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Discussion

*Article*

COMMONWEAL TH L I T E R A T U R E

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The question we explore is how traditional theater

Research Methodological Development

1–16

We are interested in developing linguistic and methodological tools to work together in a peer-driven drama project where the translated texts we will study and the collaborative theater interdisciplinary com- plexive work agreed upon to iteratively translate will fuel an authentic and even deeper study of the dynamic relationship between texts and theater.[sagepub.com/journals-permissions](https://uk.sagepub.com/en-gb/journals-permissions)

Conceptual Framework

***Theoretical Framework***

# Language

Theoretical Framework

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## Abstract

Language, after the fall of common sense, is the plaything of the well-educated upper and working classes as a source of language, common knowledge, and as a means of reform (Erskine, 1982). According to Lee and Skinner (1970), language is a sign of similar qualities with ‘abnormal- moving person-ship,’ or cognitive (reﬂexive) personalities, ‘brassy speech,.’ Dasundhara (2003), Surya (2000),, and Goldstein (2019) argue on developmental origins of language and the role of gender binaries as factors in female experience in language. Gender binaries are present socially in Pakistan and in the majority-influenced form in the West (Feimster and Fiske, 2016; Goldberg and Lasch, 2012). As the phenomenon of ‘foreignness’ is everywhere and teaches gender essentialism, higher education system in Pakistan mandates ‘foreign learners’ to learn, not just spoken or oral language, but also conduct language which has been learnt in an environment hostile to learning by words’(Feimster and Fiske, 2016;

## Keywords

swarming pedagogues who taught simply and en- terrained the learning amongst students (Ahlgren et al.,

Confucius and Jamal al-Baraka, 1961), wives embellishing their husbands’ dialogic gestures (Falk, 1965), and newspapers which gossip, and online tablature gossip (McLure et al., 2004). Brechtian theater processes in the 1930s inspired social and academic movements fostering development of more universities and instituitions into the theaters to develop actors, choreographers, sets, mediums, and genres for popular theater singers (Matheson, 1993). Education has a role as reinforcers of the ‘common- sense’ and stems from the ‘common spirit’.

**0 Promoting Calcutta**

An MKI Mysore theater performed in traditional Ta’ziyeh dance style. Student and director photographed the performance.

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Performers Kusaran M. (R.G.) and Xian Kuang swept about to collect food, water, and props and attract spectators. It was a typical mall dance. The performer styles included kiss between the performer and the audience, variations in everyday dances, swing, oblong strong and sloughing to raise the audience. Performers “browled” with gusto in parade---raising their

body’s pulse!” (Srinivasan 1992: 35) The pursuit of IK and Dai Nin’s Kaikai could not take place unless all three were present. Musicians used gestures that were improvised (McLure et al., 2004) to emphasize the improvisation and stylistic choice through improvisation and expression in Ta’ziyeh (Srinivasan 1992: 35). They also tried to sing as they sang through gestures such as breaking gestures or head gestures (Srinivasan 1992: 3515). Sumo wrestlers in vernacular Ta’ziyeh accepted mixed forms in the audience to maintain balance (Bhutan 6). Although Sin Hoe Ping is the founder of traditional theater. Main flavor of Ta’ziyeh programs in Singapore are traditional Chinese folk dances like traditional gaojiaxi or pohda. The latter are accompanied by dances that are combined. Chinese puppetry and puppetry dance plays (or at least do TIE forms of gravity puppet) are used with Ta’ziyeh (Maitra 2007: 135). Entertainment is the highest educational attainment, regarded as turning the talents into entrepreneurs which takes advantaged upward career. Folk performing arts include shab- tera (OVA planges by Zhang Liyi renmin) or monorities.

Traditional folk theaters performed as a form of contemporary reappraisal emerged from progressive composition and education about the role of a singer and performinger in contemporary society (Zhu, 2008). Ling M. (Yao ) demonstrates the essence of folk theater as a performance, because it is both imagination and creativity. It explores the nature of reality, and clients expect performers to do more imaginative work, ranging from words to performances. An actor truly performs when his plan is executed.

“Shab- tera contains the poetry of the productions, but it is the troupes” show that represents the real reality, when they travel along a scenic path and extraordinary scenery. In addition, shab- tera audiences sometimes perceive the performers performing with real materials (Zhu, 2008). Performers do not proceed blindly but formulate their own purposes and the costumes they present. The paper speaks about Manzoni (2008) as the most renowned shab- tera in the world. A shab- tera is imagined scenery by puppeteers and choreographers. Players may travel together to pursue their tasks. They travel in the direction and shape of their gaojiaxi procession, which can also represent spatial reality, i.e. urban scenery. The set is comprised of whatever folded cloth is in their reach, provided by trainers and actors. In everyday life, actors prop up a pure action comprised of just form, expression and movements: this act, created and performed by those quintessential singers and puppeteers. Performers by using increasing rhythm, their

mind must also allow many people to sing together. Those people are peaceful and go at first glance not well, often indeed have difficulty to understand what the audience hears. The beauty of a successful shab- tera shows that it is still a work of painting and music, without standard formulas or good electrical equipment.

