyone for, did everyone get a chance to.

Howard Dai [00:07:34] I got ignored

[00:07:36] I'm sorry,

Nancy Saunders/Niap [00:07:37] I was supposed to pass it on to someone, but I didn't do that.

Johnny Wu [00:07:41] It's OK. Hi everyone. My name is Johnny Wu. I'm a Taiwanese Canadian interdisciplinary artist. I work in both theatre and film and TV, and I'm currently working on a beautiful project that started in 2019. It's a co-collaborative device performance with a company in Taiwan, and it's called Him Of The Weaver Birds. It features, currently five queer Asian male artists, but we're going to have a sixth one coming in soon. But it's an exploration of the idea of femininity through the Asian concept of the yin yang and just looking through femininity from the eyes of five Asian queer men. And I'm on the unceded territories of the Musqueam, Squamish and Tsleil-Waututh First Nations.

Pedro Chamale [00:08:42] Now, thank you, everyone, for those introductions, and sorry for ignoring you a little bit there, Johnny. It was not intentional. I think what that shows is... I want to take this

incredible moment to acknowledge that there's just so many multilingual artists right now on this panel. Something that I think is pretty incredible to have quite the range of languages and representation in theatre that's being created and explored within the borders of this country and across oceans and the collaboration that's happening between cultures for that. And it brings a little tears to my eyes just to see that happening. I want to acknowledge this is a moderated talk and that is a very loaded term, moderated talk, which brings a lot of preconceived notions of control or that I'm the one kind of guiding the ship. And I want to just throw that out right now that, yes, I'm here poking and prodding and leading us down the road. But I want you to know that the rules of the moderation of the panel are that you're here to speak freely about your projects, good or bad, about working multilingually, within this nation or abroad. All those things. You can move freely. I know we're trapped in these boxes of Zoom. But I know some of you are on laptops or on phones. And if you need to move or stretch your legs, I might have to hold my child at times, depending if my partner needs a break and that's OK, you ask for what you need and do what you need for this panel. It's not that formal. We're humans and we need to allow room for that in all our discussions and our creation and all of that. And that includes and feeds who we are as artists. Also, I want you to ask questions of each other. The fact that we have all these multilingual artists here is an opportunity that doesn't happen often to talk about translation, to talk about the work we do and what it's like to create across cultures. And we don't really get to, rub elbows about that too much. Often we work in our silos: of the artists and the cultures that you were raised in there or your traditional theatre cultures and all that stuff. So please if a question sparks of a project, if you're like: "Oh, that sounds really interesting, how did you tackle that or all those things?" Please ask that question of each other. I'm not the only one here asking questions as the moderator, but hopefully, I will pick up the slack if we're ever just having that seven minute long conversation.

Mayumi Yoshida [00:11:19] Copy that. Thank you.

Pedro Chamale [00:11:20] You're welcome. So with all of that said, I want to start off with a quick question to Carmela. Which I think might apply to a lot of other folks here who are working, and I think this was a big question that as you're speaking and you were talking about, feels like 20 years working on this project. And I guess I didn't really fully introduce myself. I'm the artistic director of Rice and Beans Theatre, and your project has a history because our company did a Cantonese translation of A Taste of Empire, and now you're doing the Tagalog translation. And I know we have talked before and that for all of you to think about as a criminal answer to this, because I think I'm going to turn this out to all of you about the difficulties of creating in a language where speakers and fluent proficient speakers are limited and you have access to people who can actually truly give you an in-depth working of the work you're working on, Carmela. Can you speak to that?

Carmela Sison [00:12:35] Absolutely. Number one: it was such an honour when Giovanni approached me to do the project, and it was very intimidating at first. But he was there to really support me. And, the first day, the way he approached me was like: "Let's apply for the Tadoussac translation residency so that you have that support right away because it was my first foray into translating. And then, once we got there, it was such a wonderful experience. And yes, there were other translators there, but I was the first Tagalog translator to be there. So it was really just me figuring things out and then asking questions to the other translators. But their process is obviously very different. Their languages are so different, especially with Tagalog. It's such a colonised language that it's so much about culture, so much about the way the language has evolved in the past few centuries. It really was a struggle for me because I felt like every word I had to Google Translate because I was like: "Is this even the right word?" It was second guessing every time I would work, even on just one sentence. And then for me what really made the process more, more fun and more accessible was when I started working with Nina Lee Aquino, who is literally the only artist I can think of off hand that could work with me on this project. It's such a big question because Filipinos again being colonised, especially for immigrants

having a lot of language shame. I don't know very many artists my age who can speak Tagalog fluently. It's been such a huge journey in number one, reclaiming my own skills because I also was that kid who was like: "I don't want to speak Tagalog anymore." It's a bit of that very emotional journey into that. And then really having Nina open it up to what the language has evolved to now. That it's not this archaic Tagalog that it's, I call it deep Tagalog, people wouldn't understand if I had translated it fully in that Tagalog. So there's a lot of Taglish, which is Tagalog - English in the current iteration of it. Even now, right? In all my grants, I justified working with Nina, who's in Toronto, and Giovanni, who's currently in Calgary because there are no other artists I could work with. They're literally the only two that can lay claim to knowing the language. Or sorry, Nina is the person who can really help me with the project.

Pedro Chamale [00:16:18] And others? I know, Mayumi for yours, we reached out to artists in Japan to come in to read for us. Can you speak to that?

Mayumi Yoshida [00:16:26] Yeah. One of the things I enjoyed about that was how the people... I can echo, Carmela, that there is... And maybe we just haven't met those people. I just haven't met those people that can speak both languages fluently, who are actors or who are creators. If anybody is watching, please contact me.

Carmela Sison [00:16:54] Same and if any Tagalog speakers are out there.

