
Article

The Direction of Memory in 887:

Collective Memory and the Construction of Québécois Identity

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Abstract

The structure of *887*, a theatrical performance directed by Robert Lepage, makes the audience experience personal and collective memory through a monologue. Lepage's direction technique positions fragments of memories together into the memory space so that a local identity as Québécois is constructed in the audience's memory. This paper purposes to discuss how the narrative of *887* presents collective memory and how such communal recollections are associated with the construction of the Québécois identity for Lepage, who is also the narrator of the dramatic monologue. According to Halbwachs, the key to constructing collective memory is to place every episode of a contemporary flow of time within a single memory. This paper reflects on Lepage's theatrical approach vis-à-vis memory and francophones in the 1960s and 1970s, and thus elucidates the multiple times the audiences of *887* are made to recollect this phenomena.

Key Words: Robert Lepage, stage direction, *887*, collective memory, identity crisis

Introduction

What exactly are we supposed to remember? The persona performing *887*, a dramatic monologue, oft-repeats this question on memory, which is both complex and ambiguous. *887* is based on the personal history of Robert Lepage (1957—), the director, author and actor of the theatrical piece. The play examines the construction of individual identity through memory, beginning with unremembered aspects of the life Lepage has left behind without much presence. This paper examines how *887* forges connections from fragmented memories through its dramatic structure and direction. It focuses on the play's articulation of the relationship between personal and collective memory, which in turn inspires the audience's recollection. In the process, the present paper references relevant extant studies to overview the meaning of Michèle Lalonde's poem, 'Speak White', which is recited in

the performance. Finally, the present investigation probes how the collective memory described in *887*'s narrative could be connected to the narrator Lepage's construction of Québécois identity. The study focuses on the invitational performance of *887* in an English-speaking country, particularly at 'the Edinburgh International Festival 2015', in reference to the English-translated script published in 2019.¹

1. *887* and Memory

887 is a play about the collective memory of the Québécois. It also represents a journey toward the discovery of this memory. Numbers are symbolic in the play, evoking a particular memory in the persona. For instance, the number '887' signifies '887, Murray Avenue, Québec City', Lepage's childhood residence. The number inspires a series of memories in the narrative. Lepage is the only actor on stage, performing a

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monologue as narrator and dramatic persona,² recounting autobiographical elements of his childhood to his current self.³

Karen Fricker (2005) interpreted Lepage's theatrical masterpiece as a mirror enabling him to view his own reflection: 'we can read these thinly fictionalised self-depictions as Lepage's attempt to "other" himself—to use the stage as a mirror through which he can see his own reflection'.⁴ This straightforward critique points to the play's style, which makes extensive use of panels and light to project specific imagery. Lepage's solo performance comprises numerous memory fragments; evidently, in attending to the order and arrangement of the memories, *887*, however, reflects more than mere autobiographical memory. This facet warrants further discussion.

Jane Koustas (2009) aligned with Fricker's opinions, highlighting the 'otherness' observable in Lepage's.⁵ According to Aleksandar Saša Dundjerović (2007), '[n]arrating for Lepage is, thus, a way of finding out who he is by telling audiences about himself and involving, inviting the outside world'.⁶ This interpretation is persuasive because the memories not narrated by the narrator allow the audience to more flexibly combine the memory fragments. The memories visualised on stage thus achieve new imageries in the minds of audiences. In particular, in *887*, the association created with the outside world accords special signification to the fragmented memories.

2. Collective Memory of the Québécois

Lepage's performance appears grounded in Maurice Halbwachs' theory of collective memory in many ways. Halbwachs distinguishes between two kinds of memory; 'autobiographical memory' and 'historical memory', which take place within social context.⁷ Autobiographical memory relates to events actually experienced by an individual, and includes 'reference to events which one did not experience directly but around which one's memory is oriented' (19).⁸ In contrast, the historical memory is the one which the person did not directly experience, but is vested in the memory of the individual's in-group. Halbwachs explains collective memory as below:

Collective memory differs from history in at least two respects. It is a current of continuous thought whose continuity is not at all artificial, for it retains from the past only what still lives or is capable of living in

the consciousness of the groups keeping the memory alive.⁹

Halbwachs emphasised the certainty of recollections elicited within in-group circumstances. He considered the associations between communities and individuals as significant in the context of memory. Lepage does not clarify whether *887* deals with collective memory. However, he does attempt to redefine individual memory in relation to the Québec community of his childhood. Such a theatrical method is similar to Halbwachs' technique of retaining memory in the context of circumstances. The memory of the narrator in monologue is deeply concerned with a place. The performance showcases the joints between the personal memory of the narrator and the Canadian national memory. The recollections incorporate elements of the 1960s and 1970s, including the construction of the Québécois national identity.

The language reflects the distinctiveness of a people. Lepage's roots are in Québec, which became a British colony in 1763.¹⁰ The francophone (French-speaking) people of Québec endeavoured to establish their unique identity by using the French language as their mother tongue to oppose the anglophone (English-speaking) population as colonial rulers. Lepage explains his roots: 'My family is a metaphor for Canada. I have this strong impression that we are of the same flesh even if it is not the case' (Koustas).¹¹ His father's political beliefs were federalist; his mother espoused separatist views. Lepage and his younger sister Lynda were educated in French, being brought up in Québec, while his older brothers were adopted in Nova Scotia and were educated as anglophones. In 1968, the Canadian federal government confirmed French as an official language, and the Official Languages Act (Bill 85) came into force in September 1969.¹² Lepage was born in December 1957 and was then 11 years old. His anglophone brothers were, in those days, bullied in school in Québec for speaking English. The parents probably deemed it necessary that the children should speak both English as the official language recognised by the federal government, and French as the official language recognised by the Province of Québec. Thus, the Lepage family encompassed both biological and adopted children whose mother tongues were different, and Lepage was raised in complex family circumstances with multiple roots. The intricate contexts of national identity are reflected by the

perspective of the bilingual French and English-speaking narrator of 887.

Initially, Lepage illustrates long-term memory in the play, performing the roles of both the narrative persona and the guide to the memory of the Murray Avenue address or the telephone number of his apartment in his childhood days. He then goes on to elucidate short-time memory: the current mobile phone number is hard to remember. The fragments of memory evinced through monologue are listed below:

- (a) Memory Palace
- (b) Long-term memory and short-term memory
: street number, telephone number of fixed-line phone and mobile phone number
- (c) Memorising 'Speak White'
- (d) Full capacity of memory: answering the phone
- (e) Punning: Milton, Byron, Shelley, Keats (MBSK)
- (f) Cold cut prepared for Lepage
- (g) FLQ and the year 1962
- (h) Memory in childhood
- (i) Right brain and left brain
: the roles of the brain and the space
- (j) National flag of Canada; the maple leaf flag
- (k) President of France, Charles de Gaulle's visit to Expo'67 in Montréal / 'Vive le Québec libre'



Fig. 1. Performance Panel of 887 at the Edinburgh International Festival in August 2015.

- (l) The function of the neuron, and synapsis
:Alzheimer's disease / disorder of the clock dial
- (m) Silhouettes performance

- (n) No entrance to private school for financial circumstances
- (o) Collective memory and the 'October Crisis' of 1970
- (p) Recitation of 'Speak White' in 'La Nuit de la poésie'
- (q) Memory of the father as taxi driver

The memory fragments are demonstrated using the following steps: 'you [the audiences] take the sentences or paragraphs of the text you have to memorise and put them in lots of different spots in various rooms of your Memory Palace.'¹³ Memory fragments are extracted from the divided compartments of the Memory Palace. They are then separated as units and visualised by projecting scenes and silhouettes onto the onstage back screen, simultaneously expressed through the narrator's narrative performance using gestures.

The language of the Québécois represents a motif related to the narrator's identity. Lepage speaks of his difficulties of articulation and expresses his serious anxiety when asked to recite female Québécois poet Michèle Lalonde's (1937—2021) 'Speak White' at the 40th-anniversary meeting for the poem. The persona's touch is casual at the beginning of 887 : Lepage begins to memorise the phrases of the French poem at his ease on a Sunday morning.