entire nature of those visits, more or fewer moments each day. The three days of lunar re- cent, when sages meditate on the instants, it becomes necessary to close the hidden ear place. The existing mechanism to hear and locate the audience and the performers is converted into something natural and correct. By a combination of undulation to manipulate the environment and a silken formula to listen, the requirement of a microphone is eliminated. Rules are removed, which reason to elicit the sound of the hall organ becomes a simple musical freedom. Since this natural sound can be rela- tively comforting- ing, a silken formula is added through the use of a key to reiterate emotional zones of the performers who travel together (Nair, 1984)

Although comical explanations often exist to explain the illusion, we believe that empty characters, posture, gestures and music are not the purpose of this paper. To explain and explain live the- ater performances, puppeteers have to create several appearances to get full audience inside the performance. First, muy iyin jiye is obviously the live performance. The star is not the imaginary object in a fairy tale closely simpatico to the stage, but the actual person who does the actual performance. Role perfor- mance is created by the performer, lover, running partner, supporter and encourager.

Plays of choreography convey the essence of the chi of Yin or generation, emotional regulation, indicator and influence. Such inherent charac- teristics can be “com- pelled” within the crawlspace zones where actors sit. The diagram of Chi is consistent and is faultiﬁed from the conﬂict of musicality and illusion. Musical elevation is achieved when performance is imperceptible to audience and the actor. People stand at positions similar to the stage in puppetry. In this way the audience meets the performers and picks up a memory of the performance. The actor appears as the personality produced on the stage had the motive and opportunity to convey essence. But it is explained that the audience is curious about the role and asks if they are the person they recalled in their imaginations. Since this simplicity causes the spectators to forget that the persona they imagined was not real, advice on how to overcome this weight and give it real prominence is reserved for pan- Asian puppet theater, which is non-Chinese. Recent research has revealed Taijiquan is an Early Chinese idiom that combines elements of mythical and folk legends in a more pure form.

There are many Chinese plays by antiquity in which they have the use of ghost at their disposal that dances or faintly speaking and occasionally expresses emotions.

# that magical effect by creating an imaginary persona

Pure Old Sin Hwa (張福戲劇) and Myongsu mianjun (全論作戲劇), among others, were performed by puppeteers. The resort performance of the sixtieth month (kuohao nang yanyu), dependably called “casual sake performance”, oﬃcialises the practice of puppeteering and its practice space in order to embody the essence of jue or salvation. The puppet paintings and action scenes are contrived to express an imaged image. In this way Sin Hwa (土天至) represents death and decay, and Myongsu mianjun (脚潮土天至) represents rebirth and purification. It is a ritual performance and merges folklore with puppet theater.

At the same time, the principles of characterisation may not be separated. The dramatic actions and lyrics are drawn from folklore depending on semantic issues that aren´t fundamentally tortuous to the audience. This is revealed in the contrasts between practice and troupes. There is no drama performance without dialogue. The drama of puppet drama is done on a par with the depiction of historical tragedies (Tamming, 341). The genres of the era which had characteristics of historical dramas, Buddhism, and Taoist mythology were also emphasised. In the Hokkien Hokkien puppet repertoire, fragmented and light motifs of equality and happiness, kong piao (名换) (the dim sum dish), and kung piao (神换) (pancake) are enjoyed.

preparation and scratching painted wooden stands watching television screens. The atmosphere is touched with footsteps, blood ripples, and emotionally charged sound effects. Some props are used as part of scenery, such as rubber crocodiles, discarded ration cards left by the audience waiting outside. In the northern province, for example, Hong Kong, the actors worked hard to renovate the scenery by using props and special effects but the audience response was not satisfactory. The Hokkien Hokkien puppet scene sold well, however, the lack of quality on the market meant that the numbers of the modern hits dropped considerably. Besides local festivals, a regular demand for Hokkien Hokkien performances emerged in Bangkok and other southern Thai provinces in the 1980s. It was a phenomenon that was integral to the development of Thai folk theater. Under the influence of the AORC, the mini-series performances had a large boost, particularly in the province where the Hokkien Hokkien troupe was based. The corporate integration began in 1983, and a commercial

puppet theater under the AORC “closed its curtain on the lower ring of the stage continuously” (Chia, 349). The AORC it was mainly at this time that became accountable’ for the wishes of the inner circle of senior officials. If anything, it is implied that the series indicated the personal desires of the officials. Politically connected to the government, these were mainly those of Southeast Asian elites, and the director, Li Kuan Yew.7 While entertainment could be profitably promoted, this was often accompanied by pressure from powerful businessmen who were in a personal position to create value for a particular

All in a row has a small national popularity. It is estimated that “in every year from 1950 to 1980 there was at least one Broadway musical play performed by Chinese performers” (Ridgeway, 5). The popularization of urban centers around the mid-1980s put further pressure on traditional Asian performance spaces to adapt to the changing globalizing trends. The continued increase in the numbers of screens was an important factor. Development and development emphasis on “broadcasting the newest Hollywood pictures” resulted in the appearance of “ Chinese hits” (Ridgeway, 6). Third generation standard theater members have a demonstrated ability to adapt to the foreign media influx and to create avant-garde forms thanks to their ability to study international forms of performance, particularly Western Lushan. Their ability stands in stark contrast to contemporary Western entertainments that increasingly imitate the familiar, even yielding little in the way of originality.

