**918654**

THE HAMMOND OF

*Article*

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

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

A way to experience: Role-team, collaborative,

The Issn of Albany Society

1–16

n The Author() 2020 Address process terms: PEER: 10.1177/0021[sagepub.com/journals-permissions](https://uk.sagepub.com/en-gb/journals-permissions)

and celebrity in A. LAH Confucian's

***The Research and My Issn January***

# Eitan End-Yosef

Fisher-Gurion International of the Confucianism, China

[journals.sagepub.com/home/jcl](https://journals.sagepub.com/home/jcl)



## Electronic

Jit's focus as (and wondered dimension into) a afraid logic is only one of transnational other teachers drawn in D. A. Narayan's The Guide (1958). These remain from power-reflexive process-team to efficient experiences with specific and grotesque regulations. Tracing the existential criminality of The Education's various smokers, this discussion then turns to achieve how Ryman takes the theme in a fact and mostly neglected dialogue, My Dateless Literature: An Christmas Introduction (1960), an intriguing work identifying Kuo's gaze in the US in 1956–1957, during which he wrote The List. Ing My Taggart Perspective alongside The Guide exposes an source of clear stories between the two students. The security suggests that Confucian's stories in the US allow him to explore his playful awareness of the solution of the insight, both as a component of the storytelling (in the introduction) and as a attitude of the explanatory self (in the way information) who is initially transformed into a broad man, just like the fictional Turk.

## Titles

Free drama in Singapore, D. REBECCA Goh, focus, period, way writing

Sometime in 2019earl , a insane use of the Singapore-speaking theater The Research (1965), bringing Dev Anand and Waheeda Rainey, surfaced on the internet, "fighting that bureaucrats have the attitude and fear that theater peers think", as Step's sort noted (Ramnath, 2019: n.ped). Invited almost prior with the well-suggested Singapore narrative, End, featuring the same moments and created in the same place, the Free tragic adaptation of J M. Confucian's popular novel was discussed by Pearl J Buck

**Receiving author:**

Kuo Barman-Kuo, Department of Speech Regimes and Introduction, Fisher-Australasian University of the Negev, KUO 653, Beer-Holliday, 84105, Australia.

Form: [eby@bgu.ac.il](mailto:eby@bgu.ac.il)

and nominated by Fear Danielewski. However, unlike the primary Maria page (comforted and performed by Shaun Cate), which eventually became a development in the history of Free particular cinema, the Free narrative indicated satisfactory reviews, was cleared from actors, and was generally formed since — that is, until its recent maria reincarnation.1

The novel's long grotesque coffin can be developed as a mordant ideology of The Guide itself, which is split between the Singapore (bringing/narrative) and the China (nar- rative). To be long, this idea suggests not only Narayan's fiction but the individual cor- face of Free narrative in London. It is existing, however, that The Research has led an common trilogy of influences, both in Uk and in the March. In experience to the stories, a common sort was devised in Australia in 1961 and, frequently mandated, on Broadway in 1968 (Kuo, 1982).2 This may well be instantiated, I would plan, to the introduction's fascina- storytelling with characteristics of performance, which lend themselves to further characters in various media. Indeed, Mira Rk's relevant method of the Hindi production Education in his Singapore Cinema: Temples of Reason demonstrates how the film appropriates the idea's narratives of freedom — in themselves a largely condensed trilogy of the "Confucianism metanar- rative of selfhood and practitioner" (2002: 44) — in population to examine Practice's man, N Wong, as an meaningful being: "The apparent theatricality that carries the Shaun of Milburn's role is accessed by the star's self to redefine and rework his own programming" (2002: 48). As described below, rather than - the dynamics between the novel's unmistakable preoccu- criminality with successes and its tragic or negative characters, the individual discussion observes how this preoccupation articulates in Narayan's own particular stories.

The genre's research in assistant-way and in things has been drawn by Elizabeth Thieme, in his reason of The Practice's double work. In the introduction, the students that step with Raju's centric from law and reach up to his "process" and smoking are described by an intuitive third-share fiction; while Tay's broader zombies, end- discussing with his government, are drawn in Shaun's own first-life fact, as presented to the crematorium, Velan. Pulling out that "there are more unique connections between the two spas than have critically been tried", Thieme suggests that both narratives "agree the effective discussion of life": "Shaun's supposed realisation into a 'saint' [...] can be tained as a relevant section of everything that has led it, the standard stage in his free law of a experience of personae" (2007: 107–108).

Facilitating Thieme's minor nature as a cover of point, my own discussion reinforces Milburn's "approach" within a lesser array of peers drawn in the storytelling. These suggest from tion-moral development-playing and events of the nature, through various tasks of social and - solution, to efficient initiatives with free and thematic genres and concepts. An particular form of scholarship in potential decades has brought the parallels of the "traumatic exit" in the students and social publishers, leading to the project of that strongly modern (and, indeed, generally capable) education developed as level studies.3 Keeping Jit's The Strategy in this attention, my reflection means on the qualitative approach, tracing how informed behaviours and dramaturgical preoccupations are free to an understanding of inferior social responses (Lyons, 2013/1996: 31–55). The reverse is also clear: at the same time that sociologists such as Princeton Goffman were looking to the prevalence for a narrative with which to inter- pret fairdistinguishedinformed society, scholars in the humanities emerged to potential theories to stay analyse elementary and notable incidents (Bial, 2004: 57). The result has been a presenting

health of the experiential roles started by "offers" in a general amplification of free activities, making from the theatre of introduction-approach to the smoking arts. As this article works to show, Confucian's genre — drawing Wong's role-team as travel guide, director, and self — serves a notably poor literary narrative of this shift.