The term 'white' in 'Speak White' signifies the language of the white race. Lalonde's poem was released in 1968 and was recited at 'La Nuit de la poésie' in 1970. An English translation of 'Speak White' from the original French is quoted here:¹⁴

Speak white

feel at home with your words
we are bitter people
but we'd never reproach a soul
for having a monopoly
on how to improve one's speech¹⁵

According to Shintaro Fujii, 'Speak White' was originally a phrase used by white people (as the colonisers) to order black people who could not understand English to speak in English in America. English Canadians used such words ('Speak White') in contempt to French Canadians since the 19th century to compel them to 'speak in English for the white people' (Fujii).¹⁶ The phrase, 'having a monopoly on how to improve one's speech',

cues the lingual aspect of the history of the anglophone-threatened Québécois national identity. Language is one attribute governing the forging of personal identity. A review of the poem critiqued that Lalonde regarded the francophone as akin to ‘blackness in America’,¹⁷ and the poem consequently enables the audiences of *887* to note the historical fact of the francophone in Québec society being compelled to use the language meant for whites,¹⁸ whose language-based identity was becoming excessively frail in those days. The recitation of ‘Speak White’ is at first treated lightly, but the attitudes evinced to the memorisation task gradually take on a deeper meaning: the narrator begins to question them. His memory capacity is full; he is then impelled to attempt to better comprehend his francophone roots. The audience views the reflections visualised in the theatrical space through the persona’s narrative.

3. The October Crisis and Collective Memory

The unforgettable political demonstrations and the frightening events of the October Crisis are portrayed in *887* to construct the national identity of the Québécois. The strained political situation and the terrifying crisis among the Québécois in the 1960s and 1970s are deeply engraved in the memory of Canadians. In *887*, the kidnappings that followed prejudices against middle-classed francophones, and the people at the mercy of social turmoil are demonstrated as the collective memory of the Québécois from the viewpoint of a man recollecting the 1960s and 1970s. The memory fragments of the period are not exactly personal recollections for the audience; they, however, gradually become the essences of the performance as it moves towards the final scene, a collective memory for Canadians. *887* showcases through its performance the memory of a struggle for national subjectivity, which is recognised by the audience as a significant memory that shapes the Québécois identity.

The political turmoil caused certain occurrences in Québec. In 1962, mailboxes were blasted in an area housing rich anglophones. The October Crisis of 1970 was also triggered in 1962 with the words of French Canadian Donald Gordon (vice-president and CEO of the Canadian National Railways), implying that French Canadians could not develop the skills to take on management positions. His ironic statement irritated the Front de Libération du Québec (FLQ). Several years later, the Québec Labour and

Immigration Minister, Pierre Laporte was kidnapped and killed on 10 October 1970 and was found a few days later in the trunk of a car parked near a military base.

The Québec government requested assistance from the Canadian Armed Forces, and the province was placed under the War Measures Act to prevent criminal acts and bolster the local police with robust powers.¹⁹ The armed forces were deployed to Québec and Montréal, and the instances of terrorism petrified the inhabitants of Québec, including Lepage.

The subjectivity of being Québécois is narrated on-stage through the eyes of a Lepage recollecting the past turmoil. The memory is vividly visualised through the usage of comparative colours and tragic music. The scene emphasises the feelings of Canadians concerned about the fragmentation of their native Canada. Wet yellow and red maple leaves that have fallen in the rain lie strewn on stage to symbolise the falling patriotism and disappointment of Canadians. They offset the yellow raincoat of the newspaper delivery boy, Lepage.

In the stage performance of *887*, FLQ’s manifesto is read both in English and French on Radio-Canada. Lepage’s father and sister are listening to this broadcast as Lepage prepares to go out on his part-time job of delivering newspapers, quarrelling with his mother, who tries to prevent him from leaving. Most residents, in Québec, have bolted their doors and have stayed home in deathly silence. No force seems to patrol the streets. A soldier with a branch on a helmet as a disguise, inspects Lepage delivering the paper in front of a building, pointing a gun at him with some damning words. Lepage ditches the paper and walks away in a rush. At this moment, he remembers that a thirteen-year-old boy was strangled by an American journalist and died naked. As his horrible feelings as a youth intensify, it is as if the bomb in his bag blasts in his head, evoking the FLQ incident. The scene demonstrates the fear of the citizens of Québec as the troops went into action to arrest terrorists.

