

A Comparative Study of *Taniko*, a Japanese Noh Drama by Zenchico and *He Who Says Yes/ He Who Says No* by Bertolt Brecht

Majid Sarsangi*

Associate Professor, Department of Dramatic Arts, College of Fine Arts, University of Tehran, Tehran, Iran.

Abstract

Bertolt Brecht, a German playwright, thinker and socio-political activist was one of the noteworthy writers who wrote many of their plays under the influence of eastern, especially Chinese and Japanese, literature. The play in two episodes called *He Who Says Yes/ He Who Says No*, are among Brecht's works adapted from an original Japanese Noh drama, called *Taniko* by Zenchico. At first, this play was translated into English by Arthur Waley, and then Elizabeth Hauptman translated it into German, the one which Brecht used as his source for creating *He Who Says Yes*. Both translations and Brecht's play have fundamental differences with the original text. The most important difference is that the religious atmosphere of *Taniko* is substituted in those two translations and Brecht's play with a secular one, resulting in major changes in both the story and characters of *Taniko*. This paper aims to study these two plays, presenting their similarities and differences in addition to comparing their philosophical, religious, social, and aesthetic aspects.

Keywords: Bertolt Brecht, Zenchico, Japanese Noh Drama, comparative drama, Taniko

* msarsangi@ut.ac.ir (Correspondent Author)