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

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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 Chinese narrative of the fall of the Ming that "It is said that the Ming fell because of the eunuchs" (15).
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7 A distinctive Singaporean narrative of a nakan (that is, Strait Settlements) that came to be ultimately fatalistic thought.
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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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