This memory is one of the most horrifying images of the October Crisis for the Québécois, and it is certainly pivotal to the formation of their national identity. Halbwachs’ perspective of collective memory is based on the continuity of time from the past to the present in a particular group. Conversely, the performance of *887* intermittently constructs such a temporal continuity of a peculiar group in the memory of an audience

belonging to the other group. The memory fragments are recognised by spectators as the links between Lepage and the Québécois. The persona within Lepage, from the present time, is just observing the adult people who were disappointed at the federal government and remembering the imminent uneasiness and terror in those days. In particular, Lepage is a sovereigntist himself who advocates the necessity of independence of Québec from Canada.²⁰ However, the view of the persona functions far from such his personal belief itself. This narrative about FLQ allows the audience to attach with the group memory in which the people survived the period in crisis in Québec in the 1960s and 1970s. A series of memories leads to the change of the persona in the epilogue of this performance.

4. Construction of Identity as Québécois

Personal memories such as remembrances of the narrator's father are also relevant to the narrator's acquiring the identity as a Québécois. In the 1960s, francophones were low-wage workers. However, francophones who spoke English could attain a higher status in the Province of Québec than non-English-speaking francophones. The difficult conditions were ameliorated for francophones, as the French language policy established in the 1970s encouraged immigrants to use French as well as English, and English speakers were able to learn and use French.²¹ Lepage's father had been in the Navy and could speak English; he was thus able to earn tips by taking Americans for sightseeing tours. Even so, economic conditions were difficult, and he had to work as a taxi driver some nights to sustain his wife, five children, and mother with Alzheimer's disease. In so doing, he missed precious time of night with children. The narrator's memories of his father are nostalgic on stage. His sadness about his father is imposed from a child's perspective on a past memory landscape, and the narrated memory turns sentimental.

On a hot midnight in June, a taxi driver, smoking in front of the apartment, is listening to dispatch calls to get a customer. The narrative shows Lepage as a child looking downwards to grasp his father's movements.

Photograph by Erick Labbé



Fig. 2. Lepage as the persona, his father's taxi, and his apartment on the stage of *887*.

Conversely, the adult narrator Lepage meditates downstairs, outside the apartment building. He talks about what he would really like to tell his father: 'I miss you, can't you stay?'²² However, in actuality, he fails in his endeavour to pour his heart out to his father. The child's feeling is superimposed on the memory; a dispatch radio for a passenger comes on as the taxi lingers.

The piano starts to play Chopin's Nocturne Op. 48 No.1 C minor. This tune is keyed by the only pianist in the apartment, who has a sombre memory: his lover drowned in the lake at the national park in a car accident. He was the driver of the car as a college student. The landscape retained in the memory of the gloomy pianist overlaps with the mental panorama of the lonely son left alone as the taxi drives away. Actually, the person feeling the 'deep nostalgia' is the persona of a grown-up man. He recollects the past from the standpoint of the current moment. Strictly speaking, the memory visualised by the persona is not coincident with what it was. The more the imagery intensifies, the more the audience becomes intoxicated with the pathetic romanticism of the relationship between father and son. The father, as a taxi driver, can enlarge the spatial blueprint for a guided map in his brain according to his desires; ironically, he, however, can never know where his son is and what he is doing.²³ The distance between a father working outside the home and the son staying indoors is not narrowed despite the free enlarging of the human mental map as a person explores a path. *887* articulates this sustained family difficulty as a nostalgic landscape of a paling memory, using the effects of a Chopin melody and the stillness of the night. Lepage's personal conflicted memories of his father are connected

to the final scene in *887*, where they become related to the collective Québécois memory.