Mayumi Yoshida [00:16:57] Yeah, it's so exciting when you meet... it's like that Spider-Man meme. Like, Oh, OK, it's so exciting. But one of the things that I enjoyed with what we did with DBLSPK is that I knew these actors in Japan who had done theatre back in the days with them. And their interpretation of the script versus the Canadian POV of the script was that it's not actually language translation, but interpretation translation. And I think that was something that I wanted to explore to see: What is that? What are parts that overlap and we understand? Or what humour doesn't translate because we come from different lands, even if the translation is the same, somehow, some parts are a lot more hilarious or light-hearted in Japanese. But when you translate it into English, it feels a little heavier. And that was something that I loved discovering because not only was it different languages, but different cultures, different backgrounds and even how humour is different in different countries and different regions. That was also a fun part to discover through that entire intercultural exploration.

Pedro Chamale [00:18:28] I do have to say, as the English person on that read, it was very interesting because I played the Red Demon who spoke English and then the other people spoke Japanese. It was very interesting to be immersed in an ensemble of Japanese speakers and then having to figure out the timing of the English language within that script, it was quite a thing. Or how timing works just a bit differently.

Mayumi Yoshida [00:18:53] And acting style too, it's just different.

Pedro Chamale [00:18:57] For the Aalaapi folks, I guess I ask the same question. And also just how integrating three languages and that interaction between the three works in the piece.

Laurence [00:19:09] So basically, the sound documentary is like a character in the play. It actually plays from the radio on the set. There's a facade of a house where these two women live their lives and there's a radio in the house and you can hear the sound documentary coming out of there as if it was just playing in their house. In the documentary itself, there is the presence of an Inuktitut, French and English because we just let the people in the documentary speak the language that they wanted to speak. And then there was some translation done afterwards. So everything in the play is translated

so that both Francophones and Anglophones can understand everything. And we took for granted that usually people who speak Inuktitut also speak French or English. So basically, all of these people can come to the play and understand everything that is happening. And what happens is that the facade of the house is also a giant screen where subtitles appear. So when something is in French, it's translated into English. When it's something English, it's translated into French. And then when something is in Inuktitut, it's translated into both. So the languages become part of the design, which is something that we had a lot of fun with, and they don't always appear in the same way. And we played with that. And for us, it was extremely important because we wanted the show to be as inclusive as possible for the audience, and we wanted to be able to go to the indigenous community centres and say: "Guys, come and see the show. We think you would enjoy it and you will understand things." Because most of indigenous and Inuit people in Quebec speak English. So even though we created it in a French speaking theatre, it was really important for us to do that. And when it comes to Inuktitut, of course we hear it because the two performers on stage almost only speak Inuktitut together. And we also see it because at points, the written language appears also projected on the house. It's such a beautiful language to see written. Personally, creating the show was my first real encounter with Inuktitut, and it's really a language that I fell in love with and that I tried learning. But it's quite hard. But I won't give up. Maybe, Nancy, you want to speak about that?

Nancy Saunders/Niap [00:21:50] And so in this piece, there's a lot... I've been living in Montreal for like 13 years, something like that. Growing up, I grew up in Kuujuaq, but I had moved, our family had moved when I was 12. I moved around a lot and ended up going back home at 18, and that's when I realised I had completely lost my language. Which is odd because from 12 to 15 is not a lot. It's not that many years, but to have lost my mother tongue was a bit, you know? Difficult. Mostly that, my grandmother spoke only Inuktitut, and a lot of my family members were very harsh with me about it. Since I was 18, I've been trying to reclaim the language and learn as much as I can and speak what I'm able. And so through this theatre piece where we had things that we had to translate. I would constantly be on the phone with my aunt and my mom and my uncles and to see. Do we say this is it? Is this how we see it? Because it's just Inuktitut, it's a beautiful language, but it's very complex. There's very specific words for specific things. And so to put aside food for someone, for example. It depends if you're going to bring the person the food, if the person's going to come and get the food. Or if you're going to travel a long distance, let's say from, you know, from one community to another to bring the food. The word is different. So in Aalaapi, there's a scene where I say: "I'll put some food aside for this person, you can bring it to you later." But I had to call a lot of my family members to say: What's this? What's the word that I need to use for this specific thing that's happening, the specific action. So through Aalaapi, I was able to learn different dialects. Learn words that I didn't have in my vocabulary, which was really, really fun. I just regained... It was an opportunity for learning, that's for sure, and for Ulivia, who's part of the theatre piece, who doesn't speak it, who lost it because she grew up most of her life here. She speaks only Inuktitut on stage and since she's been trying very hard and doing very well with applying Inuktitut where she can. This speaks to everything that I have done since I was 18. I'm a multi-disciplinary artist. I do visual art, painting, drawing, and acting. Throughout my artistic career, I've been trying to learn things that weren't taught to me because of resilient circumstances. So, yeah, it was a beautiful thing and to have people in the audience who don't understand Inuktitut and who are forced to read through it or who are forced to be in like... Comment je pourrait dire? Je ne sais pas comment expliquer ça.

Laurence [00:26:02] I think what Nancy wants to say is that it's interesting because we play a lot with that in Aalaapi. We play with the reverse reversal of force and dynamics. So usually we would make everything very easy for the audience to understand. In Aalaapi we don't do that. We make it a little harder. So people speak a different language on stage that nobody understands in the audience and they have to pay attention and engage the same way that an Inuit who would arrive in Montreal, they

would need to put a lot of effort in. To try to understand without any points of reference, and we tried to recreate that. For the audience to feel like they are the foreigners.

Nancy Saunders/Niap [00:26:45] To feel like they're the minority of the situation and it's something that they don't really, Quebecois in Quebec, they don't get to experience that very often unless as travellers. But for the everyday thing, they don't really live that and I don't think they expect it when they go to the show. And it's really nice to see that it's kind of unsettling at first: "What's going on and or I have to read, OK, I have to make an effort. I have to pay attention." And it's nice because there's some things on stage that we say in Inuktitut, but they don't get the translation and they go: "Oh, what did they say?" It was a very fun thing to do to work with all three languages.