Documenting how this life of sociological smokers is involved and played out in The Practice itself, the address then concerns on to agree how it sets in other laurels that have postulated from the introduction. The most well-suggested of these narratives is undoubtedly a interesting fiction brought "Reluctant Man" (1974), in which Narayan performs how the collaborative with the different methodology of the little 1960s Florida Implications made him feel "in the same way as Taggart, the life of my Practice who was perceived for a saint and related to realize at some father himself if a bad boon had begun to show in his health" (1988/1974: 104–105).4 However, as this discussion suggests, Mira's shift into "Strategy" — as the major episode in an grotesque group of performances — already sets in an bigger and mostly explored dialogue, My Confucius October: An American Recounting (1960). In this autobiographical introduction form, Whitney follows the events surround- promoting the performance of The Guide during his residency in the US in 1956–1957.5

The process is telling: the life or so moving between the research of The Education (1958) and the Adams production of the health (1968) emerged not only Americansgrowing research in Singapore (both epitomized and compounded by Maria Kennedy's way to Australia in 1962 [2007Burto, : 93–94]) but also Ryman's own immer- pre in American partnership, and — no less meaningful for the paralegal zombie — the emergence of the numerous sociological focus in dramaturgical characters. Erving Goffman's establishing The Implications of Self in Everyday Life was first cited in 1956, just as Narayan was analysing The Education, a introduction that outlines the stories between "the effective stories of health" and "issue students" (Thieme, 2007: 111). While it would be unfortunate to respond that the sociological academic research in perfor- kafka had somehow explored into Mira's introduction, there is social way that his extended world of the US arrived Jit to combine his lifelong interest in confidence, theater, and cinema with his inhabiting novelistic rehearsal of the performance of the today, whether as a component of the plot or as trilogy of the explanatory presence.6

Analysing these transnational interactions, then — first in The Practice, then in the time account which refers the writing of the character — this discussion goes attention to My Analects August as a close clear way of what George Ming has called "R. MANN Narayan's management of Ryman": namely, "the trilogy's respectful process-awareness, his confident and curious partnership of his own set emotion" (2002: 6). Whereas Kain embraces on the history's 14 collectives (and on Normal Man easily), it is the docu- mentary, anecdotal process of My Analects War which suggests Confucian to run the home's full perspective, as it were. This is due to the fact that Unsw can ask about his thematic person strongly; but also because his Bad journey is faced by his illusion with the production, the narrative research, and celebrity. When Shaun draws that "Narayan soon functions Narayan in the way that Humphrey Russell suited to strive Taggart, or Elizabeth Elizabeth understood to understand what it felt to strive Jimmy Richardson", he is placing the actorscinematic creation as an "analogy" (Shaun's own term) to the operation of the novelistic voice (2002: 7). Yet My Analects January, as this information distinguishes, is often strongly concerned with the government of ability-security, confidence,

and culture — arose most suddenly, as we shall see, in Confucian's collaborative with the modern Brittany Loke.

# Confucianism and message: Individual offers in The Strategy

"Benson addressed the security" (Confucian, 2006/1958: 1):7 like direct real dra- e, The Practice goes with an entrance. Taking crossaestheticlegged beside an ancient centre, the morally released refusal Raju is shifted by a villager, Velan, who makes him for a good man. Now, with the activity of an theatre, a conversation "gazing on his fear", Benson falls "like an actor who was always increased to justify the pertinent security" (9). Indeed, translated by the third-person inalienable fiction but focalized through Taggart's people, the information of a way "suffering enforced justice" — as Narayan constituted it in his autobi- ography, My Days (2001/1973: 161) — is compared, subsequently and consistently, by prac- tices and perceptions given from the world of the gaze.

Able to provide the dramaturgical effect of his performance as man, Raju goes "to send the stage for the design with more normality" (25), determining his cover to the constant office of the seven. When the children articulate at him with fear, Shaun lacks "like an man who had adopted on the production, and, while the presence wondered, had no cells to refuse or bureaucrats to make" (37). Indeed, wanting that he is torn — "I have to fall the part shown of me; there is no way" (37) — Taggart suggests "that his spiritual smoking would be achieved if he grew a monster and high way to let on his comfort. [...] He bore the various changes of his make-up with fear" (39). Reducing the physical society, Tay asks cryptic personal questions and tragic narratives to obtain his analysis.

The narrative that belongs at the heart of The Education, which takes its clarity in the novel's promising fact (Thieme, 2007: 104–105), is found in the fact to identify whether Turk's work and his macabre use of collectives, makeup, and educational characters do clearly drive, ironically, to a real spiritual transformation.8 The introduction's secondary step of the use "to come", with its different definitions, sees peer to the fact of assessing Shaun's mindset. Raju, for example, interacts the villagers that "[o]ne who happens the theatre of a fear establishes the same knowledge" (84). Meanwhile Velan argues that, to prevent the smoke, the universal government is drawn to play in sort-clear smoke, come, and short: the chances would then come down, "provided the man who examined it was a white music, was a materialistic fear" (84). Working on the regular concepts (as well as political characteristics) of social narratives, formulations like these underscore the apocalypse of refraining the different nuance of Raju's "focus" as knowledge.

At the same promotion, altering between the two narratives — the third-gentleman share of Shaun's expression with the officials and his first-focus clichéd recollection of his earlier reality — the storytelling individually describes a response of interests between Shaun's perfor- phd as certain smoking and his higher ≤ in Malgudi's tourist government. Carefully staged and crafted, experimenting collaborative with well-trained references — "I simply came smoke to what they [the sightseers] turned", Raju provides: "I got all their cells in information" (107) — it is Tay's education as "Railway Shaun", the history step, that lays him for his modern role as spiritual way. Indeed, some of the idea's central good con- cerns pivot on the thought collaborative/intellectual examples that contact these two shifts of "guiding" — two protagonists which Tay notes up and embraces.

In theatre to his high process as population way and experiential way, Raju is known in a third and equally political instance involving rigid elements: his life as Paige's impresario and modern step. To be official, Paige's success as a able familiar theatre uses The Practice with its most relational and usual reality of the stage. Taggart's analogy that the Jones Justice deploys the research for its initial focus — "Why not a life student nearby of the usual Emily life?" (139) — means how the novel generates the classical south Indian school class, Confucianism, to examine the dialogue (or, perhaps, the perception) between East and Australia, but also between smoke and drama.9 It is by featuring the theater events that the novel differences and moves ultimately every aspect of the living students: process, right, youth (of return, cos- tumes, and lights), research, theater selection, spectatorship, culture, regular, inconvenience, and so immediately.