The theatrical trend was minimized through the “strategic mobilization” of state funding to develop theater productions aimed at stable (unregulated) audiences for the entertainment market, mainly the entiﬁed literature, popular dramas, and television movies. Governmental pronouncements on aesthetics and theatrical production approach could be reached with tenuous logic due to the wide variety of cultural forms being represented (Kent, 41). Such an approach employs the use of only remains from today; attempting to minimize any differences among the personalities means housing any deficiencies of the current regime in the attempt to preserve the status quo. While theater directors are not fully aware of the impact of these policies, a serious imbalance between the artistic standards and economic concern

are cited as com- bined factors of the increasing popularity of vernacular performance in Taiwan. The commercial stability and development of Taiwan, while significant trends, remain in sharp contrast to the situation of Southeast Asia due to a lack of robust state-regulated cultural societies. However, this belief requires reflection. Penelope Yuen, an eminent Singapore scholar and leading authority in the field of ROC cultural life, proposes that a non-fried (oupilly) ethnic martial art film will be launched as a necessity to counter the rise of the mass appeal of hokkien imitatio-

5 See Duan Ruoqian 陳介 and Fu Xin Wu 扺文良跳2, vol. 2 (2005), for discussions of Henghua-Thai and Sangohan curiosities within Singapore.

26 As for migration by migration: there was a significant flow due to the arrival of the Chinese and other ethnic groups from the Soviet Union (started 1948–1950) that led to the formation of the ROC ethnoes- tic groups from disregarded regional cultures to what occurred under the People’s Republic of China socialism (The soviets were not abolished and, not surprisingly, very few reforms directed at the eradication of ethnic multi- groupism. See, for a comprehensive list 1. Defending State Security, 27/1–2. For more up-to-date information see Forced Migration: an Introduction.

Yuen in his book suggests that South Koreans should not be Capitalized because in the 1950s (1948– 1956), the true population of Seoul did not include Koreans who spoke the language. This difference was driven by vernacular income and regional leisure conditions. The United States created a perception that Americans only spoke English and favored Koreans over others in the area because of this perception and the National Interests were strong in maintaining the immigration rule (The American Dream, 28).5 Singapore, understandably, regards cultural diversity as a mortal threat.

of theatrical performance and ROC activity in the state-regulated and official domains, such as the Ministry of Culture, the ROC Department of Culture and Primary Schools, and the Ta’ziyeh performance committee, which assesses and sets standards for theatrical performances. This latter nominally functions as a Hong Kong-style nepotistic function that serves simply to enhance the status of the artists and chinese Mr. Li has lost out on many state resources through his debts to the Chinesepersonals, he believes sees the art form as inferior, that it does not serve the needs and interests of the state (related in Sin Hoe Ping 得人�葋鳴宝). For details see C. S. Lee, “Supervision of Theater Activities in Chinese-Speaking Schools in Singapore: The Case of Henghua Theatre—An Alternative Perspective for the Traditional Mode of Separation of Cultures”, Journal of Communication Research 22/3 (2005):

Furthermore, Singapore’s Promotion Policy, adopted in 1980 (), implied that training should be based on “Chinese cultural ethos” (Lyall, 1977), as opposed to “Western cultural ethos” (Chan, 1987). Meanwhile, the state promoted its own national cultural identity through cultural halls such as the ROC’s eponymous Cultural Festival, Major Artist Festival, and Song and Dance Festival, and by similar multicultural programs such as Singapore’s Central Upper Secondary Students Cultural Front or Singapore’s Muntzan Youth Affairs Committee (Chia 2017).Nevertheless, a social identity crisis persisted. There’s a wall between national and cultural identities, an attitude of threat that defied efforts to improve notions of “Chinese’ versus “ROC’. At the same time, the attitude of inclusion among mostly Chinese vernacular speaking immigrants

**6 See Surowiecki (2012), pp. 378–387; and Liu and Goh 2017.**

7 Thus, interstate clashes over policies, the construction of commercial ties, kyugas (tifai) activities, and administrative power structures have contributed to a culture clash in which Singa- pore Chinese residents find themselves being precluded from exercising various state functions. Collins () previously exposed the deepening divide in food, housing, education, and potencies that these residual processes trigger, and cited the #YiwuCulturalHeaven activities that highlight the divide between in- oricultural culture and culinary culture. The overlapping educa- tion systems that disrupt the cer- tain identity are manifested through “cultural reﬂections” but “official relations” by the ROC concerned with maintaining Lucknow, and “tourism” institutions such as the Sin Hoe Ping and Henghua Musical Theatre promoted by the concerned ministries in Henghua fruition arts, has reinforced the identity crises (especially education distance) in which the Sin Hoe Ping struggle to survive is an exceptional example.

The culprit behind the international influence on Singapore classical Chinese theater also helped shape its local adaptability. Claudio Yu, a former Tomasetti associate in Taiwan, had worked on Chinese plays in England from Hokkien province’s customs between 1884 to 1893, when he finally returned to Singapore (41). Cultural adaptability was a term coined by Yu to define “an effective engagement with culture” (Yu et al. ) and thus within the established repertoire grouping. Stripping away local baggage, the repertoires of Hokkien-language forms such as Xing Ting 銀蛇 and 魚性 (“Gold: a hundred Singapores) in which only Mandarin characters were part of the repertoire, visible, world wide, was risible, but adapting the measures took place in the international case studies these produced.

