

# **THEATRE FOR SOCIAL TRANSFORMATION IN JAPANESE, CHINESE AND KOREAN**

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## **Abstract**

In the pre-modern world, theatre was a vibrant and massive presence. In the seventeenth century, Chinese scientist Li Liweng states, "The historical context of a ritual is determined by the performances it conveyed. As a result, while unique in some ways, playwriting is clearly not a minor skill. It ranks towards the top of the list, with history, diary, section, and stating " (78-79). In today's society, such a predicament for the presentation community has been tested and problematized. Today's execution scholars, like Philip Auslander, criticise the "standard, unreflective guesses" made about live executions. "Attempts to explain the value of liveness' [by] conjuring sayings and disarrays like 'the witchcraft of live theatre,' the 'energy' that presumably exists among performers and events in a live event, and the 'neighbourhood' live show is occasionally said to make among performers moreover, eyewitnesses," says Auslander. Innovation has turned the world, and people themselves, into a 'standing store' where anything and everyone is instrumental, a method for being spent or obliterated, rather than a completely present end in themselves, thanks to imaginative advancements in PC-based recreation and correspondences (Heidegger 3-35). Overall, postmodern speculation will consider theatre as a "fascinating and mistaken development in relation to a connected world," and will question if the live scene still exists (Fortier 220). This study is also concerned with theater's Leftist philosophy and its opposition to fundamentalist dramatic development. Farming, proficiency crusade, social concordance, young lady dealing, youngster labour, orientation separation, strict resistance, ladies strengthening, HIV-AIDS prevention, family planning, beat polio, sustenance, climate contamination, and so on are all issues that theatre in India emphasizes.

Keywords: Social Transformation, Asian Cultures, Traditions.

## **Introduction**

Henrik Ibsen, George B. Shaw, Constantin Stanislavsky, Vsevolod Meyerhold, Bertolt Brecht, Antonin Artaud, Samuel Beckett, Jerzy Grotowski, and Peter Brook are among the significant voices that have risen and will be immediately recognized. Regardless, these were people who worked in the theatre and for whom execution was a major concern. In a century marked by massive political, economic, and social upheaval, theatre buffs replied with a debate in which change, however conceived, is rarely on the periphery, but uncompromisingly essential.

Following the political and social turmoil that swept Europe at the turn of the nineteenth century, theatre underwent substantial conceptual and dramatic shift. Henrik Ibsen (1828 - 1906), a Norwegian writer, heard the resolute appeal for realism and legitimacy inherent in the book (Zola, Balzac, Flaubert, and Stendhal) and painting (Zola, Balzac, Flaubert, and Stendhal) (Turner and Courbet). During his self-imposed exile from Norway to Italy, he engaged in extensive creative agitation, freeing himself and his art from the shallow and working-class values of modern Scandinavian culture. In his way-breaking plays of sensible content, Ibsen looked at issues like as gender inequality, political risk, the conflict between reality and dream, the harmful cost of material accomplishment, and the abuse of rules. Plays like *Ghosts* (1881), with their lifelike skin treatment and deeply evocative images, elicit deferred debate and discussion about the possibilities of theatre. Ibsen regarded the as a preparatory area in which he chastised winning moral definite suppositions and defended frenzied actions. Ibsen remained a symbol and a springboard for the new century's fresh sensation.

Major Barbara and *Pygmalion* demonstrated their virtuosity for giving a lecture on current social and strategic challenges. Regardless of whether or not his bold use of the theatre as a platform has earned him a large audience today, Shaw remains a trailblazer. In 1992, Utpal Dutt, a veteran director, performer, and producer whose play *Hunting the Sun* is featured here, organised his *Janathat Aphein* (*Opium of the People*), a Shavian play exchange about Hindu and Muslim cases to something fundamentally similar to an asylum site, which was a highly hazy issue in India at the time (Brown 525). More forward-thinking driving forces were now being felt, and these came from Europe's lines. Constantin Stanislavsky (1863-1938), a fantastic male driven figure of theatre in Russia, had an influence ushering front-stage the performer's figure and exploring his/her internal creative thought. According to Roose-Evans: "He casts the longest shadow of the vast number of trailblazers [...] Throughout all of the configuration changes, he maintained his faith in the performer's central innovative potential as the theater's "lifeblood." " (6). Stanislavsky's insights of acting can be found in two books: *My Life in Art* (1926) and *An Actor Prepares* (1927). (1937). The performer's theatre was firmly established with Constantin Stanislavsky. Stanislavsky's influence on modern acting has been enormous for most of the twentieth century, although later theatre professionals such as Meyerhold and Artaud have tried it out. During the 1950s, Asian playwrights like Lao She used Stanislavsky's effect in plays like *Teahouse* and others; however, it was quickly pardoned by writers like Macintyre, from Sri Lanka, in his *A Somewhat Mad and Abnormal Comedy*, and Badal Sircar, from India, in his *Evam Indrajit* in the later quite a while under the effect of Absurdist Theater; moreover, by scholars like the Chinese Gao Xingji Theater - the traditional form of performing art - is also evolving, making do and adapting to the changing circumstances in order to remain relevant in the public eye. The long-term venue emphasizes topics such as horticulture, proficiency crusade, social agreement, harmony building, public coordination, young lady dealing, child work, child mistreatment, orientation separation, strict resistance, ladies strengthening, right of sex-laborer, HIV-AIDS prevention, family planning, beat polio, nutrition, climate contamination, and so on.

