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Dance, Culture and Nationalism: the Socio-cultural Significance of Cloud Gate Dance Theatre in Taiwanese Society

Thesis submitted in accordance with the requirements of Laban Centre London and City University, for the degree of Doctor of Philosophy

May 2000

by

Yu-ling Chao

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Declaration

I grant powers of discretion to the University Librarian to allow this thesis to be copied in whole or in part without further reference to me. This permission covers only single copies made for study purposes, subject to normal conditions of acknowledgement.

A Note on Translating Chinese Names

In this dissertation Chinese names are used as they would be in the Chinese language, with the family name first and the given name second. The American and Hong Kong Chinese mentioned in this thesis have their names written the way they use them, with the given name followed by the family name.

Abstract

The socio-cultural significance of Cloud Gate Dance Theatre (est. 1973) in Taiwan is manifested in the interconnection of political nationalism and the representation of a diasporic postcolonialist cultural nationalism in its dance creations. The hybrid nature of Taiwanese society and its struggle between Chinese and Taiwanese nationalism are reflected in the motive behind the creation of the company, the evolution of its repertoire and changes in its nationalist stance. The creation of Cloud Gate, the first Taiwanese contemporary dance company, was stimulated by its founder Lin Hwai-min's enthusiasm for Taiwan Chinese nationalism. The name Cloud Gate Dance Theatre not only relates to Chinese dance history and the formation of Chinese mythological nationalism, but also indicates the hybrid nature of Taiwanese society. In brief, Cloud Gate's multi-cultural dance creation is generated by diasporic Chinese for diasporic Chinese. In the light of intensifying Taiwanese nationalism on the island the evolution of the Cloud Gate repertoire (between 1973-1997), which began by juxtaposing Chinese and Western dance elements before integrating Chinese, Western, Taiwanese, Taiwanese indigenous and various Asian dance elements, reflects the company and Taiwanese society's search for a Taiwanese cultural and political identity. Among the Cloud Gate repertoire, Legacy (1978) and Nine Songs (1993) are considered to exemplify most this distinct socio-cultural phenomenon—the interaction and interconnection between dance, culture and nationalism in the context of the formation of Taiwan as a postcolonial society in opposition to Chinese nationalist hegemony. A research methodology for the socio-cultural analysis of dance is developed, with specific relevance to the Cloud Gate repertoire, which incorporates methods originating in sociology of dance and choreological studies. This is supported by a documentary research method which draws on theories and analytical methods of sociology and dance history. Zelinger's (1979) theory of semiotics of theatre dance is applied to bring together sociological and choreological methods. The examination of Thomas' (1986) sociological analysis of dance, Adshead's (1988) and Sanchez-Colberg's (1992) dance structural analysis leads to the development of a new method of analysis. Geertz's (1973) concept of 'Thick description' provides the theoretical ground for the interpretation of data collected through the analysis of extrinsic and intrinsic features of cultural phenomena. Consequently the significance of the dance in question can be addressed in terms of the complex network of interpretations of it within its socio-cultural context.

Introduction

Cloud Gate Dance Theatre (雲門舞集) is the first and foremost Taiwanese professional contemporary dance company. Since its establishment in 1973 the company has developed a Taiwanese contemporary dance style that attracts attention and interest within and without the dance field in Taiwan. The significance of Cloud Gate can be summarized in two aspects. Firstly, the development of a unique contemporary dance style reflecting the Taiwanese culture through the transformation of dance: the company's repertoire is a synthesis of different ethnic cultural elements such as, Chinese, Western, Taiwanese, Taiwanese indigenous, Japanese and other Asian cultures. The integration of traditional and modern, native and foreign cultural elements generates a unique dance style that is significant in the Chinese diasporic society. Secondly, the close association and interaction between dance and the socio-cultural environment in Taiwan: socio-political issues and events are important factors in the creation and the appreciation of Cloud Gate's dances. Both the company and Lin Hwai-min (林懷民), its founder, artistic director and principal choreographer, often draw their resources from the social, cultural and political environment of contemporary Taiwan, particularly from issues relating to cultural and national identity.