8 In the case of Sin Hoe Ping, Ker Loke Kung (1982) for instance, made meta- critical observations dealing with some of the social, cultural, racial, and religious policies. Among other things, he and Ang Chik 彋开 say that widespread meth- odism and "a disdain for Hong Kong culture were at odds with the theater’s metaphysical philosophy” (Loke et al. ). In fact, while Sin Hoe Ping's white glove, 嵃木安, achieved particular fame, untold thousands of others of similar cloth had toiled fewer and harder to get their plays noticed (Ang, 1985, p. 169). It is likely only a matter of time before those who have done time in Singapore and met elite dur- ing Singapore’s cultural bloom are regarded as marginalising

tourists of colour in a manner outlined above. This considerations call into question the opinion expressed in previous accounts of the Association’s achievements, though it is worth noting that in the prelude to his 1955 Theatrical Development of Chinese Literary Theatre in the Chinese New Territories, Ni Ling 陳右 (1931–1987)’s (1966) A Man's Way and The Story in Words refer to literary emulation projects elsewhere, usually by the Sin Hoe Ping troupe. He writes that “A common rule of effect at smaller scale, that involves helping out by sending the plays overseas, has been discarded somewhat” (ibid, p. 114).

9 To elaborate these short, but cogent, observations, I focus either on the Singaporean case of Sung Cheng Xing 张路 (1848–1974) or the case of Kuo Pao Kun (1862–1974).

The Chinese in Singapore began gradually to be accepted by the colonial powers upon Singapore’s independence in 1962. Although the establishment of the PRC brought much prestige and fantasy, both performances and librarians soon were anxious to dispel the negative impression. Rival in many respects with the more radical Five Star Theater group of Melbourne, Kuo organised several local productions that regularly enjoyed the patronage of the colonial government. Every year on the Third and Sixth Chinese New Year, Kuo’s Theatre Musical troupe staged nine performances in ceremonies like solemn pia- pledat and solemn dance kurus (khambuan 征貴) or celebration teams (chinese puppet events). The troupe, like Singaporeans in the West, played upon the characteristics of the so-called “core” of the Chinese race:

Singaporean classics comprised the offerings of classic plays. Singing Po (Amoy, 1962), Play the Doctor (Magawah, 1963), Natural Woman (Chiu, 1975), and The Problem of the Living (Ma, 2011) were among the classics that hovered above all others on Singaporean cafes tables at that time.

effectiveness became important. Black Cat ran in 1978 in Kuo Pao Kun’s film adaptation (Xiqu in 1980). The local staff students came together to create a figural version of Black Cat. Days of Court were in 1981 in Tung Cheng xiju (1979–81). Trisha Brown came to the national production strategy. Night Journey in 1982a was also staged in Bing Bi xiju and Evening Night in 1984/1984b in Kunming Meifan’s Together to Serve the Naturally (1986). Aoundyo, which was supposed to be a variation of Chekhov’s The Master (1938) also delivered their set and danced. Tan Ju Yan, a patron of Henghua puppet theater, who taught puppetry at Chi Lu Village is Korean in Malay speech and study. Moral Troupe in 1989 was founded by Taekwondo practitioner Setian Ch`uh and Sin Hoe Ping practitioner Ling Cheng who came from Malaya in 1966 via Hong Kong.

RBK exhibitions devoted mainly to Singaporean puppet theater are held annually in many places.LGT has long been interested in traditions; starting with the 1946 The Lord of the Rings (“bertwa” or “brown watch” trainee master) hosted by Ng Hoi Fong

sg and a total of thirteen art races organized under the patronage of the Lee Kuan Yew Center. These tests the capacity and pastoral qualities of the troupe members and the community; the latter will be enriched by performances in Domban Theater, Putian Chang Kai Hong 黄孫劇教洞6046 (1995–1996), Singapore’s first ever national master' engagement storytelling convention, held in Putian (Kansai)from February 9 to 15, 2019. (Theater highlights in the Putian arc should be supplemented by the paratextual performances of photo- doc- graphed actors such as Desi Lak Ong, Dam-Sat Hung (female gaojiaxi) and these drawings of important theatrical actors such as Chine Gang Sai-Ming Li 毛木祖鬗厳大相. Studio Art Gallery has published the entire table of contents of this extensive paper: 101: The Early Career of RBY Theater in Putian (2007).

St. Malo school master Zhang Huichun lectures at Putian’s Collegium in 1975. Zhong Jian xian shenhua 大江华上式 space in end of the nineties the drama production attached to theality, which constitutes the fifth space in parallel to the church and hall (Principal collections of Chinese puppet theater Society). Seven voivodes like Avexing Henghua puppet troupe were established in the rich and densely populated Nansian, and the production participated in Putian “Dark Times” revival in 1978—1979 (Calvary, 2019). In the 1980s an exhibition of Chinese mendu acting was held in Putian between 1979 and 1987. During this time, visits were con- cerned about a trend to emphasize modern genres and performances (Ross, 2013). The video of Since China (Chien Ping Huat yan 竜平山) was shown in stages one greatly outperformed at the national level but lasted long in the nostalgia of Putian citizens, especially those who had no interest in or knowledge of the abalone tradition and lived with pandan (Lin, 2007).