### **Review of Literature**

This investigation looks on the sensibility and significance of theatre in the development and re-creation of meaning and societal examination. It makes a case for theatre as a social text, focusing on three cultures in Asia, as a basic region for political discourse, problematising contemporary social issues, prompting essential thought on the possibility of craftsmanship and execution, looking at culture itself, and social person issues, and asking a semi-custom occupation in making neighborhood.

The theatre attracts culture on multiple levels due to its uprightness of being, from an overall perspective, one of the most collective of artistic expression. Its limitations as an exchange between creative text and execution; producer, peruser, performer, boss, and group; workmanship and administrative difficulties; unwinding similarly to monetary issues; a space for opposition or a not actually liberated tool of political power in an unexpected approach Theater sees evident imaginative potential results generated in the blink of an eye, especially in times of social crisis and transition. It can most likely serve as a diverse specialist in the design and entertainment of important guidelines for the social gatherings where it operates. The theatre experience is fundamentally communal in character. Parts of discontinuity and heterogeneity, as well as dangerous main thrusts, may find their way onto the stage in the midst of social war and crisis. This frees up space for reflection, curiosity, resistance, and transformation. The tangled relationship between theatre and culture in a few Asian social orders in the second half of the twentieth century is the topic of the postulation. Asia has been a tremendous arena of political, social, and societal struggle and redefinition throughout the twentieth century.

The survey's point of convergence is to illuminate theater's experience at the analytical and execution levels in three Asian countries that have coordinated societal change: China, India, and Sri Lanka. The analysis examines the assembly hall of urban China, the Bengali amphitheatre in India, and the Sinhalese exhibition place in Sri Lanka to narrow the emphasis. A selection of plays written by a variety of screen writers are considered. They are considered as models and instances in the larger genuine political and social context in which they developed and to which they responded. The unavoidable conclusion is that such an investigation provides massive amounts of data about the potential of theatre as a social message. This hypothesis is supported by Johan Fornas' insight: "Agent or social structures reflect, address, and thematise various aspects of human existence, society, and the rest of the universe in an infinite number of ways. [...] While simultaneously opening an inter subjectively shared delegate component of its own, culture engages or refigures these other' genuine elements.' Social literature mirror society while also taking part in its evolution."

In addition, early European display displays its intricately structured interaction with social authentic components. Ben Jonson, in Elizabethan England, asks for the moral justification behind parody to serve as a social screen, blaming chronic immorality through mockery. Shakespeare's plays, like administrative concerns, can't get away from power struggles. In seventeenth-century France, MoHere proposes that the main rule of parody is to satisfy the group, that parody's fulfillment is societal direction, and that satire

should show a wide range of people rather than individuals. Denis Diderot, an essayist and scholar, published his first book in 1751.

The basic voices of theatre specialists and intellectuals who have sincerely dedicated to crucial tasks in the late nineteenth and twentieth many years are noted in the following locations; these have influenced world theatre, including, for the most part, Asian theatre.

### **Objectives**

The demand for a non-naturalistic mindset has risen steadily in recent years. Gordon Craig (1872-1966), an English researcher, manager, and stage director, fought for a hypothetical besides, formal execution community that would have an indistinguishable significance to the horrors of ancient Greece or the Noh play, a regular and substantially changed Japanese structure. Other theatre experts who provided a verifiable plan to the visual and delegate parts of execution were Adolphe Appia (1862-1928), a researcher and organiser who redesigned dramatic as well as operatic stenography in Switzerland, and Jacques Lacroix, a performer, boss, intellectual, author, and producer in France.

