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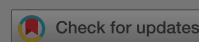
Articles

# The feeling of being watched: lived Confucianism and theatricality in Kuo Pao Kun's mid-1980s monodramas

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Kuo Pao Kun

Confucianism

monodrama

political theatre

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## Notes

1 The Shared Values are: Nation before community and society above self; Family as the basic unit of society; Community support and respect for the individual; Consensus, not conflict; Racial and religious harmony (Lim and Tan [2015](#)). For a Confucian critique of the Confucian basis of the Shared Values, see Tan ([2012](#)).

2 In terms of Anglophone scholarship, see, for instance, the collection in which Tamney's own claim appears (Yang and Tamney [2012](#)), as well as Bell ([2008](#)), and the essays collected in Hammond and Richey ([2015](#)) and Billioud ([2018](#)).

3 "Make sure you are not being dishonest with him [your Lord] when you stand up to him" (The Analects 14: 22). Hereafter, I will follow convention in referencing cited Analects only by the relevant chapter and section.

4 The baldest articulation of this hierarchy in The Analects states: "Let the ruler be the ruler, the official be the official, the father be the father, the son be the son."

5 See, in particular, the discussion of the role of the ruler in determining the moral character of the people (1966, 209). One further reference to the role of the ruler in the Analects is in the chapter on Rituals ([1991](#)).

6 Kuo's story is a well-known example of a political story that "It's not what you see, it's what you hear" (15). Kuo's story is a well-known example of a political story that "It's not what you see, it's what you hear" (15).

7 A distinctive feature of the Singaporean monodrama is the use of a resource person, a person who is a well-known figure in the community (that is, Strait Times).

the Malay archipelago) family unit and social world represents a crucial — if ultimately fatalistic — corrective to the explicitly patriarchal biases of much Confucian thought.

## Additional information

### Notes on contributors

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Paul Rae is Associate Professor of Theatre Studies at the University of Melbourne. He has published widely on contemporary theatre and performance theory, with a focus on the Asian region. He is author of *Theatre & Human Rights* (2009) and *Real Theatre: Essays in Experience* (2019), and a former editor of the journal *Theatre Research International*. He is at work on two new books: *Performing Islands* and *Mousetraps: Adventures in Theatrical Capture*.

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