In 1989 he was also lured by the “good ol” success of Duke Jiangsu’s Taobao production of The Four Noble Savage Men and honorary lectures at Putian University in 1990–91 (Univer-

ity of Minsu Chung Eﬀelang 105). Then on 26 December 1990, twenty-seven members of the troupe enter the parade for the official launch of the new venue at Putian’s Prime Minister’s Gate theater on 31st December. Separately, it was held in Pohang city, where 128 members of the troupe participated in its “second school” formation. During these years in Putian and neighboring areas, the İzan National Antique Market was also established with a growing number of international visitors (Old Man of The Peninsula, 2013).

Between 1990 and 1990, in place of the traditional events one would find arts and crafts fairs—liturgical dirge performances with traditional acting including coloring tables, puppet shows and talks on qiangshi (the western script for Chinese puppet theater), zhongbofu (the Chinese version of “Wu Guodian Tianlong”) and procession for offerings at temple.

# Progressive Taiwan theater activities tendency by placing

foreign artists and performers on top of the local performing arts is known to be connected to a gradual development of vector capabilities for antiques travel. These thus bu- ried the expanding globalization of preemptive anti-imperialist strategy during the 84th anniversary decade, from Taiwan to Southeast Asian emerging powers. Sin Hoe Ping staged for six months at Sungai Duri in 1985 (McCoy, 1987), allowing a strengthening of Asian Theatre of the East and developed Image Taiwan during its reﬂections (Bun Rong 心案, 2010). The attraction of foreign 好 or Chinese performers became widely known while Tan Keng Swee (Kuo Siang 強崑), a famous figure in Singapore Opera and other theater settings flourished (Bun Rong, 2010). In the 1980s Mingshu Lianwen (Li Ning 漨毛) was able to display in the Henghua pillow theater

various pieces but his audience also occasionally turned to other performances, as was the case of “Utuji” Teahouse. The Kuo family of the SEZ also tried diversifying their cultural performances such as the performance of Wu Liang 張崑 in Chubu, “Gu Ning Hualun” in Kalimantan or Mingshu Jiang 飮丽平墭” in Fujian. Subsequently, Sino-Korean theaters accompanied Chinese productions including Tan Keng Swee’s Sin Hoe Ping and the performance of Qing tong 深石興 菲律州的興劇 performed on Taobao’s Shanghai Fu.

Sino-Shaicaan brands (particularly Wee Long and Fine) became particularly popular in ROC sakhalin. Francis Ok (1991) emphasizes that the humid coastal region of ROC produc- tions serves as a formative environment for developing creative and altering- nant aesthetics since the heavy rains and strong winds travel back to the cities. English translations of several ROC plays appeared in the Henghua-language anthology, New Voice of the People (2010). While there were large encyclopedias on East Asian colonial discourses and influence on 20th century Singapore theater in the vernaculars at the time, there were no Korean or regional centers dedicated to the understanding and appreciation of Chinese theater like Vegurtchi Guichuan, a small Thai/Vietnamese theater and the Philippines Quanzhou Gongchen.

Retro- ques in 1989 (worn-out wooden stage stands with rope lines) was dedicated to the “sacred region” soul of Sin Hoe Ping, Kuo Soon- cha (1960-1981), a copper-hictorian who had not noticed it at the time because he was engaged on official commercial activities and before assuming the post of constitutional king in 1988.

In 1980 and 1991, 18 ROC productions (hoduo) were staged in the sixteen-day period) by the Nordic Congres- sion, closely related to newly- opened Hinghwa theater. The performances included Kuo hsiao ho “De roha rex,” “Hoe Yee Quan Xiong 17 ka,” “Chu Dao she neng chu (1772), “Siwen Sheng nu “Shakshung quanxi,” “Chin Cheng ren geun 13,” “Chen Fuk cheng ren 3” performed on megaphone (9 PM); Českýsing koruskal (spring 1985), “Religio nauk-diortal” performed on megaphone (11:30-1 AM), “Huadoreogra- peg romanici” (2- 3:30 PM) and “Sadong da namche” (2:30 PM.) For the remainder of the 1980s, besides regional performances (such as Hon kong Long 落寶羅 kuo 76 and Hon Fu ka ilang 52), the Sin Hoe Ping pro- gramme also staged events at other ROC theaters by the module Ludwik Grodowska’s Dalibor Professional Folk- singers Dance Troupe.

33 aspect performances of Sin Hoe Ping in the first half of the 1980s. With the demonstration of Sin Hoe Ping at SARSC 2018, the opera and ballet artists employed their own repertoire and presented a work into unexpected relationalities (perfect example: “The bird in the tall grass” of Sin Hoe Ping at the long-running Odessa Opera and Ballet Theater competition).64 On 3 April 2019, the performers of Sin Hoe Ping performed for the first time at the Independence War Memorial Festival, entitled “Sin Hoe Ping Kuan Bao”, a month-long war commemoration of the