Carmela Sison [00:27:44] Can I ask a question about that, actually of everybody? I found that in the beginning of my translation and this is also my colonised brain, my colonised being? I started with the thinking already of: "Oh, if I write that, how then am I going to write the surtitles?" I was already catering to the English speaking audience. We are now kind of playing with the idea of not doing subtitles for the Tagalog version because there is an English version and there is already a Cantonese version. And my dream production, my dream tour of the show is that the three go on tour together and every night it's a different language. But what are people's thoughts on that? Because it would be great to have everybody there, but my show is being written for a Filipino-Canadian audience. What are people's thoughts on not doing subtitles and making the audience feel uncomfortable?

Pedro Chamale [00:28:54] I mean, if I may answer as the moderator. I've written a piece that had Spanish English in it and I provided no translation whatsoever. And for me, it was a purpose. I loved it because I felt that in writing work - like you said - you're automatically always wondering how you're going to cater to that dominant language. I wanted the audience to sit there and feel left out because for me, I used that language to reflect a character's journey in that play. And so then it gave them an opportunity to sit and have that feeling of not being catered to and not having everything for them right away and not apologising for it. Because often a question was: "Well, how can everyone understand this?" And I thought, well this isn't for everyone. And I'm writing for specific people. Others?

Johnny Wu [00:29:50] I think it comes down to the intent of the piece. When I'm doing translations, I usually do it through two to three lenses. The first one is what I personally call contextual translation. That word does not exist. I just created it because I needed a container to talk about that language. What that meant was when I'm translating, I don't translate it based on the words I translate based on the context. That's usually from English to Mandarin. So when I'm working on the piece Mother Tongue with Jasmine Chen, a lot of the stuff we talked about is this thing that you're saying in English would not make sense to a Mandarin speaker if I translated it directly just based on the written language. And what I would do is I will find something in Mandarin that references something similar so contextually the text is the same. But the language might be a little bit different. So, for example, in English, it might say: deep within my skin. In Mandarin, it might say: carved in my bones. It's not directly similar linguistically, but contextually it is the same. And I do that for that form because my idea, which is the first lens, is that I'm translating for the spectator. Meaning if I'm translating for a Mandarin speaker who does not read English, they would not know that English culture as well anyways. My job is to translate it so you understand the story. But it also connects you to your cultural contacts. So that's the first lens. The second one is usually when I'm working with Mandarin and then having to translate it to English, which then it's more about writing in Mandarin first. The idea comes first, and then the English translation is there to invite you to understand my culture. My thought process is still: "I'm translating in English." But it's not about killing the cultural context of Mandarin, but rather here's some things that you can learn about the Mandarin culture through this piece because of the language. And here is how I can help you digest it using your language. But again, it's

about the base. It's about the mother tongue that comes first. So I don't think about surtitles until I finished the piece. So it's not about: "How do I present it to a multilingual audience?" But rather this is my work and now this is a resource for you to observe into this world. The last one is sort of the trickier one for me is the third line is also dealing with the historical context of the languages. And that usually comes up, especially in contemporary language. So for example, translating for bios, a lot of the times we're putting pronouns on right now, but I can't really do pronouns in Mandarin because the pronoun for Mandarin 'Ta' was intentionally supposed to be gender neutral. But when the missionaries came into ancient China or historical China, they brought in he and she. So the Chinese community had to come up with a different word to use for she. So therefore, the Mandarin pronouns, the gender binary pronouns was created because of Westernisation. But then looking back now, we don't then have a gender neutral pronoun that we can use to apply to contemporary language because historically what was already gender neutral has now sort of been destroyed. So that's sort of like the third lens of looking at: Historically, were are the clashes? And then finding a happy medium that can match both circumstances.

Laurence [00:34:06] I guess that personally, my feeling is that anything can be done, Carmela. But I am very down to Earth in my preoccupations and I'm like: "Do you think your presenter would have the base basically to present this in front of a full house?" Oh, Carmela is gone. That would be my question because creation is a precarious thing for presenters. I'm sure in Vancouver, the reality is very different than for us. For us, I would imagine it would be a hard thing to do in Montreal, but it's a totally different reality than yours. So that would be my question for Carmela, who's gone.

Mayumi Yoshida [00:35:05] If I could add something different. I feel that... Maybe because of how I grew up, and maybe a lot of folks here feel the same way. But the idea of having surtitles or subtitles being on screen or on stage is not so foreign to me. I've actually always been watching them. When I was in Belgium, there were three subtitles because Belgium has multiple languages. It's busy down there, but it's just how it is. And it's not a big deal at all. We might sometimes feel like, oh, we're or catering or we're making it more accessible. There may be that feeling of: Is this colonisation by putting subtitles or surtitles on it? I never really thought that way, maybe because of my own privilege, but I also grew up always watching subtitles. And there's art in subtitles too and in translation. So I always appreciate it. There are very famous people who create subtitles, we always are like, Oh, it was that person's translation. That's why it was good. That's how translation is so huge and common in countries that at least I lived in. So to me, it's not such a it's not a big deal. But I do understand why when there's a primary language somewhere that most of the people think that you don't need subtitles and then adding that feels like it's another thing, but it's not in the world.