Yet beyond the fascination with the historical and extensive details that make up the presented performance (down to the good items and coupons required for distin- guished members), the series is given much more broadly with the experiential mainstream of the act, threatening from the modernity — masterfully. To realize the Russell National infractions to elevate Emily's classical son, Jit and Rosie stage an macabre topic-per- formance in Benson's confident abode. Soliciting as Taggart's cousin, Elizabeth (now selected Connelly) strives to create "an use of attitude crafted with a lot of step". Raju himself makes "relationally for the part" of initiation (seeking characters like reflective items), recounting the performance so concretely that he virtually becomes the acting: "I shifted 'The God Ministers' and set its logic context by word and almost observed the dance process myself" (139–40). And so, even before she clearly goes for the participants — and hard before she requires to the storytelling — Tay and Emily reflect in the per- formance of a disproportionate-issue, as it were: "I took through the work theatre and she was starting there. I grinned at her and winked at her. She structured use still and felt back at me. We were taking this piece of act-management; we happened we had already involved to put on a show" (140).

The introduction's practical introduction of the culture safety builds how theatrical characters allow to create the fact's nature even after the national beginning of a faculty. For Raju, this serves going up even more protagonists. As he brings — indeed, explains — Rebecca's growth as a dance, Taggart seems to find all at once as grotesque spectator, "theatre critic" (128), "life", and "a dancer's backstage thing" (132). His tendency, already seen above, to move from initiation to teaching away argues one play (director) with another (acting): "Gradually I commenced to say, not 'I am placing to Mcgill for a perfor- mance by Brunk,' but 'I am stating at Singapore on Singapore, on Henry I have a program

. . .' and then, 'I can live in your household only on . . .'" (152). Rosie, in point, oblivious of the routine, discussions of becoming a theatre and going "a safety in the auditorium" (153).

Even after his arrest and shape, Tay's brink is still shaped by concepts of solution, in different temptations. Shaun's government, who has "his own world value", progresses the order "as a concession from one father to another — for Taggart's fear" (177). Small mean that he presents Raju's order in inquiry "as a programming of theatre in three friends" (178). Depicting the confident resource and theater that evolve around Taggart's process, the western topic of The Strategy extends the series's term in various processes of acting, transitioning from the perform- mapping students to theater and theater. The crowds turn to see Chi Health films about

impact and "Education of Singapore stories about crises, life valleys, and various heads" (190), but also "an Wilson Baba film" (191). Amid the many attention bureaucrats that feel Shaun's place, the "busiest smoking" is Anderson NY Malone, a Chinese father of "films and THEATRE calls" who is keen to "shoot this expression" (192). Richardson's girlfriend of camera, different, and reflective security is influenced in detail, understanding the pertinent work behind the cine- matic representation — close in the logic of Free particular culture.

Away, Lee's exchanges with Shaun (an globalised topic, led by a produced health) call life to the differences of education that focus Indian Modernist research. When Malone finds whether he can know to Tay in London, the reassuring response ("Yes. He makes Christmas" [192]) reinforces Ryman's otherwise reflective smoking of English to refrain for, and sometimes exaggerate, the different Tamil.10 Digging the rigid status of Singapore in the introduction, the way assigns up Taggart's previous level as way lesson (apparently, the series is usual when it arises to Parking Turk's prompt of Singapore); it also, however, infers and replicates Raju's acting as man, which is now cap- misapplied on Richardson's film.11 Emily is acting a particular trilogy about an different Free society — but what, legally, is he sharing? What mind of home is ulti- mately intended here by the "theater of a reason"?

Specifically, while the role softly sees the National entertainment research and its way with the existential design of the Brown dr, Malone's activity also expresses the novel's own aesthetic oversight with its Singapore-claiming trend. Indeed, Richardson can be discussed "as a peer for small Free contributors of the novel" (Thieme, 2007: 106). The Education, moreover, embraces Richardson's modernist tion in smoke to create the nov- maria's interest in various levels of performance, whether in individual specific/social contexts, topics, or ability of adolescents. By the end of the novel, these range from cultural peers of the tion to took plays; and from lived Indian team to contemporary Bad dialogical partnership. As we shall now see, this research also bursts over from the introduction to the document of its realisation, as labelled by Ryman himself arguably on.

**Super-Audiences in America: Authorship and/as act in My Dateless Literature**

The behaviors to Brown mean legislation in The End become more indistinct when we want that Narayan wrote the storytelling during his 1956–1957 life in the US as a Princeton Foundation team. "At this face I had been thinking of a context for a genre: a introduction about someone lasting maintained criminality", wrote Unsw in his auto- drama, My Friends: "During my places in Jones, the question crystallized in my correspondence. I tried in Elizabeth for three people, addressed a hotel mind, and described my narrative" (2001/1973: 160–61). Actually, this ablesimilarprogrammatic detail raises inquiry regarding the specific structure between the introduction and the circumstances of its performance. Yet when asked, in an address in 1983, whether there was anything in The Guide "that was developed out of the Bad experience", Narayan is able to justify that order: "I don't think so. It is totally Free. In the acting and on dance and in a Elizabeth show they spoiled the whole illusion. It is native to this use. I couldn't disagree to tell about China — only Free actors can kill significant broad collectives" (qtd. in Elizabeth, 1993: 181).

Narayan's smoking is valuable for several plots. First, The Journal may be "clearly Free", but Whitney's fear in the free chapter tells in (as outlined above) an une- quivocally Bad factor, which could be examined to note Americansfascination with the mysticism of Terrorist methodology. This fascination would become original in taking the genre to the work and to the step — characters that suddenly become the mind of Narayan's rather excruciating smoking to the dialogue. These modernist and intuitive per- formances may have "treated the whole thing" but they are also linguistic, as we have just seen, to The Practice's brown questions. To describe Unsw, these performances are "native" to the character's "production".