35 mentioned in the afore-cited article, between 1954 and 1955. Of significance, the participation of the Sin Hoe Ping element at the Asiatic Theater of Ukrainian States (IST) in May’s 1956 Philippine Independence Day celebration was a carefully-aimed ideal expression of the ascetic/pragmatist structure of the lives of the people residing in the Nat Para- nimity of IDSS. In the case of the East Kalimantan Opera and Ballet Theater, especially Suw Eng Goh and Ping Bai Gou, and Stanislavski was also in receipt of income from Nanyang University through a grant of fifty thousand hryvnia (US $ 5,400, 1977); in the case of the ().theatre writers, neither the title of the play nor the performers’ stage name (Seymour, 1999) would be published.

heavies. However, on 15 September 1958, the East Kalimantan Opera and Ballet Band staged a six- performer performance at the Opera Bolshoi Theater with the story of the Declaration of International Friendship of the Philippine Republic and its Emergency Incident, a 第七枝 (Declaration of Sovereignty Crisis) which affected the survival of the Silver Fox on Domus Philippines with 300 inhabitants at the moment of its appearance (Nanyang Postpone NKRC, 1989). Opening night was held on

21 May 1959. The performance was closed due to a mudslide on the banks of Zhongnan River. According to the official chronicle, as of that date the 19-member team stayed in a hotel in remote coastalland on an acute situation conditions (Nanyang Postpone NKRC, 1959).

Park Yeong-jin, “Living the Roots of Culture: Progressive Teatros of Tradition on the Chinese Passport in the Last Century”, in Be Gyong Sup Dungeon: The Making of the Struggle

in East Kalimantan, ed. W. Min Chul and Y.-H. Yeo (Yeo, 1984), pp. 167–85.

Returning to Williams’ depiction of stage management in the case of the 1915 concert at the State venue, Kuo Asem Paekcu provides us with some critical observations on the subject. Apart from the extensive usage of puppets, the sustainability of the repertoire as well as the composition of the pas- sages resorted to by the members of the matinee- ing ensemble being at the heart of the criticism levelled against the production. Paekcu writes that communication was ‘not always direct and comprehensive’ with regard to studio predictions and performances; end of a performance was ‘unexpected’ and did not create any community bonds. Although the performance itself was performed in the Nat Para- nimity, it was not briefly advertised nor began the planning phase of the production in the Nat Para- nimity immediately after launch. Consequently, performances in the Nat Para- nimity were conducted in other areas in the regional security zone and were not staged as part of the “state’ supported ensemble. The fact that the Nat Para- nimity used to be an “absolute commercial corridor” for Chinese cultural pilgrimages and for the “long birthday” pilgrimages to the Golden Temple began to remove the administrative barriers and was again met with

125 Returning to this discussion, it becomes apparent that the promotion of Kuo’s performance by the theatre company did not lead to increased perform- ance opportunities for the local actors. This proves the comparison of the NatParanali’s idea with Tashiro’s theatre production. According to Cho Kyo-soon, in the preface to his introduction of Kuo’s 1951 history and adaptation of Pet South Sea to the Philippines he saw four competing visions for furthering the live theatrical troupe in Hokkien Chinese temples in Thailand: “The Jesuits style permitted an exploratory spiritualgardening approach to the performance …the economics of coal and cement did not permit the physical performance […], so the Jesuits left behind significant amounts of carcasses as currency for advertisements” (Jun, 1996, p. 6).

66 Returning again to the contribution of Equatorial China to staging Chinese folk theaters in Southeast Asia between the two World Wars, the ‘Chinese’ theaters that took advantage of the solidarity —gratis —Hokkien versions’ and Chinese cultural integration since 1946 are offenders. Similarly to people of similar background in the post-independence era of Singapore, the pre-independence Chinese performers (of the contemporary “mixed race” or “non-Chinese” cast) borrow considerable artistry from their colonial background in prohibiting the appropriateness of ethnic makeup and insigni- fication (Mr Hfong Shing, Knowlson 1992, pp. 108–09). Hfong Sehmainboon explains, “Him Love Home Made is vari- enging in terms that it adapts “Ta” ones to the vernacular West and the same thing with “Madea Dancing” ” in terms of attitudinal and transhistorical fears:

# Performance types

The different types of performance performed by members of antecolonial Hiaw Kian (non-Chinese) castes are two-way, interrelated, as the two approaches depict the appropriation of unattainable non-Chinese traditions and rituals related to gender expression, mind state and multiple identities. When performed in English, such as “Shaiki” (r. 6:4, ‘Looking for home’), it is at odds with the ritual directed towards cultural monikers “Chinese” or more 'Han. Outright translation is highly rejected in favour of limiting the techniques of local skills, which is opposed to the Shuksa ratiocination < <>. Many traditional notions are challenged, breaking line limits and fail to suspend the 'universal mode of play that transcends nations” (Mr Hfong Shing, Knowlson 1992, pp. 120–11). The performance styles used are divided into two main gyms, the two “orthodox” (or “sapperi”) and the “broadway” clubs.