Laurence [00:37:01] Yeah. One of the most exciting pieces of theatre I saw in my life was the Roman Tragedies by Ivo van Hove. And it was this Dutch company playing Shakespeare in Dutch, but with English and French subtitles at the FTA in Montreal. But the English was not Shakespeare. It was an adaptation of the play in English, and that made it so exciting. Because for once in my life, I could actually understand Shakespeare. But then they were super nervous because they were taking it to London and they were like: "What are those English people going to think of our adaptation in English?" And they actually loved it. It was simplified. All these flourishes were gone. You know, straight to the point. And why it was so exciting was that it was completely part of the design. You could, of course, watch a big screen with subtitles in a normal way, but you could also sit on stage and watch different screens, TVs where you would see the actors who were filmed and there would be subtitles at the bottom of all of that. And so sometimes you could just watch the action live, decide: Oh, I don't really need it, it's Shakespeare. I kind of know the story. I don't really need to know exactly what's happening in this moment. But sometimes when you were like, oh shit, I missed that, then you could go back. And to me, it's a positive thing. It's exciting. I love to see pieces in different languages that are subtitled. I like to feel that people care about me understanding because that's also why we

do theatre. I feel it's for the audience, but because you were gone for just a little bit, Carmela. I'll just say that my question to you was: I was just thinking of the presenters and I say, if you present a piece that's not subtitled and you feel like you can fill your house with an audience, then that's wonderful. I just feel like it would probably be like something that would be hard to do. For example, here in Montreal because the Filipino community is not that numerous, so that was my only comment.

Nancy Saunders/Niap [00:39:16] Just to speak on the subtitles, seeing that the Inuit culture is so unknown to everyone. And I think that the goal of these theatre visits is to educate on, this so far away people that actually are in the same province. I think that in any culture that's unknown, it is very important to have subtitles not to cater, but to help understand what's going on and say: "Oh, yeah, Inuit people are like this." That is so interesting, this is how we think, this is how we are. So I think it is important in some cases to have subtitles. I mean, my whole artistic career is to promote Inuit culture and its beauty and its richness and all these things that we don't talk about in Inuit culture. Because we hear Inuit and we think right away, like the polar bear, ice fishing, hunting, of the igloo. But it's so much more. It's so much more. There's so much more. Like my titles, for my art shows, for my exhibitions. I always translate it because I want them to know what this word means, and I want them to be able to understand what this word means. And, theatre is not different. I want them to understand what *qunuingitunga* means and, maybe they'll be able to use it. Not too long ago, three years ago, I went to this corner store and this and this young guy, like 23, looked at me goes: "Your markings are beautiful." And I said: "Thank you." He says: "What community are you from?" I said: "I'm from Kuujuaq." He goes: "Your markings are beautiful." And he said: "Unnusiutsiarit." in Montreal, and that was so nice. He said have a good night in my language and I was like: "What?" In 13 years, that's never happened to me. I'm always the one who speaks Inuktitut only in all of my... in all of Montreal, I feel like I'm alone, even though I'm not, we are about 300. But this random Quebecois 23 year-old is like: "Unnusiutsiarit." I was like: "Wow, that's so nice." So yeah, the subtitles are super important. Hopefully you will be able to get to know the languages a little more. Just to make it not so foreign, not so different, for it to be common. That'd be awesome.

Johnny Wu [00:42:28] Just one more thing to tag on. Just to hunker back to what Carmela was saying in terms of subtitles overlooming the creative process. I think there's a happy medium in this place of welcoming them to learn, but also standing your ground. And for me, that conversation came along specifically when me and my collaborators are fighting over translating food names. There's a whole section of the piece in *Him of the Weaver Brothers* about making 粽子 [zong zi] which is roughly translated to bamboo wrapped sticky rice. The fight was whether to call it "bamboo wrapped sticky rice" throughout the play, which is obviously very hard to say or 粽子 [zong zi], the whole play, we'll keep it 粽子 [zong zi]. And one of the things that was brought up was: if we - as non-English speakers - can go around learning these names for all these foods and not just in English but any other language. If I can learn to say sushi. If I can learn to say how jalapeno [pronouncing the "j" as an "h"] not jalapeno [pronouncing the "j" as a "j"], if I can learn like these other things then they are capable of learning our language as well. What we can translate in English, we offer. What we cannot, we keep it within the cultural context. You have all these other things that will help you understand the story. And what you don't understand is your curiosity, is for you to go explore. It's sort of a happy medium, you are following the structure, but it also gives you a goody bag to take away once you leave the theatre.

Laurence [00:44:15] I like that.

Carmela Sison [00:44:18] It's about sharing your culture, access, but also: Stand your ground a representing who you are. In translation, inherently there are things that non speakers of that language will miss, there are just so many things that don't translate, right? We were talking about this, there are so many cultural things that, yes, I can put it into a sentence, but it doesn't land in you. That audience

is going to, inherently, miss out on something. I like that idea of having a goody bag for them to take away and learn more about it if they're curious.

Mayumi Yoshida [00:45:07] Yes, there's also similarities. The playwright, Hideki Noda, he's famous for doing wordplay in every single thing that he does. There is a scene in *Red Demon*, where the red demon, who speaks English, goes: "Oh God." The other character who's Japanese at the same time goes: "おおごと" [Oogoto] So it sounds similar. And they realise that it's actually the same meaning. They get really excited because this similar sound has a similar meaning and they celebrate each other like: "This is the first time we have linked." There are little moments like that, that you just need to experience. Sometimes not having the subtitles helps because as an audience, they're also thinking: "Wow, that sounded really similar." But actually, that's the point. So there's also miracles like that too.

Laurence [00:46:18] I think communication is a tricky thing. I'm thinking about the plays that I've seen in languages that I didn't understand without subtitles. I saw the three sisters in German, but that was the three sisters. I know this story. I was there mostly to see: Oh, how did he direct that? And the visual choices and the aesthetic choices? I was really there for a sensorial experience. And that work that kept my attention. Then when I was in Japan and I saw Kabuki, of course, I didn't understand a word, but it was such an experience in itself that is fascinating. I'm thinking if I saw a play...

Mayumi Yoshida [00:47:04] Neither do we! Even the Japanese people watching, they need subtitles too. Because it's old Japanese and they're like: Hmm? Ahhh! We experience it together.

Laurence [00:47:19] Oh, OK. Because it was so fascinating to see the audience in those shows, how riled up they get, they root for characters. They're very vocal, it's really amazing. That kept my attention going, but I'm thinking if I saw a play that was, let's say, more minimalist or more naturalistic and I couldn't understand a word, could I remain attentive to it? And I don't have the answer.