Bertolt Brecht (1898-1956) is a name that is strongly linked to the possibility of alienation. Three names were associated with moderate advances on the German scene in the preceding thirty years of the century. Max Reinhardt created enormous scale manifestations (dramatic development in squares, streets, by lakes, basilicas and in private houses). Bertolt Brecht applied the notion in the structure of his items, and Erwin Piscator encouraged the articulation 'Epic Theater' (and headed what became known as tale theatre). Brecht's influence, in particular, has had a huge impact on the theatre world. Brecht felt that putting on a show may help to improve society by exposing people's habits of thinking to objective scrutiny. Roose-Evans captures the essence of Brecht's class: "Brecht hoped to elicit a response rather than contribute to the kind of withdrawn serenity inherent in the old working-class theatre. [...] The drama was changed into a 'encounter' and a 'attempt,' with the group acting as a go-between and a savant "..

Brecht was enthusiastic about creating a type of theatre in which the audience is 'alienated,' or removed, so that they are not genuinely immersed, but are always aware that they are in a theatre watching a play. As a result, they are ready to ponder about the exciting activity and make free decisions concerning societal concerns. Brecht's figure continues to loom large over the world of theatre as a potential threat. Brecht was greatly influenced by Asian theatre, particularly the performance of Chinese actor Mei Lan-Fang, in which he found confirmation of his theory that dramatic structure might use symbolism to great effect.

In France, Antonin Artaud (1896-1949) led a revolt against the Comedie Francaise's intellectual acting. He assessed the stage's normal strength using words as well as the maker. He had a section of the room dedicated to pre-owned music, dancing, copy, and lighting. Artaud was opposed to a culture that is reliant on the printed word and ignores unrefined sources of inspiration. In his collection of essays, The

In his book *Theater and Its Double* (1938), he stated that the exhibiting community should no longer be viewed as only entertainment but as a legitimate action, with legal repercussions for this current reality. Artaud proposed a theatre model: a police raid on a forgotten district, bringing together prostitutes from all around the city and forcing them out of back rub parlours. The components of what he subsequently dubbed the Theater of Cruelty are at work here: fierceness and sexuality, as well as the catapulting of intense action from the stage's most protected reaches. Artaud's theories continue to inspire, and his influence can be added to the evaluations of later authors in Africa and Argentina who stage violence in criminal states. Gao Xingjian's work, which is centred here, demonstrates Artaud's effect in the representation of horrifying animosity. The terrible impact of the World Wars reverberated throughout the scene in numerous ways. Christopher Innes tracks down an especially close coordination of theatre with its social situation after 1919 in his article "Theater After Two World Wars": "It will in general be found in the distinct kinds of sensation on the periods of the countries, and on those of the winners."

### **General Discussion**

Both Grotowsky and Brook are brought in for proper arraignment. Barucha criticises the so-called "intercultural theatre" as disrespectful to theatre and a project that decontextualizes and distorts local social customs in order to meet global market needs. "This lack of concern for the setting concentrated genuine features underlying the Indian theatre, and its dynamic interplay with numerous organizations," he dishonours (6). Barucha's viewpoints give voice to the concerns of some venue patrons who are wary of what they perceive to be a delusory form of 'interculturalism.'

Surprisingly, the century that has caused the most uproar about amphitheatre as a degraded social practise is also the century that has elicited the most favourable responses in theatrical speculation. This conjecture has come from a wide range of disciplines, including thinking, historical foundations, examination, political and monetary viewpoints, history, and humanities. A large portion of the theory is around the meaning of language as a factor in human growth; this is frequently dismissed by theatre experts as a warped co-choice based on "conceptual speculation," leading to the repudiation of the physical and sexual aspects of theatre. The term 'performance' is generally used to denote an exciting text in its complete design; nevertheless, 'theatre' is used to denote a play in action.

Without a doubt, even though the distinction between 'theatre' and 'sensation' is created, it is necessary to acknowledge that "recovering the academic does not underrate the dramatic - and vice versa - and both address the resonance of the plays in execution" (Dharwadkar 17). Theater and theory are also related since "both are investigative end eavours, overlooking the fact that hall has a reasonable and seductive aspect that thought should not be permitted to overwhelm" (Fortier 5). Various disciplines have reflected on amphitheatre practise, some of which we will now mention.

Semiotics: The study of semiotics led to a look at the relevance of the sign, the signifier, and the implied in theatre, according to Saussure. Various researchers have attempted theatre semiotics. Keir Elam attempts to provide a semiotics of theatre and drama in *The Semiotics of Theater and Drama* (1980).