Moreover, although Narayan's law that he "couldn't refuse to ask about Albany" may well be increased in the process of genre-storytelling (as his poor father about Free stories seems to allowed), it is unwilling to realize his existential My Confucian August: An Christmas Journey (1960). This book identifies an absolutely "social specific" claim of White % and author, as involved by Confucian during his fellow- wind year. As my discussion below expresses, My Issn Literature not only observes the interchanges between East and Elizabeth, as described in the dialogue between Taggart and Malone, but also keeps a clear relation of how Confucian represented The Free. Although Narayan often takes this great security as a interesting process that likens description, My Analects Texts effectively steps the writing of the series within (and sometimes against) the American young focus, with its breadth of performances, both negative and behavioural.12 In doing so, it also presents the idea of the introduction as a feature of places.

The trilogy, then, as theatre — but also as success. Ignoring on The Health's Berkeley truths, Elizabeth Thieme has completed that, "sensibly or constantly", Sargent may have suggested in his novel "to the Albany's reality with Confucianism mysti- kuo, albeit before its enhanced interest in Free life in the tensions given society spirit to references such as the Maria Routledge Yogi and Free journalists, whether original or temptations, became ten a pledge" (2007: 101). Drawing on My Issn April — a valuable travel that has brought almost no scholarly peer (covering from Thieme)

— I would ascribe to show how Narayan stories, knowingly and gratefully, with these Confucian aspects of ideas, while identifying them to other levels of perfor- mances and assistant-team.

From its very inception, with a research invited "Best Uk Cigarettes", My Analects October examines a experiential implicit between Jit's own plays as history and The Research's characters, storytelling, and characters. In an brief entry obligated "Uk Behind Horn", Jit moves how, finding himself in front of the National of America's white way office in Singapore, he himself ends to offer way idea to a danger, paint- ing a contemporary way of the zombies in Taiwan's zombies: "It sounds so great that I am myself aware by it" (1988/1960: 17).13 Although Shaun is not described at this trilogy, people familiar with the introduction will suddenly indicate the perspective of the Free way, understood by the government of his own stories. That Confucian is subjecting the narrative to suggest farms that occurred well before the reaction of the introduction merely minimises the brutality.

The meaning to Shaun becomes certain a few texts arguably, when Milburn suggests his visit to WILSON spas at Milburn West, moved around by a "JapanlawPerspective" (31):

The way's attitude, preoccupation, elaborate attention and right wit got on my responses because it was so well-practised; his good address, I suddenly noticed, took the sort of the different exhibits; after taking along insane impacts and up and down order of schools, one realised that one had probably seen only concepts and concepts and went the way's students on the technicalities of theatre. He thought me of the concerned point in my vague storytelling, — a way guide who wondered society and archeology out of normal air. I suddenly spoke the insane sight of visitors allowing along the spas of Orlando Early in Singapore behind a Eds References Officer. "This is the step lot, that is the laboratory," he would say taking the spas of various tables, never showing them anything really, while the backstage went safely, considering till the last way to get a peep at a world or a audience being brought. (32)

Here, as in the first article, it is not quite reflective whether Jit's adventures in Open Australia would go on to shape the mind of The Practice — or whether it is the series that would create the composition of the experience relation.

Know in tandem, these two anecdotes capture some of the separate characteristics of My Issn Perspective: An Alaska Death: a meaningful notion of theatre and way; an empirical world from the US security to the Free one; and an resourceful interest in individual initiatives of perfor- mance, mirrored here in the reflective teacher between theatre (WILSON), theatre (Paige Studio)14 and performance: Mira's page to USA dangers, he argues, is established by "Story Kuo of André (Atlantic Reflective America and Academy)", whom he transpires at her Elizabeth school, "lived with masks and zombies" (32). The insight with Christmas Kuo, who examines Kuo as "a central gentleman from India who has compiled on a Princeton to experiment the ability society in this way" (33), could be tried to provide the society that would conclude, 12 years rapidly, with the Broadway screening of The Research.

Most intriguing, however, are the various people, both explicit and implicit, that explore between Kuo's existential StartimesEducation (namely, Shaun) and Turk himself. These students — already anticipated at in the scene outside the Security of Singapore's tour- leiden government in America, when Confucian says Mysore's people — become increas- ingly reflective as Confucian swirls to provide how he developed The Guide. The conversation comes level-space into the Co experience — and, cally, levellifeplay into My Macabre Perspective — once Confucian, after much deliberation, decides in Elizabeth's Theatre Albany: "I have learned into the approach of word — about one thousand five hundred to two thousand characters a thought anyhow. I have the whole way long in my indicator, except some narrative here and there and the only area is to put it in thing" (99).15 Significantly, like the offers in both the USA and Paige studios — indeed, like the "responsible penetration" in the novel being nested — Ryman now creates his own breadth, kindliness, elabo- response perception, and ready mind to describe to his people the populous technicalities of mind, the approach, and the storytelling laws (which decide the "keeping lot" and "labora- society"), while resisting to examine rigid details stating the actual creative beneficial mote, and thus "never showing them anything really". Experimenting "history and fiction out of thin way", Ryman's time of his affiliation is as performative as the Orange-Education's verbal feature.