Howard Dai [00:47:50] That makes me think about something I'm working on right now, and maybe because I'm so early in my journey in working with two languages. But I am intentionally leaving both languages in. In the story, this character goes back to Taiwan, not having spoken Mandarin in a while, now he's trying to speak Mandarin to his grandparents because that's the only language the grandparents speak, not English. But then when we see this monologue in English, this characters' nostalgic field trip, fantastical moment in English, but this is through their thinking in English. So I am trying to write in both languages at the same time and also encountering this thing that Carmela you're mentioning, where it's like, OK, now I'm writing Chinese. What is my English subtitle? And then I'll write in English. What's my Chinese subtitles? And I don't know whether I just need to... I think this comes a bit after that diasporic loss of language, guilt creeps in where at one point I was thinking: maybe I should just make the whole thing in Mandarin. Maybe my colonised mind is trying to justify it or trying to look after those English speaking folks so that I leave some English in to play. But then I realised: No, I think that's inherent. That is part of the core thing, this struggle, trying to negotiate within two languages. So thinking about the audience: Who do I want to see the show? I think I want it to be just diasporic. I'm still like, when we make these works - for the most part - we want a diasporic audience. Doesn't have to be Taiwanese Canadians coming to see the show. We want other immigrants to be able to come see it and get something out of it. I'm just encountering this challenge for myself where I'm trying to write in both languages. And the question I pose right now as I write (because I'm bad in both languages) I am just writing in whatever language that makes sense to me. I know this scene will be in Mandarin at some point but English is much easier for me to write right now. I'm going to write it in English first, and then I'll figure it out later. I'm curious about other folks. Do you...? In what language do you think? Are you able to think in both languages and write in both

languages? Or how do you negotiate between that initial writing process and getting that onto the page? Yeah, just curious.

Howard Dai [00:50:35] I think in Jasmine's DBLSPK (we briefly talked about this, but I like to make up words, it's really silly, but I just need symbols) we called that language bodies. Which is that when you speak a different language, I personally feel physically and mentally, completely different. Me, Johnny Wu, who speaks English and me, Johnny Wu, who speaks Mandarin, and me, Johnny Wu, who speaks Taiwanese, are three completely different people. And there's a few things I want to say. I think the first one is to hunker back to what you're saying. I think the difference between what Carmela is creating and what you are creating from what I'm hearing is Carmela is creating a character that is rooted in Tagalog, whereas you are creating a character that is rooted in English and Mandarin. I think there's this idea, especially as someone who grew up in the diaspora (either Mandarin or English). But I really like the concept of the third culture, which is: "I'm not this culture, I'm not this culture, but actually I'm a third culture, which is the blend of both." Because I'm writing in 4 languages, I'm writing Mandarin, English, Taiwanese and then two of the actors are Cantonese, so I'm translating what they're saying. So I'm writing in Mandarin, but when they perform it, they say it in Cantonese. And what I realise is, you're tracking, it's almost like a different character. Right? In terms of when I'm writing a character that speaks to a language who they are in the English context and how they react in English and who they are when they speak Mandarin and treating it almost like two different characters. It's almost like a play within a play, they have this context with this greater world. But they also have a context within themselves. Similar to what you're doing, a lot of the characters that we have in our play, when they speak in their mother tongue, it is always with someone they know for a long time. It's either a sister, a mother or a grandmother. So that is a different relationship, just like we have different relationships when we speak with those types of people in our real life versus when we speak English. Like when I speak with my Mayumi, I'm very different than when I speak with my mother. It's tracking your thought and also realising that the dichotomy of the language body that you are having as an artist is also existing in this character who is also speaking both. It doesn't have to conflict, but rather just think about: Why are they speaking Mandarin in that scene and why are they speaking English in that scene? And again, just throw away the subtitle looming thing. I always play first and then think of the subtitle later, because the subtitle is not part of the creation process. Right? I'm building the house. I'm not going to worry about: "I have to put a door here." So then I have to change the whole configuration of the house so I can put the door there. No, the door exists when it exists, it's about the house first and then the windows and the doors come into play.

Pedro Chamale [00:54:11] I want to challenge that thought because I think you can create the subtitles in the beginning, if the subtitles are created as the character. And if you're using them in your design to maybe go beyond simply just providing translation but elevating things or... you know what I mean? I want to challenge that as... not a panel where everyone agrees on everything.

Howard Dai [00:54:40] True, yes, but I think if you're going that route, it's about how it integrates into it rather than the little things sitting on your shoulder telling you: "Well, you can't use this word in your Mandarin translation because it doesn't translate well in English."

Laurence [00:55:00] Right now, I'm creating a play called Cyclorama that is both in French and English, and it's a co-production between an Anglophone theatre and a Francophone theatre. It's about the history of theatre in Montreal, but with the angles of what we call the two solitudes, which are the French and English. And it's a big challenge because the history of those languages are so political. Then what do you do because you're in two theatres? Because we start the play in one theatre, then people take a bus and then we finish at the other theatre. And I have to really respect people's sensitivities. I know that in the first theatre, I'm going to be speaking to a bunch of elderly people who only speak English and don't speak French, even though they've lived in Montreal their whole lives.