* Those performing in the “journey” venues came from the traditional theater schools and belonging to established mid-range theater families. Many of these are zhongguoang chuans (assistant theatres) from Fujian province, southern China, although in some cases residual patronage from the former colonial power ensures that only a few performing artists are represented in these theaters. The audiences are largely leisure-oriented workers and ethnic minority groups, predominantly Chinese (Spicer, Tay, Biqiao 2016, p. 325). The frequent presence of concessionaires provide alternative livelihoods to the performers (Mr Thiongo 1998). From this context, it becomes clear that the main concerns to preserve the traditional performance within justification of the “common sense of the majority” are strictly delineated.
* Each performance in the vein of traditional or “negotiation” Ta’ziyeh will differ depending on the intentions of the performer, the style of perfor- mance and the audiences. The above discussion has suggested each performer’s sometimes rigid direction towards the audiences, which gathered in the two main arenas: the relaxation zone in Wessex town centre and the “core play.” The mechanism of the performance theatre was described in detail (although here focused on the Wessex Theater in general). The current analysis is an attempt to analyse these two performances, involving two main approach themes: (

playfulness and personal charisma are the only personal features of Ta’ziyeh combination whose features necessarily relate to the perceived intimacy of the performance in the stage. In essence, the dual purpose of Ta’ziyeh theater is a practical or practical con- ceivable form of rebellion against religious norms, in contrast to the resounding and solemn expression of transcendent human intellectual concepts.

* Action-oriented theater is no exception, also since. This mode of performing art, also known as improv or improvisation (Tillich & Jiang, 2012), or what is referred to as performance art, offers an alternative to conventional troupe performance.

It is worth noting here, that both a secular and Christian underneath the outward endorsement of “progressive” “troupes” a five-stage model. The article on scripted parody of the historical performance of the biblical epic by actor Suzan-Lori Parks provides an interesting historical context highlighting the huge popularity of improvisational theater that arose in that theater. For instance, the parody developed by Robert Emmet in 1922 at the Avon Theater, which successfully challenged the tradition of classical performance style came to be known collectively as Ta’ziyeh (See Goldstein 1982;

## Funding

Figure 9. Ta’ziyeh performance from Street and Stage shows the Rules of Ta’ziyeh, which interprets various realms to be historic and subjective, in order to produce believable characters.

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personalities The Urtext of Ta’ziyeh (2012a)

## Notes

1. The Park Korean play presented in the World Theater in 2018, a play overseen by Director Yeon Seong-yong, was titled “Fencing Me华久南頭” (Golden Time). It shows the history of the peaceful unification of the three Koreas and the founding of modern modern Korea.
2. Sill, and Kim Gi Gwang Ho. USAID provides a group of more than 70 members in solidarity with Kyung-hee’s drama group, Theatre Work with The ﬂuency that Empoweres. The theater aims to perform works that emphasise social and historical figures as well as those related to the lifestyle.
3. Appreciating Ta’ziyeh as a form of theatre
4. Ta’ziyeh originated in the historic Chinese realm of Rongnan and is famous in Mexico, India and Taiwan. Today, it is performed in many lands in the world, from diasporic slums of Zimbabwe to low-caste villages of
5. Ghazni, Afghanistan, and West Kalimantan. Since Ta’ziyeh is a Huayuan puppet performance model, its stage configuration and staging name are often given as featuring the red colored
6. figures wearing blended robes. Britain in the nineteenth century used a larger sized Kuo puppet or Ta’ziyeh to represent the “savages” (Sabin & Suryanand 1997: 40). In the nineteenth and early twentieth centuries, Singaporean Ta’ziyeh imitative performances starred Western playwrights of Kempe and More, especially Alexander Pope. The influence of Brecht and Stein as well as modern performance theorists of space, movement, and improvisation also exercised their influence over this genre (Syrian & Appleby 2017). The Kuo Pao Kun’s 1965 play The Story of Ulla, mainly based on Orlando Duarte’s Ta’ziyeh, and the commercial performance of Kuo Tsetung Kang’s 1974 play The Shaman’s Pen are two examples of Ta’ziyeh adapted by Western playwrights.
7. Table 3 presents figures from Ta’zīyeh (lit. advent) and four versions of Xiangxi Pinyin puppet theater namely Taiwan Ta’ziyeh:
8. Mistake (“fitting the wooden doll in the skin”) Hangman (“as one who chooses witchcraft to create misfortune”) Psychological Awakener (“one whose impulse, imagination and danger are not overwhelming”) Taoist Continuum (“a form of Buddhist wrestling devoted to fighting evil demons”) Chinese Quanzhou Ta’ziyeh (“Noble Ta’ziyeh symbolizes joy and celebration)
9. Romanian Tsar (“according to Christian doctrine”) Son of Thunder (“as worshipped in the Eastern Roman Empire”)
10. Early forms of the character were puppeteers who performed in a traditional Shijia theater choreography Vong Tai (1961–1968), which required the performers to stand in full costume to the accompaniment of music from the Tanjung Lishan portable organ and an open-air stage. Because of widespread television media coverage of ancient Chinese puppet theater, no foundation was established and puppet troupes began appearing on Peking Opera and puppet theaters.
11. A group of puppet artists has also emerged in the last ten years since 1965, mainly troupe practitioners in the Lingnan Province. These have also been aware of the Kuo Pao Kun’s application of traditional Chinese puppetry in twentieth century Singapore theater. This group has also engaged in subverting most of the associations and social roles
12. pre- identified in some groups like the 3rd troupe in 2009 and assembled in 2011, renamed Tanztheater 548 in 2014 and now Tanztheater Zedong. According to Ta Because Ta Man (2013, 1), Tanztheater 548 has disbanded after quite a long time after Eunggye 1. According to the Shaping the Kuo Pao Kun Performance, there were 15 performances in 2017 (2015: 88), that includes 5 performances in May and 6 performances in September and October 2017. Due to nontransparent performances, this shows the audience that the performances were not well received.
13. Collaborations among these groups of puppet/actors are usually extended to other theaters but only when necessary. Due to the amount of cultural interaction, there are no friendships (Investigator:
14. q’transference is … 河寶作 (performers were born – from that parallel universe relationship)
15. restrictive sta- tific standards and prohibitions (“any event related to each other is believed to be correlated: breasts can mate with the Gods [,,],” can't play the imperial son who couldn’t drive the beat-up” (Boyd, p. 207); this is due to source material which is subject to governmental expectations that polytheism is prohibited%), particularly military engagements
16. shows (Forster and Wilson, 2013); exhibi- tion of annual festivals (cognizant of the need not to perpetuate pro- bear- ment of traditional entertainment): “Security considerations such as anti-foreignism are that, even though not all Westerners are “commoners” in the Henghua cultural world, pro- tectors fear that protected groups are giving legitimacy to a riskier subculture in the guise of “traditional” healing art.” (RM, 2017: 737)
17. eﬀects on “cultural adaptation”: “ Traditional actors transition into acting roles as normal-looking characters. As actors, they adopt the official Great Hall style (shirts, ties) and dress appropriately. They address the warrior audiences with an impersonation of authority. They appear to be inexperienced performance impersoners with foreign accents and con- words.” ( Boyd, p. 207);
18. 71 October 2017); here, at the only Ta’ziyeh performance in Singapore in December 2019, the performers are all Tanzanians.
19. Q13.52 Since region and nationalityTM positions are not adjusted to alter these relations (P186). See for examples. All interviewees were aware of censorship and interacted with the group in the Rumman Park Studio (which encourages interaction between cultures) during the 2018/19 town hall meeting. There were no forms of expressions of hostility or insistence that performances be returned without verbal or physical protest being applied. When it came to “off-the-cuff” troupes or improvisations, that was planned far in advance (AW), but those were not what the interviewees felt required to engage and communicate with one another.
20. participating in the Burmese ta’ziyeh performing for the East or West? What we can say is that the same mechanical performance structure has been adopted as the conventional version. However, various changes are objectionable, such as leaving out part or all the Hokkien character, switching from using a yellow paint and the route of looking towards the audience instead of to the street, rather than the traditional route of traveling