This dual aspect of Cloud Gate's activities not only contributes to the recognition of its accomplishments, but has also stimulated discussions on tradition and invention, the relationship between art and politics, and the embodiment of Taiwanese identity and nationalism in artistic creation. Consequently, the significance of Cloud Gate has been heightened and diversified by discussions regarding its activity. For instance, K.

Yu (1993, 10) praised Cloud Gate for "its integration of Chinese and Western culture, propagating [Chinese] tradition, giving [Chinese] classic works modern spirits". Chan (詹宏志 1993, 106) called Cloud Gate "our cultural hero". He considered the company's activities as a reflection of Taiwanese society's search for national identity. Chiang (蔣勳 1993b, 227) saw Cloud Gate's activities as "reflecting and examining the change of the time". M.L. Wang (1990, 163) asked, "Can nationalism solve Cloud Gate's difficulties?" "Cloud Gate outshines Chinese Communist dances" was the subheading of a newspaper report on the company's 1981 European tour (Lu [盧蕙馨] 1981). Liao stated: "Cloud Gate was enriching Taiwanese society much more than any culture department of Taiwan could have done, had there been one" (1988; cited by Chen 1989, 19). Y. Wang (王凌莉 1993c) considered Cloud Gate as "the common wealth of both sides of the [Taiwan] Straits". "The most important cultural export the Republic of China has made in the past twenty years", "Pictures of the other China" and "Tapping Taiwan's Energy", were some of the comments made about Cloud Gate during its overseas tours. (Supree 1985, Chen 1989, 54 Gilhooly 1992)

This thesis studies the socio-cultural significance of Cloud Gate Dance Theatre in Taiwan. The creation of Cloud Gate Dance Theatre and its dances are closely associated with the search for political and cultural identity in Taiwanese society. The company's name, its repertoire and two of its landmark works (Legacy and Nine Songs) are examined in order to comprehend the intricate link between dance, culture and nationalism in the company's activities. Chapter 1 examines the social-cultural context of Cloud Gate Dance Theatre. The company is named after the Cloud Gate ritual dance, the highest order of ancient ritual dance in the Chou dynasty (周朝) and a dance closely linked to the Yellow Emperor—the common ancestor of the Chinese, the mythical head of the Chinese nation. The significance of Cloud Gate Dance

Theatre is examined in the context of the formation of Chinese mythological nationalism and dance history. A discussion of the formation of Taiwanese culture provides the background for an understanding of the hybrid nature of the Chinese diasporic society, which facilitates the emergence of this Taiwanese contemporary dance company. Compared to other frontier areas of China, Taiwan was the area that experienced the most rapid Han Chinese colonization with a dominant Han Chinese population. The experience of colonization by different political powers contributes to the unstable, hybrid nature of Taiwanese culture–a mixture of Chinese, Taiwanese indigenous, Western European, Japanese and American cultures and the coexistence of Chinese and Taiwanese ideology. With an understanding of the diasporic nature of Taiwan, the significance of the creation of Cloud Gate Dance Theatre is explicated.

Chapter 2 considers the significance of the Cloud Gate repertoire. Three aspects constitute the inquiry: firstly, the evolution of the Cloud Gate repertoire from 1973 to 1997; secondly, the significance of the Cloud Gate repertoire in relation to the growth of Taiwanese identity; and thirdly, the representation of Taiwanese nationalism in the Cloud Gate dances from a postcolonial perspective. Ethno-cultural characteristics of the one hundred and forty three dances are identified and documented. Synopses of the Cloud Gate repertoire (1973-1993) are produced as descriptive documentation (Table 1, see the Appendix). A colour coded chart recording the changes of ethno-cultural characteristics in the Cloud Gate repertoire (Figure 1, see the Appendix) is also presented. The manner of the integration of Chinese, Western, Taiwanese, Taiwanese indigenous and other Asian cultural characteristics is analysed in relation to the emergence of Taiwanese identity and nationalism. The evolution of the repertoire is examined as a reflection of the mutating characteristics of Taiwanese society and its transformation of cultural and political identity from Taiwanese

Chinese to Taiwanese. From a postcolonial perspective, the introduction of Taiwanese characteristics (embedded in dance movement, dance title, décor, costume and music) in Cloud Gate dances can be seen as the construction of a dance style reflecting the 'Taiwanese experience'.