The narrator persona in *887* asks the audience to consider the genuineness of the collective memory possibly held by the Québécois. The narrator functions as a guide leading the audience to the fragments of his memory. He develops them, unites them, and passes on some new memories to the audience. Marie Mendehall recognises Lepage's minor device of adopting the film technique into the theatrical performance to explore cultural memories 'through the distorting lens of personal and cultural memory'.²⁴ Any lens elicits some distortion,²⁵ and Lepage skillfully utilises some memory-related warping to associate to the cultural memory to dramatically manipulate the audience's mental imagery. Some remarkable twisting persists after the disappearance of the persona. Such types of distortions also imply new possibilities of the onstage direction of memory.

Finally, the paper delves into the theatrical structure that leads to the epilogue, which is focused on the person who creates memories. The audience is granted two opportunities to applaud the performance of *887*. The audience can first clap at the end of 'La Nuit de la poésie', which it is invited to join. The second time, the audience claps immediately after the epilogue when the taxi driver starts the engine and turns on the car light. This applause occurs naturally and represents the audience's actual cheering and clapping. It is the applause of the audiences for the extraordinary way of life of the Québécois. In contrast, the first instance of audience applause is fictional and is grounded in the dramatic narrative. The play's structure allows Lepage as the persona to change and become influenced by the clapping of the audience, when he achieves his recitation of the abovementioned poem. The audience is thus unintentionally involved in the process of Lepage's identity construction.

The paper now addresses the stage direction of such scenes. This play about the journey to memory begins with a motif of a man who finds it difficult to memorise a poem. Lepage, the persona is supposed to recite 'Speak White' in 'La Nuit de la poésie'. He is worried whether his life is worthy; he, however, is able to recite 'Speak White' and invalidate his current vacillations about his identity. The poem is imprinted on his brain.

About a minute before going on stage, I [Robert] wondered what anybody would wonder in a context like this one. Why did I agree to put myself on the line like this? Why did I paint myself in the corner, once again? And when I walked on stage, I immediately had my answer. . . . What is exactly that we are supposed to remember? Then I thought I am not worthy of reciting this poem. No more than the people in that room are worthy of hearing it. And I don't know what I inherited from my father's DNA, but certainly it wasn't his great humility. And in a situation like this one, only someone like him would have the authority of speaking these words.²⁶

The authority to recite this poem ('Speak White') signifies the rights of a francophone forced to speak the language of the other race. This poem makes Lepage recognise francophones of the 1960s and 1970s like his father, who sweated for low wages in a Québec society in which English denoted the language of those who dominated. His indignation at reciting the poem exhibits his acknowledgement of his national identity. Lepage was struggling with the capacity limitations of his memory but could magnificently recite the poem in French. In fact, the poem had become a part of his memory, despite his concerns.

Before he comes onstage, Lepage understands that only someone like his father should have the power to recite the poem. However, the persona disappears completely as a result of his inner change. The next moment, Lepage appears as himself on the stage and recites 'Speak White' in an indignant tone. Thus, the neutral view of the narrative persona collapses as a genuine Québécois identity is generated in Lepage. The audience can, in turn, view Lepage's growth as he finally casts off his old self. The performance simply and symbolically makes visible to the audience an internal change in the construction of Québécois identity.

When Lepage exits the stage to the audience applause after the poem's recitation, his silhouette parts with his body and remains onstage. The remaining silhouette indicates the presence of the persona. The action is symbolic of the persona of Lepage following the Québécois collective memory as well as autobiographical memory. It connects the two types of memory in the audience's memory. The persona's function of narrating Lepage's

entire personal history is entrusted to the audience at this juncture.

The play adopts the structure of 'a play within a play'. The first applause is fictional; the second at the end of the epilogue is actual. The audience views the image of Lepage's father between the two kinds of clapping. This visual represents the mental impression the audience may hold. Lepage wears the uniform of a taxi driver, playing the role of his father, and starts the engine of the taxi. The audience regards the figure of Lepage's father, listening to 'Bang Bang' by Nancy Sinatra from the car radio as the dazzling front light of the car illuminates audience seats. Thus ends the final scene of the epilogue.

