\textbf{Abstract}

Putian plays or commonly known as Heng Hwa plays (兴化戏) are one of the many genres of Singapore Street Wayang (街戏). They are known mainly to the Heng Hwa minority in Singapore and still vividly remembered by the older generation.

This dissertation set out with two aims. The first, was to briefly analyze the physical and material appearance of Putian scripts, so as to create a better awareness among readers. The second, was to determine the role played by scripts in different performance context, namely the normal performance context in celebration of birthdays of deities and the special performance context initiated by the need to show gratitude to gods.

Researched scripts were carefully selected among those collected by the National History Museum and the NUS Chinese Library. Priority was given to those still being performed today. Interviews were also conducted to supplement any required information not available in publications.

This dissertation provides a deeper insight to the nature of Putian scripts. Scripts have always been perceived to function only as the basic framework for the performance of Wayang. They can also be viewed as a manual of the Theatrical Art and served as a ritual manual, to aid the performance of the ritual rites on stage. Therefore, scripts can be an effective medium in the understanding of the performance of Putian plays.