Legacy (薪傳 1978) and Nine Songs (九歌 1993) are analysed in chapter 3 and chapter 4 respectively. Four procedures contribute to the understanding of the dance: They are : (1) the description of the dance in question--the evolution of the dance and the thematic source are mentioned prior to the description; (2) the stylistic macrostructural analysis of the dance--the findings of the analysis are recorded in Figure 3 and 4 (in the Appendix); (3) elucidation of the socio-cultural references of the identified significant dance features--references, vital for the interpretation of features identified through the new stylistic macrostructural analysis, are discussed, as a basis for considering the socio-cultural significance of the dance; (4) explications of the socio-cultural significance of the dance--views expressed by the choreographer, dancers, the press, artists of dance and other disciplines about the dance are examined as a means to excavate the social and artistic condition of the time. Representation of cultural and political nationalism in Cloud Gate dances are identified and reveal the close association of Cloud Gate dances and political issues of unification/independence in contemporary Taiwanese society.

Legacy tells the story of the Chinese immigrants trailblazing Taiwan aroumd the mid seventeenth century. It is the dance most concerned with national identity. Chapter 3 reveals that since the premiere of Legacy in 1978, the representation of nation has evolved from Taiwan Chinese to Taiwanese nationalism, demonstrating the company's change of stance. The analysis of Legacy seeks to discover how the

performance of the dance heightens the participants' awareness of the political reality but also generates confidence among them. The premiere of Legacy in the wake of the cessation of diplomatic ties between Taiwan and the USA is used to demonstrate the close interaction between politics and theatrical ritual.

Nine Songs is a dance inspired by and named after a Chinese classic literary work, Nine Songs, written by Chu Yuan (屈原 343-285 BC) based on his collection of ritual verses in the Chu State (楚國). Nine Songs is a dance with a clear effect of theatrical ritual, and Taiwanese nationalist undertones of the diasporic nature of Taiwan and its experience of colonization. The analysis of Nine Songs focuses on how the performance of the dance evokes worries of Communist dictatorship over Taiwan and how a sense of peace and assurance is generated by the end of the dance.

The examination of Legacy and Nine Songs seeks to reveal how the interplay between theatrical ritual and national identity generates a sense of confidence in the future of Taiwan. It also seeks to show how the audience's sensitivity and interpretation of the representation of cultural and political identity is stimulated, and the significance of these reactions in contemporary Taiwanese society. Finally, chapter 5 concludes the finding of the socio-cultural significance of Cloud Gate Dance Theatre and unveils the complex network of dance, culture and nationalism in contemporary Taiwan.

A Cloud Gate specific research methodology is proposed by the incorporation of methods developed in sociology and choreological studies through the mediation of semiotics and symbolic anthropology. Thomas' (1986) sociological method examines dance from an extrinsic and an intrinsic perspective, analysing the social and aesthetic features of dance. She proposed that intrinsic features of dance could not only be

applied for the comprehension of the specificity of dance, but also for the understanding of its social context. Different from Thomas' emphasis on movement as the 'primary substance' on her socio-cultural inquiry of dance, Zelinger considered movement, music, lighting and costume as parts of the codes of theatrical dance. He suggested that in order to 'read' dance one must understand the codes of dance and their association with "everyday movement and nonverbal communication" (1979, 44). Although, Thomas' theory might be sufficient for her analysis of the selected Martha Graham dances, in which she considered movement to be the main medium of expression, it is not suitable for analysing Cloud Gate dances that rely on different dance media to convey their meanings. Consequently it is necessary to draw resources from choreological studies for the identification of significant intrinsic features.