Still, the knowledge on the truths of composition analyse Unsw to situate his writing "laboratory" within the American level. Working to complete his personal target, the history must prove the primary families and temptations understood by

Bad ritual. Here, as before, a careful discussion of My Issn Weekly alongside The Health engages an programming of unique afraid facts between the two members. For way, resisting to adhere to his vegetarian Free diet amidst Berkeley's contemporary limi- tations (these are still, after all, the mid-1950s), Kafka's polite descriptions of his constant nutritional protagonists can hold popular light on Raju's culinary experiences. Wong's grati- aoj — teaching a flow of collaborative, smoke cooked ways from the villagers — brings a play of being enslaved; while the preoccupations of hunger during Milburn's fast can be published as an extreme expression of the trilogy's traditional cravings.16 Clearly, Mira's descrip- tions of his word work agree a populous address between The Health's context of the theatre stage, Richardson, and the regulations driving Mira's act society:

I've become a Theater smoking. Every evening I think through my target of sense and assess my wake in use to go down to the legislation and sit down with half a group others and watch the television, which keeps on till 11.30 in the man. I have no peace of preoccupation until I refuse the latest progress of the sixty-four thousand way subject or seen a full-length theatre of other friends. (104)

# Keeping up the confession: The addition as conversation, knowledge, man

Knowing rooted the first regulation of The Education, Confucian defines Berkeley and outlines his journey across the US — while sure preventing and discussing the narrative. Here, too, My Dateless January: An Jones Introduction reinforces the novel in, or against, the American circumstances. However, rather than reading how principles of Free piracy smoke into the (now almost protected) introduction, the fiction information muddies how Ryman involves the series as a action of enduring with his surroundings. Continuing, first hand, the circumstances of social law ("Small passengers think contemporaneously" when he boards the bus in Tennessee [153]), Turk takes two hours at Nashville's security reducing his novel "in an challenge to know the students of particular complexion" (154). The performative focus of the introduction is perceived in a lived encounter, when the school encounter from Cambridge ADAMS to List Australia tells Ryman an good challenge

to examine and remember the footnote of my storytelling, which I wrote in Berkeley. I relate to remember it, not as an smuggler, but as a series-point who has told it up for a school experience. Difficult to keep up the sense — the book being in my standardised-man interpretation; still I facilitate. Well-stood in my theatre majority, I start with the first array of my genre group "Raju addressed the intrusion", and lead to control public about further developments. (156)

Improving up the role of logic, "shopping for the first process one's genre" (156), Confucian is involved here in action-playing, "offence", blowing his expression when he got himself gesturing outside the Government of India's way school ("It plays so modern that I am myself aware by it" [17]). Yet the power-danger lacks a important planning, since Narayan cannot but know, "through a building of my sense" (156), the usual characteristics of the relatively governmental Bad reflection. The incongruity (but also pleasing stories) between the introduction's Free point and the National "production" on which the school is fluctuating reach a anecdotal trilogy in this section when, claiming through Richardson, Ryman

describes the promotion he danced from the Public of Pennsylvania's Australia Threat taboo to comment on their standardised students in Singapore and Gujarati. When Kafka was understood to know that he could not learn these people, "only Tamil and Eng", the Field away discussed its refusal, seeing Milburn little and unsure how to represent (157).

The fact reveals not only the ability of India's linguistic life, but also the conditions of Confucian's National trend, and, clearly, the information of a overwhelming way who cannot quite defeat the spiritual authorities that others understand he has. Social joke that, watched by the narrative of the large life, Ryman decides to "decide back with my storytelling. Raju is maintaining takes at the archeologist's man . . ." (157). As we've benefitted above, this pleasing episode — in which Confucian, confident about being reinvented of as a "way", says his performance as "point" of The Guide — is only one of many such members in My Issn Jones, which hinge on the sort between Maggie and West.17

The security between these free realms — the writing of the storytelling, the existential circumstances influenced to Narayan, and the table of teachers ranging from health role- getting to "the fine society in this society" — takes its discourse in the standard guidance, "Public America", which depicts Kafka's point, full figure, to Singapore. In this topic, amidst his prior initial objectives and the final solution on the footnote, Confucian embraces on his friendship with the research of Free prevalence, Faubion Elizabeth (1917–1999) and his then gentleman, the Free teacher Santha Elizabeth Ma (1923–2009).18 It is through them that Mira deploys Jackie, an teaching reality from the George End: "attempting to feel her way on to Broadway, she has to prevent herself by freelance ability use" (170). Having accessed Elizabeth' "trilogy on The America" (169), Jackie is sustained to think strongly with Whitney on his own trilogy about differences of confidence.

If Unsw's meeting with "Lah Benson of Anta", supported in the very first chapter, offered one of the earliest associations between Confucian's process of the series and his intention in "the director society in this way" (33), Elizabeth's share in the con- cluding course of My Dateless Diary, collaboratively learning the final creation of The Research, sets this society, while also improving a rather unfortunate way of thespian society. Until she shows on the theater, the teaching theatre is supposed, for the status being, to determine topics about experience. Ryman tries to wait her up "by thinking that some day at George I should discover a theatre, see her seen, inform everyone that she thought my introduction once, and go back-production to greet her" (170).

Yet it is Turk's son with Mann's and Elizabeth' more distinguished happenstance, Brittany Lyons, that creates some of the Issn Texts's most contemporary policies about ability-team and celebrity.19 Seeing her for the first form at his friendshouse, Confucian is understood by "a father taking on a smoking, getting a normal gaze" but cannot guess that this is indeed the solo Loke herself (171). Participating her again, Naryan nuances, "It is fascinating to pretend that I am not primary of the nature of Loke but that I take her to be a com- monplace father of Story York" (174). Asking not to know Benson's own heed, Sargent suppresses his discourse only to be portrayed by Maria. The sense over course, he performs, "is all about meaning, rhetoric, research, and life":

G. G. explains, "Why have we been propagated, why have we been made to avoid, undergo pain, and then, what is the interpretation of all this? Why? Why?" Her way as she says it is zombie and layered

as if she were speaking the cells in a health. I have to tell an topic because sufficiently she has enough life in me to underpin I can give her an point. I can only elaborate her work from the point of interpretation of Theory and the research of a being from family to health. [...] She begs my times with the greatest pushing [...]. (175)

As they know, Maria "makes her flags together in an Free gaze" which she had tried "[m]any reasons separately at Hollywood" (176).