The audience experiences an internal transformation by sharing the collective memory of the Québécois in the 1960s and 1970s. The director is aware of this point. In the epilogue, the performance allows the audience to freely access the psychic scenery of Lepage's memory instead of observing the actual figure of the taxi driver. In this way, it is not the narrator but the audience who imagines the past image of the taxi driver. As mentioned in the introductory section of this paper, the memory the narrator never recounts allows the audience to more freely connect the other memory fragments.

The stagecraft offers a view into an individual subconscious via subjective thinking even when it is viewed from the perspective of the audience. The collective memory of a particular nation does not precisely correspond with the specific memories of the audiences. However, the performance of memory fragments elicits discrete possibilities through which the audience can subjectively re-experience the roots of a nation through its collective memory. Further, this technique allows the audience to digest the indispensable worth of a francophone identity. The reflection of the landscape via the audience mind indicates a more active and subjective method of following the roots of human memory.

The theatrical performance itself appears to reflect memory fragments; in fact, a significant distortion, however, occurs once the persona disappears. In the epilogue, it is the audience who manipulates the mental imagery and eventually completes the Québécois identity of an individual because the shared collective memory of the Québécois and the autobiographical memory of an individual are combined within the audience.

The distinctive embodiment of a specific memory

of a certain national group is simulated in *887*. Lepage, the director assumes the memory of the persona, which becomes available through the viewing attitudes of the audience. Italian director, Romeo Castellucci (1960 —) elucidates that the term viewing attitude represents conscious watching and is based on the audience's awareness of its intention to see (105).²⁷ Viewing attitudes appear to be selected unconsciously by audiences, but Castellucci insists they are not unconscious and that the subjective choice of the audience is significant. Lepage's direction of *887* also accords the audience with the opportunity to sense the subjective experience of seeing. This theatrical method enables every audience to share the theatrical space that is watched and to become immersed in the collective Québécois memory without undertaking the forced theatrical responsibility of viewing. In fundamental terms, non-Québécois audiences are spatially distant from Québec and have no real idea of the Québécois. Nevertheless, the audience could be emotionally touched by the epilogue without the interference of a persona. The more the audience knows about the perspective of people living in a francophone society at that time, the easier it becomes for the audience to accept the daily anxieties of someone struggling with his identity as a Québécois. The audience begins to observe the figure of the grown-up persona via the collective memory of Québécois, a perspective distanced from the audience's own national identity. The dynamics of a trust relationship between the audience and the performance is evidently ambiguous as the audience chooses to view theatrical fiction. However, the sight of the psychic landscape deep within the mind of a person helps the audience initiate trust. The epilogue sans a persona breaks racial barriers, and audience can transition towards the creation of their own representation of a great Québécois who laboured for work in the 1960s and 1970s.²⁸

Conclusion

887 is a play about a man who begins to seek his true identity through a collective memory clue. This study, based on Halbwachs' theory, contemplated the method of theatrical direction that showcases the Québécois collective memory to the audience. In so doing, the play allows the audience to subjectively access certain imagery through the disappearance of the narrative persona.

Lepage realises the dignity of the francophone patiently

engaged in low-wage labour, through the recitation of a poem titled 'Speak White'. Language is associated with subjectivity. Even though anglophones monopolised the selection of language, francophones survived the pain of losing their right to choose. The indignation in Lepage's recitation represents the distinctive Québécois identity.

A neutral narrator functions as the persona of the performance up to this moment in the monologue. He recounts his childhood years in an apartment located in 887, Murray Avenue, and describes its francophone and anglophone inhabitants. In contrast, the final scene is not enacted as a monologue directed at the audience. The way it is depicted changes and the subjectivity of the persona is transferred from the narrator to the audience. The dramatic structure enables the audience to unite memory fragments and view the image of the father still alive in Lepage's mind. This feat is accomplished as the audiences watch a collective Québécois memory and incorporate it within their own memories. The epilogue has no words; it visualises what is originally invisible to the audience mind, triggering a strong impression in the audience.

Lepage has stated that he made an effort to unearth his personal memories to create this piece, but asserts in wonder that he never imagined he would consequently be thrown into a Québécois class struggle and become caught in the swell of an identity crisis. *887* encompasses complicated personal memories that coexist with collective memory. The journey to memory directed in *887* evinces the strong invisible connections between fragmented Québécois memories.