Smiles, movements, speech habits, blocking, music, lights, and character advancement are all part of a cohesive system that addresses the basic aspects of theatre and sensation (4). "All that which individuals produce is 'tremendous' for them and each other, because persons on a central level live 'in a significant world,'" says theatre researcher Erika Fischter-Lichte (*Semiotics of Theater* 1). This point is beneficial to structure, but it overlooks the importance of outer valid aspects that have an impact on theatre.

Investigations on humans: When anthropologist Milton Singer looked at how culture is transferred and shown in antiquities as well as execution, he saw the worth and relevance of 'social execution.' Singer established the performative as a culturally constitutive limit (xii). Roland Barthes imagined the social show in this way, while John L. Austin, who played 'the talk act,' saw it from a different perspective. In the twentieth century, critical discourse has been infiltrated with the concern that language not only serves a referential but also a performative restriction. "Execution Art and Ritual: The Art of Execution" is a book about the art of execution.

*Masterworks of Asian Literature in Comparative Viewpoint* (1996), revised by Barbara Stoler Miller, examines Chinese writing right away; the approach is 'orientalist,' with an eye on the enthralling, and a preference for the 'obsolete' over the current. Faye Chunfang Fei's *Chinese Theories of Theater and Performance from Confucius to the Present* (1999) is a genuine depository of theoretical pieces of information on Chinese execution places gleaned from old messages, current conversations, and contemporary practises. Colin Mackerras, a renowned scientist, introduces *The Chinese Theater in Modern Times: From 1840 to the Present Day*, a well-informed account of the advancement of impetus in the Chinese execution community (1975). More recent debates may be found in theatre journals: John Marney's "PRC Politics and Literature in the Nineties" (1991) examines the influence of firm Marxist positions and more moderate positions that favour innovative dialogue, study, and trial and error in China throughout the 1990s. Xiaomei Chen argues in "Group, Acclaim, and Counter theatre: Border Crossing in 'Social Problem' Plays in Post-Mao China" (1998) that, unlike other insightful types that are largely confined to the private circle, theatre operates in an open field and thus provides space, albeit limited, for Chinese smart individuals to set a limited talk in opposition to the overall way of thinking. As a "insider's perspective" on the components of theatre in an exceptionally coordinated society, this is a wise record.

Without a question, even a cursory examination of\* theatre throughout the century reveals its incredible significance and adaptability across cultures. Moving political guidelines and commercializing broad

correspondences have pushed performance centre to the periphery of social discourse. Surprisingly, the most impactful performance has come from the awry stage.

Between 431 B.C. and 404 B.C., the Peloponnesian War implies the continuation of dangers between the States of Athens and Sparta. Aristophanes, the playwright, lived between 445 and 385 B.C. 360-367 in Cambridge Illustrated History: Ancient Greece, edited by Paul Cartledge. The Oresteia (458 B.C.) is a trilogy by the ancient Greek author Aeschylus. It is set against the backdrop of the Trojan War and King Menelaus' ambition to capture Troy. The attack on Troy was a realization to Paris, an offspring of Priam, the ruler of Troy, seducing Helen, and Helen and Paris fleeing to Troy with an incredible amount of Spartan delight. Helen, the daughter of Zeus and Leda, married Spartan tyrant Menelaus.

### **Conclusion**

The value of intimate relationships was pushed by ardent composing, which was portrayed with vitality and engaging portions. Experts, on the other hand, did not value sincere writing. Even as the dears soothe their wrath, the Yuan play *Chang Boils the Sea*, a passionate story of the young lady of a famous monster lord and an individual, is depicted in a humorous manner. Liu Jung-en adds his two cents "To the Chinese, love between man and woman has consistently been viewed as a commitment or sin that must be redressed or compensated for in the face of all calamities and troubles; similarly, there is no limit to the anxiety, grief, mercilessness, and even hostility that must be endured until this is done. The heavenly beings will indeed appear then, bringing peace to the dears " (Liu 31). This is a broad theoretical exhibition that embraces various forms of imaginative expression such as stanza, book, and performance, but there is no requirement for Chinese reverent songs or poignant narrative. Nonetheless, the heartfelt plot is presented to varied places even in twentieth-century dramas concentrated here. Dramatic correspondence promotes individual growth as well as community development, which is vital in a densely populated country like India. The development of the improvement procedure in India is being boosted by ordinary venues combined with fresh trial and error. Various performance centre events across the country address a variety of themes. The majority of articulation in performance centres strengthens India's vote-based base.

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