And at the second theatre, there will also be a small part of the population of the members that will not speak English. I thought about that when I started writing because if I go for too long in one language, there's people I'm going to be losing unless I really want to be translating every single thing. But sometimes it would be hell, because there will be times where we're going to speak extremely fast in the play because there's an improvisational aspect to the play. What I tried to do is to have longer monologues, that would always go from one language to the next and where I repeat some of the information. And I recontextualize so I won't have to translate and subtitle at all because it will just be too heavy to read. That is the strategy we'll have to test it, to see if it works, but I have my fingers crossed that it will. What was really interesting about what you were saying Johnny, on writing and connecting to the different personas. We were improvising with one of the actors in the play who's originally from Lebanon, but arrived in Canada at five and left Montreal to go work in English at Stratford. So a very interesting kind of parkour. He was improvising and telling his life story. And when he was improvising and talking about his childhood, he spoke with a French from France accent because that's how they speak in Lebanon. And then he talked about when he arrived in Canada, and then his accent shifted in the improv. But he didn't realise that. Then he started talking about going to Dawson College and then to Stratford, and he switched to English, but in a very natural way because that's where his brain went and we kept it, as is, in the show. Because it was such a beautiful demonstration of how your brain works and how your relationship to memory and language is so strong and so tied together. And a demonstration of the different personas that you carry through these different languages. It was fascinating. In the second bit of the show, which is in the bus, we decided (because we can't have subtitles there) we're going to print stuff, physically on paper. There's going to be images, some of the text will be translated, but all printed, and people can decide to follow or not and just listen because most of the people will be bilingual. It's a puzzle. It's an interesting challenge. I love to do that kind of stuff.

Carmela Sison [00:58:49] Sounds like such a cool show. I want to see the show.

Laurence [00:58:52] Come.

Carmela Sison [00:58:53] When we can. Yes. I was going to say that sometimes when I am stuck on something, I will write it out in the way Carmela would say it, not how the character would say it. Usually it's in "Taglish"; Tagalog-English, but with an accent. Do you know what I mean? When I read it back to myself, it's not the way I would speak English. It'd be a little bit more affected and has a little bit of an accent. It's not the way I speak, but I realised that in the process that I would - as a placeholder - I would write "kind of" in English. But as I'm writing it, I'm thinking in an accent, which is kind of weird.

Howard Dai [00:59:42] Maybe it also was context too. There are certain things that you just don't understand, or it's hard to grasp in a different language. I'm thinking - totally not Mandarin related - but I've recently been really obsessed with a Japanese word 口寂しい [kuchisabishii] and it's this idea of eating because your mouth is lonely. And that concept doesn't translate. If I'm writing about this idea or about this character that's just eating through the whole scene, not because they're hungry, but they're simply bored. Which, I do a lot. Then my brain would go to Mandarin or something closer to Japanese than I would say in English, right? And similarly: I don't say delicious in Mandarin. I don't. It's interesting because Taiwan has such a strong Japanese influence, I actually say おいしい [Oishī] a lot when I speak at home, contextually like that language captures what I want to express the most. Even though, yes, I can say 好吃 [Hao Chi] in Mandarin, or I can say "delicious" but emotionally - if it's something really good - it has to besay おいしい [Oishī] a lot because that's the only thing that can capture that emotional container. So it really also comes down to where that character is emotionally or psychologically for you, to choose that language that fits it the most.

Howard Dai [01:01:21] That makes me think about something. This is slightly unrelated, but just in that... languages are inherently political. And when we translate these languages, the presence of them often has political context. For example, if I speak in Japanese to an elder Taiwanese character, they will have very different perceptions about speaking Japanese language in the household. Because of Taiwan's history. I think this goes back to your first question. In casting people in town, and how do we find actors to be able to read this role? There's a lot of Mandarin speaking actors in town that I know of, but not many Taiwanese Mandarin speaking actors. And the way they say it is so different. I know that different regions speak the same language, but the dialect is different. The way they see a language is so different. And sometimes those presence, those bodies on stage are political. Characters switch between Taiwanese and English in the same line and how do we capture that distinction between two languages? Maybe it just can happen. It makes me think about the politics of language and dialects spoken and how it's hard to capture that in translation.

Johnny Wu [01:03:03] Well, I think it comes back again to the character and the story you're trying to tell, right? I wish Derek was here because he would know this reference, but there's a difference between a contemporary Cantonese speaker who speaks in Cantonese slang, who also uses a lot of English and a lot of Mandarin. And then there's a local Cantonese speaker who would speak purely in Cantonese. And there is the type of Cantonese speakers who refuse to speak Cantonese but try to speak Mandarin with a Cantonese accent, but accidentally add Cantonese things into it. So similarly to what you're saying. Even within Taiwan - let's not even talk about the Taiwan Chinese accent - even within Taiwan, there's people who speak Taiwanese. There's people who speak Mandarin with a Taiwanese accent. There's people who speak Mandarin with a Taiwanese accent with Japanese characters or Japanese words. And there's people who speak Taiwanese that has sort of a fake Chinese accent, right? That already in itself, how they speak, already helps to create some sort of character container. People often forget that language... yes, it is political, but it's also cultural. It's also social. It's not just used for communication. Yes, it is what we say so we understand each other, but it's actually also effective of our roots, right? Within the language it already shows our POV. Certain words only exist in Japanese because that's the Japanese culture. Some words only exist in Mandarin, or certain words are only used in different ways in Mandarin because it shows a culture. For example, in Taiwan we will say 道地 [dao di] which is local. But in China we say: 地道 [di dao]. It's the same word, but it's flat. So how do you use that already set the type of character you're creating and the overall given circumstances they are in? So in terms of what you're saying about switching between languages within one character, it comes down to who is the character and..... I think this idea of language needing to be clear for a story to be clear, is also a very western and white construct, because the West relies a lot on language where my experience is that non-white or Caucasian cultures really use language and body a lot more. So if you think about going travelling somewhere and you don't really speak the language or you speak only a little bit of the language, you use your body to speak, right? Like when I went to Japan, I don't speak Japanese. I know like two words. So I would just, I would say the thing and then perform the action and then someone would understand, right? So in terms of the same thing with the language, if your character is switching between a language and embodying the language of moving with the quality of someone that will speak in a way that switches between languages. I find that that narrative actually still sits and translates, even if the audience doesn't completely get what is being said, at least they get the context of what is being said. I think communication is, yes, language is part of it, but it's not solely dependent on it. It's really more about the content of what you're creating rather than the container, which is the language, the form, the style...