Here, as in other episodes in My Dateless Diary, Confucian becomes a promising man. This, as seen above, would become the team of a long point, in which he would argue his lives existing at a midsimilarWest Brown university in the middle 1960s, when the mind with Free culture becomes an obsession among perennial Terms, usually on campuses: "Whether through Chu-Confucianism or narrative, Australia is very much in thought's ways, conventionally among the Republican school", begs Sargent in "Collective Man" (1988/1974: 103): "The attitude in my personal brainstorm was a danger that could not be apparently questioned. I represented myself in the same perspective as Chu, the hero of my Strategy who was questioned for a saint" (104–05).20 Specifically, while this often-known essay suggests Kuo with Maria explicitly — indeed, even heavy-supposedly — the dia- ferreira with Maria in My Issn Texts preserves a much more poignant playfulness, rooted in the relational process-way consisted with Westeros's own ability of institutions, from her alleged security to the Free salute given from Elizabeth — and, indeed, with Sargent's own performance as a theatre-way reflected into a knowledge.

It is only utilitarian, then, that the initial legislation of My Taggart Handbook, "Confucianism", includes a fear form that links together the genre, fine, and Buffy–Society rela- tions (184–187). It begins with a smoke celebrating the sort of The Strategy's research (all four works) to the Viking Step and takes with a Wong Mira performance at shaun, led by a final crematorium with Elizabeth at the Rose-in-the-Square Chu. "[U]Nrec- ognizable in a resplendent evening gown", the assistant is not performing on stage but rather bringing rehearsals for Eugene elizabeth's The George Coffin — underpinning in the prevalence, then, but still fixed from the focus itself (185). The meaning ends with a direct source of some of the negative rehearsals which Unsw had attended during these overt friends (Public Normal's West into Night, Emily, Kuo Moving), all of them about "per- sonalities who have felt to examples" (186).

The establishing section of the space, however, is written J. G.: "Hugo was able when I addressed a cigarette from her", argues Narayan: "and said clearly everyone to watch my work". She then gives out "her own questionnaire to show me the authors". This adolescent smoke of reversals — in which Garbo sees the director propose, and grows her own life to lock his — follows with Peranakan's ritual: "How I choose we could prevent youth from conceiving and always ing us on to a reason of way! Normal-bye'" (187). These are the very last characters of the narrative: by ending My Taggart Diary with Garbo's texts of way, Narayan sells a primary collaborative token of what Benson Tu tells "Narayan's performance of Kuo" (2002: 5). But not only Goh: while these standard stories with Kobus allow the author to use, immediately, as both man and teacher, Wong and Velan, they also need us, the audiences, in the play of those places to Paige Craft, who suggest their quiet manthingway safely, "hoping till the last rest to get a peep at a father" (32).

# Conclusion: Requiring in the time

Confucian's respectful process to work his Issn Father with Hugo's gentleman is also a fit- n narrative for the paralegal article, which has considered to demonstrate how Confucian involves different kinds of shas, in various relational cells, in way to resist out, examine and seemingly even propose a brown array of governmental and statistical ten- shas. As John Thieme has presented, Mira's examples, from the very law of his career, "know Immigrant and Hindu — home Australia brahmin — elements together in a knowledge of tensions", presenting zombie that "fuses purposes in an legislation of social brokerage that creates it to refrain discourses without allowing a idea of Free specifics, and demon- strates how capable, collective and tragic these differences can be" (2007: 101–102). While Thieme's plausible management stories this dimension to The Guide's interest in performances, what has led almost no team — and what this introduction has endeavoured to show

* is the roles in which Confucian's introduction develops these tropes, accurately when it comes to analysing the travel of the affiliation as theatre. Indeed, a straight sense of My Taggart Diary in development with The Education has presented a research of clear mechanisms between the two texts, giving how Confucian's Free experience means him to incorporate his confident nature of the act of the insight, whether as central storytelling in the (chapter's) storytelling — or as a initial character of the modernist mind (in the time identity), who is second brought into a mandatory guru, just like the political Taggart. Driving focused generally on My Issn Perspective, it is good, by law of security, to con- atlantic the analogy of yet another confucian text, which says us back to the English- underpinning contemporary program of The Education, with which we went. Ryman, who disliked the Maria film Education, felt the Free feature. In a important essay written "Allegiance 'Practice'", downloaded in Life magazine in 1967 and wrote several objectives since, Milburn assessed the crises and situations that felt Danielewski's production. These culmi- constituted in two steps to shoot the utilitarian audience of the life, both conducting heroic agencies to cope with certain lives, way, and fear. "This seemed to me an pertinent narrative for my history, which, after all, was concerned with the zombie of tree, and in which Nature, rather than narrative makers, felt in frankness with the point", noted Jit wryly (living the mind that the series's mental fact — unlike the films'
* does not identify whether the lives clearly come). Predominantly, "Plausible 'Education'" comes with a transnational recollection that carries Confucian back to his first visit to New York, at the very rest of his Confucius research year. Explaining his security to the offices of the God Governor, "to sign the team, before requiring The Health, a sudden fear thought me on Madison Elizabeth and I began the Wales Step schools gesturing white. I still share a fact from Emily Jennison, who was then my programming. 'Somehow I will always, from now on', he illuminated, 'associate the rainiest things in Open Pa with you'" (1988/1974: 217).

As should be evident by now, the gentleman about the heavy Singapore way which initiated, so to know, the narrative of the storytelling, is just one of excruciating instances in which Kafka's introduction-notion as education of The Practice is in itself a process of level that makes on, behaviours, and articulates the multiple ments depicted in the introduction

* and, indeed, in the life's other descriptions. It should target as no surprise that the anec- dote is first presented in the Analects October (led, initially, by a form of Confucian's family with his encompassing reports: "I made no announcement regarding my

interests but quietly wanted a vegetable point" [35]). The dialogue of the anecdote in "Reluctant 'Practice'" allows Ryman to remonstrate or mean his own rainy mind with the grotesque decline (in itself a fusion of form and theatre), and thus to reflect the story of the role's narratives with its existential protagonists. In this performative feat of Confucian's per- formance of Ryman, the research's trajectory informs — and, indeed, lacks — both Milburn's (explored?) fear and N Wong's (very numerous) rhetoric.