Armelagos and Sirridge's (1978) challenge of the conventional idea that movement is the central feature of dance, Adshead's (1988) theory of the four components of dance, Preston-Dunlop's (1988,1998) theory of dance medium, and Sanchez-Colberg's (1992) method of stylistic macrostructural analysis are all used for constructing a method suitable for analysing Cloud Gate dances. Based on Sanchez-Colberg's German dance theatre specific model, the selection and the classification of the stylistic features are amended by incorporating features often used in Cloud Gate dances, rearranging the hierarchical order of the stylistic features, and replacing the original top-to-bottom structure with a three-fold (type, treatment and function) structure (see Figure 2 in the Appendix). As a result it is possible to comprehend how certain features are used in the dance, how they interact with each other and the effect generated by the interaction between them. To illustrate the network of features indicating socio-cultural aspects, coloured lines are used to link-up the related elements. For instance, in the glossary of stylistic features of Legacy (Figure 3, see the Appendix), a red line

is used to link dance features associated with the cult of ancestor worship and lineage succession. The new method of stylistic macrostructural analysis is used to locate the identified features within the dance structure and to pave the way for a consideration of the socio-cultural significance of the Cloud Gate dances in Taiwanese society.

Geertz's (1973) concept of 'Thick description' is used for the interpretation of the intrinsic dance features and the social features. Geertz considered the analysis of culture as an interpretative act in search of meaning, rather than in search of a scientific law. Socio-cultural references of the intrinsic dance feature, the choreographer, the dancer and the audience's interpretation of Cloud Gate's activities are explicated in the context of contemporary Taiwanese social and political events. Consequently the significance of Cloud Gate dances is demonstrated through the complex act of interpretation of the representation of socio-cultural characteristics in the dance. Additionally May's (1997) method of sociological research of documents and Layson's (Adshead & Layson eds. 1994, 18-31) method of dance historical research on source materials are applied for researching source materials on Cloud Gate. Problems of using source materials as reference and for the verbal description in Table 1 (The Synopses of the Cloud Gate Repertoire [1973-1993], see the Appendix), chapter 3 (Legacy [薪傳 1978]) and chapter 4 (Nine Songs [九歌 1993]) are also discussed. Since the aim of this dissertation is to examine the socio-cultural significance of Cloud Gate Dance Theatre, not to investigate a research methodology most suitable for analysing Cloud Gate activities, the discussion of the proposed multi-disciplinary method is set apart from the main text in the Appendix under the heading 'Research Methodology'.

1

THE SOCIO-CULTURAL CONTEXT OF CLOUD GATE DANCE THEATRE

Cloud Gate Dance Theatre was established by Lin Hwai-min who at present is still the company's main choreographer and artistic director. Since its establishment in 1973 Cloud Gate has developed a unique Taiwanese contemporary dance style that fuses elements of Chinese, Western, Taiwanese and Asian cultures. Lin Hwai-min named this first professional Taiwanese contemporary dance company Cloud Gate after a ritual dance dating from the era of the legendary Huang Ti (黃帝 lit. Yellow Emperor 2697?-2589? BC). 'Composed by Chinese, choreographed by Chinese, danced by Chinese for Chinese audiences' is the company's mandate set by Lin. Three aspects are vital for the comprehension of the socio-cultural context of Cloud Gate Dance Theatre: firstly, the significance of the name Cloud Gate in the context of Chinese mythological nationalism and dance history; secondly, the formation of Taiwanese culture–the condition of the emergence of Cloud Gate Dance Theatre; thirdly, the establishment of the company in the context of the diasporic society.

1.1 Cloud Gate in the Context of Chinese Mythological Nationalism and Dance History

The original Cloud Gate was created at the dawn of Chinese civilization and had been forgotten for over two thousand years. It is a ritual dance existing in the record of ancient classics passed down by generations of scholars. Different statements have

been made about the origin of the dance. There are also varied opinions about the purpose of Cloud Gate. Confucian scholar Chen Hsuan (鄭玄 127-200AD) suggested that Cloud Gate was created to honour the Yellow Emperor, the head of the 'Chinese nation'.[1] His interpretation was adopted by early scholars, but modern scholars express different opinions. Wang (王克芬) (1991, 19) and Chen (陳隆蘭 1999, 6) proposed that Cloud Gate was performed not only to worship the Yellow Emperor but also the clouds, the symbol of the clan headed by the Yellow Emperor. Researching Chinese ancient ritual dances, Liu (劉鳳學 1986, 80-81) suggested the possibility that Cloud Gate may have been linked to the propitiatory rain ritual. She speculated that the dance was created by Yun Kuan (雲官 the officer[s] of cloud) in the ancient court. Furthermore, there are different suggestions about the time of the creation of the dance. Most of the scholars took Chen Hsuan's view that Cloud Gate was created at the time of the Yellow Emperor. A different opinion was put forward by Chen Yang (陳暘 1055-1122AD), according to whom Cloud Gate might have been created at the time of Emperor Yao (帝堯 2333BC?) in the prehistoric period (Liu 1986, 80). Nevertheless, it is generally agreed that Cloud Gate was created in prehistoric China.