Notes

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¹ This research is based on the following performance of Scotland performed mainly in English and sometimes in French: *887*. Dir. Robert Lepage. Staged in the Edinburgh International Conference Centre during Edinburgh International Festival, 13 Aug. 2015, Edinburgh, Scotland. The other referenced performance is the following: *887*. Dir. Robert Lepage. Staged in Tokyo Geijutsu Gekijo Playhouse, 25-26 June 2016, Ikebukuro, Tokyo, Japan. The first performance of *887* is the following: *887*. Written, designed, directed, and performed by Lepage. Staged first in Bluma Appel Theatre, St Lawrence Center, 14-19 July 2015, Toronto, Ont. The referenced original texts are the followings: Robert Lepage, *887: A Play*. trans. Louisa Blair (House of Anansi P, 2019); *887: Théâtre* (L'instant même, 2016).

² The character is written as 'Robert' in the text of *887*. In this paper the author, however, will call the persona in the narrative as 'Lepage' to unify the name.

³ The 'persona' appears by the way of the character or the narrator, and it appears as the existence recognised behind the whole of the narrative (Hodgson 397). Terry Hodgson, *The Batsford Dictionary of DRAMA* (西洋演劇用語辞典), trans. Ryuichi Suzuki *et al.* (B. T. Batsford, 1988. Kenkyusha, 1996).

⁴ Karen Fricker, "The Globalization of Robert Lepage: Québécois Cultural Politics and Contemporary Theatre Practice", Unpublished PhD Thesis (Trinity

College, 2005), p.156.

⁵ Jane Koustas, “Robert Lepage in Toronto: Staging the Other”, *Contemporary Theatre Review* 19 (2009): 155-63.

⁶ Aleksandar Saša Dundjerović, “Personal and Cultural Contexts”, *The Theatricality of Robert Lepage* (McGill-Queen’s UP, 2007), 3-23. p.12.

⁷ Maurice Halbwachs, “The Collective Memory”, *The Collective Memory Reader*, eds. Jeffrey K. Olick, Vered Vinitzky-Seroussi and Daniel Levy (Oxford UP, 2011), pp. 139-49.

⁸ Jeffrey K. Olick, *et al.*, Introduction, *The Collective Memory Reader*, p.19.

⁹ Halbwachs, pp.142-43.

¹⁰ Québec is the capital of south-eastern Canada founded as a French colony in 1608. Québec fell down in the Anglo-French Colonial War in 1759 and became a British colony by the Treaty of Paris of 1763. In 1867, it became the province of Québec as a part of Canadian Confederation. In the aspect of the language, the language law enforcement was weak in 1969 and 1974, but in 1977 the Charter of the French Language was enacted, which was binding and regulated the primacy of the French language in the province of Québec.

¹¹ Jane Koustas, “Robert Lepage: Living, Confronting, and Staging the Other”, *Robert Lepage on the Toronto Stage: Language, Identity, Nation* (McGill-Queen’s UP, 2016), 16-49. pp.16-17. Aleksandar Saša Dundjerović, *The Theatricality of Robert Lepage* (McGill-Queen’s UP, 2007), 3-23. pp.5-6.

¹² Before the Charter of the French Language was enacted in 1977, French was rather regarded as an economically inferior language in Québec. It is because the pronunciation of Québécois French is far from the standard French pronunciation. It is noted that it made the Québécois have a sense of inferiority complex (Yazu, 157). Norie Yazu, “The Charter of the French Language” (フランス語憲章), *54 Chapters Familiar with Québec* (ケベックを知るための54章), ed. Yoshikazu Obata, *et al.* (Akaiishi-

Shoten, 2009), 154-170. p.157.

¹³ *887: A Play*, 2019. p.4.

¹⁴ In Mezei’s explanation, “Speak White’ was also one of the highlights at another politically charged event, the famous *nuît de la poésie* held in Montreal in 1970 during the October Crisis, when Pierre Trudeau in the wake of FLQ kidnappings and killing invoked the War Measures Act, imprisoning many Quebec writers and artists’ (230). Kathy Mezei, “Bilingualism and Translation in/of Michèle Lalonde’s *Speak White*”, *The Translator Studies in Intercultural Communication* 4.2 (1998): 229-47.