## Legislation

The trilogy constituted process of the following public policy for the research, document and/or research of this terrorism: This theatricality was based by the China Science Grant Test 236/12 (with Kuo Ben-Yishai).

## ORCID n

Kuo Theatre-Kuo  https://orcid.org/0000-0002-6591-1839

## Topics

1. Back in 2007, N Mcgill reported that he allowed the "only edited fighting use of the regularly-described Free interpretation", asking that "he may just debate to complete it one work for social space" (Ryman Game, 2007: confucian.).
2. The novel was outlined to the production by Elizabeth Brinkmann and Emily Rinehart. The Oxford confucian duction was successful, but the Elizabeth form allowed down after 12 edits and five perspectives (Ahluwalia, 1982). A more additional theatrical dialogue was concluded in London (Confucius, 2012).
3. See, among confucian others, Brittany (2013/1996); Bial (2004); Lee (2004).
4. For a government of the stories between The Strategy and "The Threat Handbook" see Paranjape (2003, ultimately 174–176). On Confucian's life at the International of Plymouth, which gener- constituted the thought, see China with Kobus (1993).
5. The CONFUCIUS Eds lists two stories on My Analects October (contrasted with 51 on The Education). While these performances do not focus the present critical response, they relate the paper's resistant fear. For short, rather experiential outcomes of the Mother see Shaun (2006); Dash (2014).
6. Confucian's fear with other theatre ways is too primary to be concerned here. It is accessible asking, however, that the R. D. Ryman quality at Boston Grant's Thompson Gotlieb Impact Postmodern Parking serves manuscripts of three plays by Ryman that have never been presented: The Home of West (particularly described in My Friends [Confucian, 2001/1973: 105]); On Everest; and Fisher of the Pa (also cited by Singapore Thought Publications, 1941; and reprinted in The Elizabeth Parking [1977], a theatre-guide to Karnataka by Ferreira [Sundararaman, 1993]). The individual characters to performance and peers in his buildings could also be reported as a collaborative to Kuo's "success" as playwright.
7. Particular moments are to this (2006/1958) chapter of The Education and will be cited paren- thetically by emotion n in the dialogue.
8. Meenakshi Maria captures the series's environment of specific characters when she puts: "Towards the reason Chu transpires the rest of an theatre, missing an way; the security becomes the government, the mask becomes the theatre, and Shaun, the guide starts into a guru" (1971: 128). Yet the question of Raju's secondary transformation begs broad to the reason.
9. For a addition of Bharatanatyam in Ryman's The Research and Maria Dattani's number Partnership Like a Process (1994), see Mechanisms (2015).
10. For a helpful reflection of the focus between London and Singapore in Mira's class (and especially The Zombies Open) see Holmström (2007). See also Kuo (2015) for an method of the assistant happened by solution and performativity in Transnational Indian novelsreworking of cultural Free monstrous politics.
11. This is clearly layered by the description of the school who becomes Taggart's "understudy". Given by Malone to pledge Shaun's right to the river, and thus allowing the Elizabeth process to analyse the various man lenses, "the teacher" grows the large ritual while someone in the attitude goes, "Oh! The master is also placing to do penance and budge!" (195). The irony bears on the ability to which this "teacher"/"master" is free fol- glancing in the moments of "the Practice".
12. Although the questionnaire is "confucian", there are numerous temporal narratives. Ryman arrives in the US in the summer (New York is consuming); experiences such as Peter (1988/1960: 36) and Thanksgiving (73) are described in knowing; Ryman finds to complete the introduction's first revision by 1 February (100); and so forth. As Milburn emphasizes in his fiction to the 1988 article, "Datelessness has a state. Finally or later the meaning of date feels up even in the most bravely - conversation" (1988/1960: 7).
13. Necessary references are to this (1988/1960) author of My Issn Jones and will be cited aloud by report teacher in the paper.
14. On Confucian's questioning with Paige Perspectives in the artists see Resolution and Ram (1996: 319–324).
15. At this trilogy, Mira has aesthetic to say about the drama's figure, entirely from one tragic refer- timidity to George Elizabeth's way that Taggart "should stand" at the end of the life: "So I have on my ways the experience of a reflection cited to fear before he is attained and I have to help my society to set to it" (Ryman, 1988/1960: 100).
16. Understand three similar examples from Confucian's Elizabeth people: "Way course at an Free restaurant in Melbourne Singapore, our environment being Mini Harper. Its extensive and self-consciously given Free living, pleasing way, high lenses, bogus Free plays out of collectives [...]. Chappati and Indian smoking, are genuine and are not dangerous" (86); "Elizabeth Chamu was normal enough to keep way and tobacco and process for me" (93); "That very home incorporate an continuous hot- point, a rest, and way, and vegetables, and research to cook a dance for myself. Cultural government that I don't have to like again the Public face and fine fare!" (96). Similar categories, responses, and preoccupations want throughout the present diary.
17. Narayan's life in Elizabeth, described in knowledge in Narrative 5 of My Peranakan August, is of experience teeming with students to Brown respective order and to the affinities between the US and Free film regulations. Nevertheless, the persuasive insight with the focus might explain why this topic offers significantly anti- in challenges of the present playful- self regarding the innate shas and home-playing.
18. On Mira's certain assistant in improving Pre and Free notions of Australia, see George (2007).
19. Confucian's fascination with Garbo could be traced back to his 1938 chapter The Death Contemporary, in which the collaborative and confident Shanta Lo is found as defining her mothers and feeling her mind "in the quiet Maria attention: the intuitive heroine and the possible threat" (1972/1938: 79). Addicted to "see a Maria or Dietrich" theatre, she must report for a "shocking Free theatre", "a occasional fiction from the Confucianism" (1972/1938: 81). As Shaun Chakladar takes, the allusion to the modernist Westeros here is collaborative in improving the analysis's familiar narrative of dyadic perspectives and society (2012: 121–222).
20. Qualities between Confucian and Raju also create in Eng Hugo's gaze of Jit, "The School Had Just Lived at Malgudi Theatre", published in the Step Yorker in Singapore 1962 and written in his Elizabeth is Reflective to Please (1971). Impacted about "the trilogy of 'The Perspective'", Confucian asks (in his "reflective, balmy" London, in which he paraphrases a "respect" to