Pedro Chamale [01:06:44] Johnny it's really interesting you brought up something earlier about the roots of where we are from and thinking about all of our backgrounds and the differences in that. This is a bit of a segway into other things, but it is based on this. I look at us here, all of us have a different journey to our languages and how we are to that. I look at Howard, Carmela and Nancy, and what I ask

is: Listening to you - and knowing Pineapple Bun, Howard - using your art as a reclamation of your language, of being able to reclaim something that has been lost to you, either through displacement or through moving. Whereas I feel like Johnny, Laurence, and Mayumi, you have a closer connection to that mother tongue because you have had a longer tie to it or have experience of being where your mother tongue is the dominant thing. Can maybe the three of you, Howard, Carmela and Nancy speak about that, using your art as reclamation of language and coming to that later in life.... Go ahead, Howard.

Howard Dai [01:07:57] Start. Yeah, it took me a long time to be able to start writing this because there was first the shame of not being able to say it or write it well enough to be able to begin writing something. I spoke Mandarin at home, but only with my mom. Through high school I tried to refuse to speak it, in the process of being assimilated and trying to really learn English, right? I wanted to go to drama classes and I want to go to theatre school. This is my inherited thing I tried to put that away so that I can try to learn English more proficiently. Speaking conversationally is easy. But to cross that step of creating something in that language was a very hard step. Now at this point, I'm still writing. To challenge myself, in writing the first draft of this play, as a parameter, I wanted to write it all in Chinese first, all the dialogues. I knew the first draft wasn't for any other eyes to read, knowing that it still would be really, really terrible Mandarin. But I think that was a process of me rediscovering what the language brings up in my body because the language I still have, it's kind of stuck in a 12 year old me. When I graduated grade six in Taiwan. So where that language lives in my body stuck's stuck in that time. I wanted to try to do that first and see what comes up. I will say that was helpful because the things that come up, just through trying to type Mandarin with an English keyboard without bopomofo, trying to remember how my fingers work. Typing that thing already brings up a lot of story, inherently without me trying to form a story, the story kind of emerged just through me reclaiming it. And now some of the story still is framed around this character's... the tug between nostalgia and guilt that comes in, for me it's such a fine line between nostalgia and guilt. It's been really healing for me and revealing to know how much I still need to learn. It's interesting because this month, as I'm writing this play, I move back to my mom's. For the first few days of the New Year, unwrapping, unpacking and trying to store a lot of things in a drawer. I brought a lot of things, these are all things that I kept either from my first few years in Canada or things I brought over from Taiwan. I found this workbook in Chinese characters and it's set there in columns, this single character and you would write it 10-15 times to know how the strokes work, how each part of the word lives on a little grid box. It's kind of a serendipitous thing where I put it out, and now every night before I go on my computer to write this script, I take the book out and I try to practise the language by hand with my pencil. I don't know how much actually it feeds into. I think it's just me framing that process, this research for me, writing this play, is framed around reclaiming the language. So let me try to bring back all the muscle memory or the memory I have in my head around this time to see what comes up. It's been really fruitful so far. But still, I think I still have a long way to go in rediscovering that.

Carmela Sison [01:12:00] Thanks, Howard. I feel like I'm sort of on the same boat. I moved when I was seven and my parents insisted on speaking Tagalog at home, but I didn't actually. I didn't have a lot of Filipino friends growing up, even though I lived in Vancouver. I just didn't have a lot of Filipino kids in my class or when I did, they didn't speak Tagalog either. I was the kid who - when I would visit the Philippines - my cousins would all just be like: "Don't say anything in Tagalog because you have an accent and people will charge us more." They just wanted me to be quiet and not even try speaking the language. Truthfully, this project I probably wouldn't have taken it on. Other than the fact that Giovanni really challenged me to it, and it's such a gift. I think that's why it is taking me a little bit longer to work on it because it is me working through a little bit of trauma and a little bit of cultural and language reclamation. And also really understanding the Filipino culture. Much different from Howard (I think you were doing it how you spoke the language) I did my initial translation in full Tagalog that deep Tagalog that you'd only hear at church in the Philippines, none of my relatives would speak that way. I

was constantly googling every word and like: "Oh yeah, I haven't heard that word in so so long. It would only be in fables and things like that." I wrote that version, and later on, when I started working with Nina, she read it and she was like: "I mean, yes, it's beautiful. And it's nice because it's nice to hear like Tagalog, but no one would understand it." Even as a culture, even my people are not with me on this, my people would not understand it. I had to bring it back a little bit. I have to meet somewhere in the middle where seven-year-old Carmella's Tagalog, is working with what I learnt in that initial version and now marrying those two so that it is still a translation/adaptation. But I'm still honouring the language and the culture. That's what I'm kind of working towards, working with right now. When is it OK that she slips into more and more Taglish? When is it OK that she has a lot of memories about the Philippines? Then this should all be like, in Tagalog, so it is a bit of a dance with the translation.

Nancy Saunders/Niap [01:15:32] Laurence, je n'ai pas tout a fait compris la question.

Laurence [01:15:56]] Pour toi, dans le fond, qu'est ce que ça veut dire, d'avoir un processus ou tu réclame le droit de parler ta langue. I think that Nancy already kind of answered the question earlier, so she doesn't really know what to add or what she says.

Nancy Saunders/Niap [01:16:11] I'm talking specifically in the theatre piece, I struggle with the fear of saying things wrong, still, or with what we call kutak, which is like talking brokenly. Don't know how to translate it. I mean, I'm 35 now. I did a lot since I was 18, I've reclaimed a lot of my language. What's important about the Inuktitut language is that it's so land-based. There's a lot of words that I don't know, that I don't need to know because I don't live there and like the hunting and sowing. It's not a language that moves forward, like we don't have words for cell phone, there's a lot of words that are missing in our vocabulary that describe modern things. I still have an enormous amount to learn. But in the context where I am right now, it's not something that I could... it's so complicated to explain. I don't know how to explain this.

