1. Dialect? To start with it should not be written down, it cannot be written, its animal sounds cannot be reproduced. It is pure music, barbaric dance. It is an arcane language that does not speak properly; a tongue that forgets language, a tongue without language, a swollen tongue. Hateful tongue, stinking of the cowshed; birth tongue at once very close and very distant. An interior icon, obedient to the tiniest forces, threat to freedom, a bridge to reach the "duty-free" zones within contemporary cultural codification: dialect flows into shadows and immense emptiness. It lights the blue touch paper and sends flickering signals through the flames of the explosion.

2. First I propose a journey: Campiano-Paris-Campiano, a pata-physic journey through detail. I am translating Alfred Jarry's *Ubu Roi* into my Italian dialect that comes from Romagna. The act of translation is monstrous, the meeting between two natures ready to betray each other. Jarry himself was a translator and a creator of monsters.

First monstrosity: Campiano, the village where I lived as a child. I must elaborate as usual and insert swamps and frogs. The dialect is a discipline; the manifestation of a vision. Jarry was born in Laval, a village in Brittany. I must find the Celtic culture and the contractions of a language.

Jarry and Paris: *Ubu Roi* is the plot; the bicycle a vision of art. Life is connected to the work of literature. Alchemists are never separated from their laboratories. There is a continual exchange from one play to the other, the key of one work lies within the other. Ubu appears as a "terrestrial act".

The low and high in continual relationship, different styles, languages, inventing words, modifying verbs: as with Giordano Bruno, the process towards the work contains shit and sublimity; the gold gets distilled and success is found in the purity of the doer. Absolutely: Jarry accepts that he embodies smut. Father Ubu is similar to all of us in our lowest state.

Reading and translation, French to the dialect of Romagna: *Merdre=Medraża, Assom’ je=acupía.*
Marco is working on scene VII, act I of Macbeth and on scene I, act I of Ubu Roi in workshops in Bologna, Polverigi, Ravenna. What will the title of our performance be? I Polacchi (The Poles)? The origin of Ubu's character?

Let Jarry take us towards the year 2000 with his ring.

3.

For the presentation of the book Sarah Bernhardt, Colette and the Art of Cross-dressing by Laura Mariani, I wrote:

You kicked me, Laura
as if I were a jenny (female donkey).\(^2\)
Think, you told me, think.
What is a woman? Eh?
What is a woman? I don't know, I don't know,

\(T’am\) ei dia di chilz, Laura
coma sa fos una sumara.
Pénsa, t’am givta, pénsa.
Sél mai una dona? Eh?
Sél mai una dona? A ne so, a ne so,
what should I know, I would answer.
And she would kick me again.
Think, think, what is a woman, eh?
What is an actress?
Is it your being a woman that makes you move?
And, tell me, where does your voice come from?
Have you ever cross-dressed?
Tell me, tell me, as I must write
a book on the art of cross-dressing!
But what have I to do with all this?
I said to myself, quietly,
and I didn’t understand,
as if I were a jenny.
And Laura kicked me,
kicked me.
She annoyed me so much!
I wanted to put her on a cross.
To keep her still... and silent.
I told her two things, so that she would shut up,
very little was enough:
"EKPU" EKPUMEN
 Everything, everything deep
loves a mask."
I must have said many other silly things
that I don’t remember now.
She went away.
And what did she do then?
She wrote the book and put me
into it, saying that I am a jenny.
Oh dear, oh dear, she was
right! She was right!
And now I am here, and nothing comes to me,
not even a word
because I left the jenny in the shed,
tied up, the jenny.
She is the only being that could speak.

translated from Italian by Julia Varley

ERMANNA MONTANARI (Italy) was born in Campiano in 1956. She is co-founder of the Teatro delle Albe and, since 1983, has worked with the company as an actress, writer and set designer. She has organised five of the events of Il linguaggio della dea (The Language of the Goddess), a meeting on female discourse.