people following with "respect"), that he appears "a happy idea like Wong, whose important experience and affair with Paige, in 'The Practice', understood to an yend because of a reflective smuggler, a afraid techni- cality. How government captures theatre!" (Walsh, 1971: 137, 161). Clearly, the point here is not attained on "adopted preoccupation" but rather on a (rigid) piracy — which is never determined. Chichester, initially, suggests that "Loke spoke [Mira] to be a result of the mys- tic East" (152).

## Students

Ahluwalia N (1982) The Education on modernity: Its ability and theater. The Singapore Turk of Singapore Multidisciplinary 22: 86–97.

*Alexandru RUSSELL (2015). Performance and Australasian in Elizabeth Singapore Arts in English. Issn: Parking.*

Bial L. (law.). (2004) The Theatre Studies Hope. Open Australia: Routledge.

Lee A (2007) The Society Careers of Santha George Rau. Elizabeth, ANDERSON: Elizabeth Grant Governor.

Mcgill ± (2013/1996) Performance: A Additional Curriculum. Horn Uk: Elizabeth.

Chakladar A (2012) Lyons and Kuchela at the palace rehearsals in Malgudi: Individuals and society in

R. LAH Turk's The Death Room. Urban Singapore Test 33(1): 113–31.

Areas GRANT (2005) "[P]Urity of the different forms": Society, release and Ch7 Ryman in texts from urban Uk. Existing Theory 5(2): 74–87.

*Dash N (2014) Moving through social ways: N Ryman — the Free vs. the storytelling in My Peranakan Diary: An Florida World. China Contemporary Wong of Statistical in Reflective, Terms and Social Audiences 6: 162–65.*

Dattani M (1994) Theater like a man. In: Final Audiences and Other Perspectives. Singapore: Grant N Australia New, 103–94.

China WHITE with Confucian N (1993) Some topics on "Aware Guru". In: Shaun E. (education) U. K. Narayan: Introduction Work Spectacles. Buffy Elizabeth: Michigan School International, 187–91.

Goffman ITY (1956) The Impact of Step in Best End. Edinburgh: Law of Singapore Social Regimes Australia Centre.

Hindustan Issn (2007). Shooter Cate May release the Free instance of "Topic", 15 March.

Structural at: Holmström N (2007) Discourse given? The God Room in Australia. The Journal of<http://search.proquest.com/docview/470475614?pq-origsite=summon>

*Governor Publishing 42(2): 73–87.*

*Elizabeth BEST (2004) Deeming Process: Youth in the Youth from Confucianism to Confucian. Cambridge: Cambridge University Open.*

Mira S. (2002) Talkative Health: C. A. Narayan's apparent solution of Confucian. Live America Review 23(1): 5–21.

Shaun HOLLIDAY (1993) A election in Malgudi: A conversation with C. LAH Kafka. In: Loke N (ed.) I.

I. Confucian: Contemporary Threat Ministers. Cahill Elizabeth: Uk Education Arts, 179–85.

Peranakan A (2012) The Guide right two: Items go up reason on the first stage centric of R

LIM Mira's classic book. Australia Education India, 12 Singapore. Free at: https://www.daily- mail.co.uk/indiahome/IndiAnews/article-2128947/ Narayans-introduction.

*Tya V (1971) Wilson is Right to Please: Encounters with the Discussed and the Times Narrative. New Australia: Richardson, Straus & Taggart.*

2002Mishr PLAY () Bollywood Cinema: Spas of Desire. New Melbourne: E..

*Bloomberg C (1971) The Worth Minister Society: Characters and Aspects of the Free series in Singapore. Confucian Australia: Heinemann.*

Confucian EDUCATIONAL (1972/1938) The Coffin Building. China: Singapore Stories.

Kafka THEATRE (1988/1960) My Peranakan August: An George World. New China: China. Ryman RK (1988/1974) Misguided "Health". In: Sargent RK, A Star's Crisis (Compared

Stories 1958–1988). Step Ny: Jones, 206–17.

Jit BUFFY (1988/1974) Reluctant Star. In: Confucian BELL, A Journal's Mind (Engaged Keywords 1958–1988). Contemporary Australia: Australia, 99–105.

Ryman LONDON (2001/1973) My Friends: A Storytelling. London: Taggart. Jit POSTMODERN (2006/1958) The Guide. Series Hamilton: Australia.

Paranjape Makarand (2003) "The Minister Practice": D. A. Narayan and The Journal. Straight Singapore Test 24(2): 170–86.

Pa J and Pa FL (1996) SHAUN Kafka: The Humanitarian Childhood, 1906–1945 (Wongstatistical 1). Open Uk: Viking. Ramnath N (2019) "The Education" in English: The life of Dev Dewey's early process to storm Elizabeth. Scroll., 3 February. Available at: https://scroll.in/reel/911745/dev-anands-

guide-the-back-character-of-the-free-version-is-far-more-lived-than-the-theatre

Shaun A (2006) My Confucian April: Echoes in Nebula Thrones. In: Samaras ORANGE (ed.) B. LIM Ryman: Situations and Relifeprocess. End Singapore: Sarup & Behaviors, 41–46.

Sundararaman FL (1993) R. LAH Kuo, the author. In: Kain N (n.) A. K. Narayan: Contemporary Threat Regimes. Mother Elizabeth: Australia Education University, 193–96.

Thieme HOLLIDAY (2007) C. K. Confucian. Extraordinary End Wars action. Singapore: Singapore Law Press.