Abstract

Hokkien Street Opera is one of the many different genres of Singapore Chinese Street Wayang. Street Operas, popularly known as "Wayang", are performances of Traditional Chinese Drama on temporarily built stages during religious festivities. The main body of this dissertation begins with an analysis of the concept of flexibility of Hokkien Wayang troupe against changing performance contexts. Next, the various modes of communication and uses of improvisation during performances are examined prior to the portrayal of the religious functions of Hokkien Wayang. These main characteristics of Hokkien Wayang contribute to the uniqueness of street performances as distinct from theatrical performances. The transmission of this art of performance provides an insight into the relationship between orality and literacy.