¹⁵ Michèle Lalonde, “Speak White”(1970), (Ottawa: Hexagone, 1974). This English translation from French is quoted from the translation in Mezei (1998), p.238. This part is also translated by CCS as follows: ‘Speak white / Be easy in your words / We’re a race that holds grudges / But let’s not criticize anyone / For having a monopoly / On correcting language’. trans. Canadian Studies (CCS). “Monday Poem(s): ‘Speak White’ and ‘Speak What’”, *Home for a Rest: University of Leeds Centre for Canadian Studies* (CCS), 17 Oct. 2011. 29 Oct. 2021, <https://homeforarestleeds.wordpress.com/2011/10/17/monday-poems-speak-white-and-speak-what/>.

¹⁶ Shintaro Fujii, “Personal Memory and Collective Memory: Robert Lepage *887*”, (個人的記憶と集合的記憶 ロベール・ルパージュ『887』) *SPICE*, 12 Dec. 2016. 15 Sep. 2020, <https://spice.eplus.jp/articles/81995>.

¹⁷ Mezei, p.234.

¹⁸ Francophone was the majority in the society of Québec in the 1960s and 1970s. It is narrated in *887*, ‘887 Murray Avenue was really very representative of Quebec at the time: about 80 percent francophone, 20 percent anglophone, still very few immigrants, and as many people leaning right as there were leaning left’ (*887:A Play*, 10).

¹⁹ Ref. James Maurice Stockford Careless, “Canada in the Latest Age” (最近のカナダ), trans. Hiroshi Shimizu. *Canada: A Story of Challenge* (カナダの歴史—大地・民族・国家—) (Yamakawa. 1978). Kensei Yoshida, “Post-war Canada” (戦後のカナダ), *The History of Canada* (カナダ

史), ed. Kazuo Kimura (Yamakawa, 1999), 296-330.

²⁰ Lepage recognises to be a French Canadian and further regards himself as 'a lukewarm separatist'. Alexis Soloski, "Robert Lepage on Family, Francophone Separatism and '887'", *New York Times*, 20 Mar. 2017. 5 Nov. 2021, <https://www.nytimes.com/2017/03/20/theater/robert-lepage-discusses-his-origins-and-the-autofiction-of-887.html>.

²¹ Takashi Niwa, "Montréal and Québec" (モントリオールとケベック市), *54 Chapters Familiar with Québec*, ed. Yoshikazu Obata (Akaishi-Shoten, 2009), 23-30.

²² *887:A Play*, 2019, pp.70-71.

²³ *887:A Play*, 2019, pp.70-71.

²⁴ Marie Mendehall, "Through the Lens of Robert Lepage: Special Effects in Theater and Film", *West Virginia University Philological Papers* (2001): 96-102. p.102.

²⁵ In films, the relationship between the film and the recipient is one-to-one; the image recorded by a lens of the camera is direct and has an effect to make the recipient

consider the symbolism. In contrast, in the theatre performance, the relationship between the performance and the audience is extensive; distortions might occur from the difference of viewing angle of the audience and so the performance gets polysemous.

²⁶ The part is quoted from the 2015 performance of *887*. Ref. *887:A Play*, 2019, pp.106-07.

²⁷ Shintaro Fujii, Interview. "Romeo Castellucci /Societas Raffaello Sanzio: Commedia and Enigmas" (ロメオ・カステルッチ: 神聖喜劇と謎) 14 Dec. 2009. eds. F/T University, The Tsubouchi Memorial Theatre Museum Waseda University, and Shintaro Fujii, *Creativity in the Post-Drama Period: 12 Lessons for the New Drama* (ポストドラマ時代の創造力: 新しい演劇のための12のレッスン) (Hakusuisha, 2014), p.105.

²⁸ The enthusiastic applause and cheers did not cease for a while after the performance of *887* on 13 August 2015, in the Edinburgh International Festival 2015. After the performance, the author saw various unfamiliar international audiences talk about the impressions each other.