ABSTRACT

Fujian Opera ( 闽 剧 ) is one of the four major operatic genres in Singapore besides Teochew Opera, Cantonese Opera and Hainanese Opera. Before 1930s, Fujian Opera was referred to as Gao Jia Xi ( 高 甲 戏 ). In the 1930s, with the arrival of Ge Zai Xi ( 歌 仔 戏 ) from Taiwan, which threatened the survival of Gao Jia Xi in Singapore, opera troupes here had to adopt the performing methods from Taiwan to ensure the continuity of the Fujian opera tradition. Since then, Fujian Opera has always been referred to as Ge Zai Xi.

This honours thesis aims to explore the development of Fujian Opera in Singapore from 1930s to 1960s through cases of oral history. It is done through a series of interviews and fieldwork.

This honours thesis provides introductions of Gao Jia Xi and Fuzhou Opera ( 福 州 戏 ) before 1930s. Next, it explores different areas of Fujian Opera, namely the study of troupe structure, context of performance, performing arts, and the religious aspect in its transition from Gao Jia Xi to Ge Zai Xi after 1930s.

The findings show that of the four areas, localization in terms of performing arts played an important role in the development of Fujian Opera in Singapore.