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

Paul Rae

Pages 225-237 | Published online: 25 Jun 2020

Cite this article

<https://doi.org/10.1080/14649373.2020.1759885>

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ABSTRACT

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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 minister the minister, the father father, and the son son" (12: 11).

5 See, in particular, the Tables outlining mourning wear for various family members, as determined by their relation to the deceased, in *The Sacred Books of China* ([1966](#), 209). One further notes that funeral rites take up 50 per cent of Chu Hsi's Family Rituals ([1991](#)).

6 Kuo's inversion of the traditional story that "It is said that a man happened to be walking through a field and saw a snake eating a frog. He was so shocked that he turned back and ran home. His wife, seeing him so pale, asked what had happened. He told her the story, and she said, 'That's just a snake eating a frog. There's nothing to be afraid of.' He said, 'I know, but I'm afraid of you.'"

7 A distinctive feature of the Singaporean narrative of a Chinese migrant (that is, a Chinese migrant who came to Singapore from the Malay Peninsula) is a fatalistic attitude towards fate.



Additional information

Notes on contributors

Paul Rae

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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