Both the Yellow Emperor and Emperor Yao are presented as prehistoric sages and heroes under the category of San Huang (三皇 lit. Three Sovereigns) and Wu Ti (五帝 lit. Five Emperors)[2] in the ancient classics. Since there is a lack of archeological evidence proving their actual existence, it might be possible to discover the time distance between the ancient dynasties and the time of the Yellow Emperor (or

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[1] Originally quoted from Chou Li (周禮 The Rituals of Chou) in Ssu Pu Pei Yao (四書備要 lit. Four Essential Classics) commentary by Chen Hsuan, p5b. (Liu 1986, 80)

[2] There are various versions of the Three Sovereigns, the most common one is Fu His (伏羲), Chu Jung (祝融) and Shen Nung (神農). The Five Emperors are Yellow Emperor, Chuan Hsu (顓頊), Emperor

Emperor Yao) by studying the genealogical tables[3] of ancient clans. There were hundreds of clans in ancient China, each had their own myths of ancestral origins. Only a few of them survived. They are myths of clans who established dynasties and political families. Written in the style of myths, these tables can be found in classics of history and various ancient schools of philosophy.[4] However, since it is known now that most of the classics have been 'rewritten' by generations of scholars, both pre-Chin and the Han scholars, the reliability of these tables is questionable.[5]

In addition to the ancient classics, Shih Chi (史記 lit. The Book of History), the first comprehensive history of China, offers more information about the Yellow Emperor. Shih Chi was compiled by Han historian Szu-ma Chien (司馬遷) at the beginning of the first century.[6] According to Szu-ma the Yellow Emperor was the greatest of the

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Ku (帝嚳), Emperor Yao and Emperor Shun (帝舜).

[3] A genealogical table is divided into two parts; the first part of the table contains mythical figures who were claimed to be the forefathers of the clan. The second part of the table records ancestors in historic time. Often the first part is not complete and it is difficult to prove whether it is correct. The later part is more reliable for it is possible to examine it by referring to books on state and provincial history and written records such as contracts, diaries, journals.

[4] These ancient classics are Shu-Ching (書經), Shih-Ching (詩經), Tso-Chuan (左傳), Kuo-yu (國語), Chan-kuo Tse (戰國策), Shan Hai Ching (山海經) and Da-Dai-Li (大戴禮). They are known as pre-Chin (先秦) texts. Because of the upheaval in the Chin dynasty (秦朝 221-207 B.C.), many of these classics did not survive into the Han dynasty (漢朝 202 B.C.-8 A.D., 25-220 A.D.). Most of them were restored by Han scholars, from their memory of the original text and their discussion about the differences between different versions.

[5] It is very likely that the original text has been altered by these scholars for internal or external reasons: politics, culture or changes of philosophical thought, to name but a few.

[6] After the discovery of remains and written records of the Shang (商朝1751-1111 B.C.) and Chou (周朝1111-256 B.C.) dynasties, Szu-ma Chien's records on the two dynasties gained certain credibility. Previously they had been rejected by positivist historians for lack of evidence. However, his work on the period before the Shang dynasty (the era of the Three Sovereigns, the Five Emperors and the Hsia dynasty) remains to be substantiated and is dependent on further archeological discovery.

sages and heroes of ancient China. He was the first great warrior and he was instrumental in the establishment of Chinese civilization. Many inventions are credited to him and the officials of his court. It is claimed in the section of Shi-Chia (世家 lit. Hereditary Houses) in Shih Chi that all subsequent dynasties descended from the Yellow Emperor.