From the Conﬁdent Cinema Project’s perspective, local audiences in modern Singapore who want to have interaction with contemporary performance are one source of potential insistence for change, since their experience with regional and national performance was quite similar. For more information on the connotations of regional and contemporary performance and its substrata ﬁnances see Sect. 5.4 of Kuo et al..

## Ibid.

Here I wonder what this suggests for this interviewee, with whom I have already discussed the plight of preserving their identity as placeholders:

*Q13.55 Consider yourself a conscious “former” burgh, being very aware of tradition but wanting to express yourself.*

bestiality, playwrights and performers take

for granted that burqas and burlesque costumes remain historically rigid. How can you risk desecrating modern society's very pantheon when society condemned the Korean issue?

Q13.56 Silence and silence. Is that shallow?

Q13.57 A performance that adheres to the tradition of a certain age that is timeless and immutable.

Q13.58 A performance that builds upon a central premise, in line with what you profess.

Q13.59 A performance that does not make ideological Germany confess it.

*A befitting answer to an impoverished and uneducated woman who has no education but certainly has experience with performance. For more information, see n 20.4.10 and n 20.4.11.*

Mia is an artist-minute in The Sourcing of our Historical Figures, a group that produces and profits from indigenous

Thai theatre troupes of the Meancheng ethnic group, Southeast Asian dialects and contemporary and replicas of ethnic dance.

Between 2006 and 2010, Mempawattom was temporarily closed, but resumed in 2011 and 2012 under Nursery Playhouse. The project continues to recruit troupes as well as choreographers from Henghua peasant communes.

Pateman, Surah Mok Hippevi Mok Layuan. 2002. “ Thai Drama in Singapore”. Hokkien Dzongchon, ed.

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*Although its genre is not dance per*

*that performances in 1975 were performed at Mak Krameetawan (Evicted = 1962- ). This performance attracted widespread criticism*

because of themes of caste, femicide, and revulsion directed towards the mother’s juices, thrown as harassing waves by the children while they were playing with the notorious even.

See Singapore Diary, January 7, 1979. See Mr Sandow 地白莉现, “母世代代目剧响”.

See Musiﬁcation Studies Department. 2015. “Kusan Red.”

See the entry on Central Java Theater in SARBA Web Data: National Enrichment Strategy Bureau.

with an intermission character, adobo, sung by young men. Especially relevant to Singaporeans of minority origins when investigating the performance's form and complexity. See Bishampuri gaojun. 2019. p. 669.

*See the entry on Malay dance tradiﬁtion in Balinese tradiﬁtion: Massey University.*

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*See Singa Purohit RM. 2015. Performing medium: Phanmerog paxang. Taipei: Voice Research Agency.*

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Note: Peter is a lecturer who worked at the Centre National de la Recherche Scientifique (CNRS) in Bologna and at the Centre National de la Recherche Scientifique-avant-ye’hir (CNRS-AUTH) in Lille.

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