Pedro Chamale [01:17:55] And that is understandable, like the language

Nancy Saunders/Niap [01:17:58] Inuktitut is such a land based language and being in the South, we don't have words for bus or Metro. We don't have words for a lot of things. Even on stage, there's a lot of words that we... not invented, but we describe. We're describing. Like computer: qaritaujak, 'resembles a brain'. You know, quritak is 'brain' and qaritaujak 'resembles a brain'? I'm proud of what I'm able to speak, and I'm very much able to understand seeing that the language is very descriptive. Listening to something like hearing a word, and if I don't know what the word means, if I really take the time to listen to the word, because it's very descriptive, I can understand what it is. What I find more important is not so much the language, but to speak of the cultural elements that people don't pay attention to. Like the tattooing, the beading, these waves of life that we have, that people don't tend to pay attention to.

Laurence [01:19:44] And if I may add something because you were talking about Johnny, the importance of language in certain cultures and then in Inuktitut silence is also a big part of the culture.

Nancy Saunders/Niap [01:20:00] Yeah. We Northern people would speak a lot. I mean, it's funny because when I have a friend come over who's in Inuk and what you were saying, I think it's Johnny. You're a different person when you speak French to when you speak English and without you having to say any more, I completely understand you. I had a friend come over. And I feel like because she's French, we have to speak all the time when she's visiting my house. We're talking, we're discussing in French about ideas, we just blah blah blah? And then I'll have an Inuk friend, come over. She'll just be on my couch and I won't speak to her for the whole four hours. I'm beading, listening to music, and

she's in my living room and then she says: "I made some food. Are you hungry?" "Like in my house?" And she's like: "Yeah." "Okay, cool. Thanks for making me lunch in my house." It's just so very different. I totally understand what you mean. It's so real. I think that's what we're trying to portray in Aalaapi. There's like moments where me and Ulivia, the two characters on stage, we just sit there, we don't even say anything. There's a scene where I asked her: "I'm not feeling, well, I'm going to go lie down. Is it okay if I shoot off? Can I go lie down?" I don't think that's something that ever happens.... I don't know if I could go to a French speaker, friends and say, "Hey, I'm not feeling well, can I go lie down in your house?" It's not something... It's so much more formal. I think that's really nice. I'm happy that we kind of show this informal way of being and being quiet, just chillin.

Mayumi Yoshida [01:22:10] I want to add to that. I write. I have a screenplay that's written in English, but the majority is going to be translated into Japanese. But originally I wrote in English because for funding, I have to write in English to apply. I am assuming that when I translate into English, a lot of the dialogue is going to turn into silent moments and I am anticipating that. Will it be longer or shorter? I don't know. It feels like whenever I read it in English, it makes all sense. But then if in my head, when I'm translating into Japanese, I feel like I'm explaining or talking too much about what I'm thinking about, what is happening. Because I find that in English, we articulate a lot, but in certain cultures and different languages, the way we express ourselves is very different. And the way we avoid conflict, the way we face conflict is also very different. I feel as an actor myself, even if it's a completely English audition, sometimes when I'm struggling, I would translate it into all Japanese and see what kind of different filter that'll add. And then when I do it in English, there's like a different kind of nuance that I can possibly add. I feel like that's my secret weapon. When I translate into Japanese the nuance filter will tone down all the things that are - right now - feeling more North American. 'm really excited for that moment because that'll be an aha-moment as a writer, realising that. Oh, right. That's when it's different. And then just making it work so that it's most true, most authentic. I think when you tone it down to that: What is true in the moment? Then no matter what language it is, it'll always be universal. I think that's what I keep needing to remind myself of, that that's where I need to go to. Instead of trying to assimilate too much because we are so accustomed to assimilating to a certain language or attitude or expression.

Howard Dai [01:24:49] I was just going to say: There is one example that I constantly give to people that I find really interesting. At the end of a video game called Final Fantasy in the English version, the main character says: "I love you." In the Japanese version, she says: "ありがとう" [Arrigato] If you were to translate Arrigato into English, it's actually: "Thank you." Whereas if you were to translate, I love you to Japanese it's: "愛している"[Ai shiteru] But a Japanese person authentically would not say it that forwardly in that context. But that thank you for Japanese people encompasses all of that love that they want to say to this person. Whereas in English, if someone's leaving and you're like: "Thank you", it doesn't work contextually. It's that interesting thing of these languages saying the same thing, but using these different words. That is really interesting. And again, back to hunkering, always back to this purpose and translation to, introduce the host language or the mother tongue to the other person, right? It's really about: What can this language teach you about the culture that this language is representing as a symbol?

Laurence [01:26:15] I was just going to say after hearing Mayumi that they reminded me of a songwriter. I can't remember the name. But I remember him saying that whenever he wrote a song, he wrote in his mother tongue and then translated it to his second tongue and his third, and then re-translated it to his mother tongue. He felt like after all these translations, he finally went: "I got to the core." And I thought that was pretty interesting.

Pedro Chamale [01:26:50] Amazing. Thank you, and I love the work you're all doing. And thank you for your time to sit today. This excites me because I hope we can continue these conversations as we

come across each other. When we can meet again and gather and continue talking about multilingual work and the processes of how each of us approach.... Because our backgrounds, who we are, our experiences all effect that dramaturge you that go into it, how we place those pieces of the puzzle of language together on stage. I'm excited to see all of the projects that we've spoken about today. I want to thank you for the time. We've come to the end of our time together, but hopefully it won't be the last time. I want to thank the PuSh for allowing us to even get together. So with that, thank you, everyone.

Laurence [01:27:45] Thank you.

Carmela Sison [01:27:46] Thank you

Mayumi Yoshida [01:27:50] We should all say it in our own language.

[01:27:51] [Everyone says Thank you in different languages.]