The relationship between the mythical ancestors of successional dynasties has been rearranged and systematized in ancient texts. This is exemplified in Shirakaw's (白川靜 1893) analysis of Chinese mythology. After a lengthy analysis of ancient genealogical tables and the political and philosophical thoughts recorded in the texts, Shirakaw concluded that the alteration and rearrangement of royal genealogical tables was made to establish the new order of the new nation. As a result Chinese myths lost many of their original characteristics. For instance, they no longer served to characterize clans or kingdoms. Their distinctive cosmologies were restructured in order to fit newer ones (Shirakaw 1983, 169-196). Salient examples are the inclusion of 'non-Chinese'[7] clans, such as Chu and Chin state, as descendants of the Yellow Emperor. Hence, Shirakaw declared: "The homogenization of the genealogical tables of ancient clans was formed for achieving political and national unification..." (Shirakaw 1983, 184)

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[7] Chinese civilization was first established in the north of China. There were sedentary communities (clans) as well as nomadic ones, living alongside each other. Conflicts between the communities led to the displacement and downfall of the defeated community. Often, the nomadic clans were forced to live in the peripheral and interstitial territories of the sedentary 'proto-Chinese' community. Members of the sedentary community called themselves Chinese, and the various nomadic ones barbarians. At the beginning of the Chou dynasty, the Chinese Community occupied the centre of north China. This is the origin of the name Chung-Kuo (中國 lit. Centre Kingdom, Centre State. The Chinese name of China). Despite the depth of Sinicization Chu (楚) and Chin were states whose cultures preserved some 'barbarian' traits.

The evolution of these genealogical tables and the formation of the concept of the Yellow Emperor, as the common ancestor of the Chinese, is significant, for it indicates the formation of the Chinese 'nation' from the situation of warring clans (states).[8] The traces of alterations are apparent in Szu-ma's Shih Chi. In Wheatley's words, Szu-ma did "little more than string together extracts from ancient works" (1971, 160). As a result, a world view was created through a synchronization of events recorded in the ancient texts. The period of sage kings (Three Sovereigns and Five Emperors), the Shia dynasty, the Shang dynasty and most of the Chou dynasty were depicted as stable eras of unity and peace. With the gradual decline of power, the Chou royal clan no longer dominated politics around the end of the eighth century B.C.. This led China into a 'civil war' situation that ended the dynasty in the period of Chan-Kuo (戰國 lit. Warring States 403-221 B.C.), and gave way to the Chin dynasty and Han dynasty.

The concept of a stable, unified kingdom governed by a sage monarch was not solely Szu-ma's invention. The pre-Chin scholars were responsible for theorizing this concept. They tended to project their ideologies onto the restorations, commentaries and glosses of the original texts. In a sense these works are authentic, as they convey their authors' views of the universe. Without changing the basic records, a certain degree of emphasis, selection or counterclaim of historic events was employed in their works in order to support their views. In brief, they "[spoke] their own minds through their ancients" (Chang 1977, 214). After the upheaval of the Chin dynasty, people longed for a stable regime. This atmosphere was particularly favorable to the Han

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[8] Issues relating to the 'feudal system' of the Chou dynasty will be discussed in the later part of this

monarchs who united the nation. In order to obtain support from the people, this idealized picture of the past was promoted by the centralized government. Thus, the link between Cloud Gate and Chinese mythological nationalism becomes clear.

Before discussing the significance of Cloud Gate in Chinese dance history, it is necessary to outline the practice of the Chou 'feudal system', for it determined the condition and intention of the performance of the ritual dances.

The term 'feudalism' has been used in a very broad manner, and scholars have not yet agreed on its definition. According to Bloch (1962) the term 'feudalism' was first used by the Comte de Boulainvilliers and was given wider currency by Montesquieu. Originally it was used to describe the economic and socio-political relationships of certain parts of medieval Europe (Bloch 1962, xvii-xviii). The study of feudalism has been expanded by modern scholars and Chinese feudalism is one of the areas that has been studied in the context of its unique civilization. There are different opinions about the period of Chinese feudalism. Chinese Marxist Socialists see Chinese society before 1949 (except for the prehistoric period) as a feudal society. Mao Tse-tung regarded Chinese history from the Chou to the Chin dynasty as a feudal period and "overthrowing the feudal landlord class" was a major step towards the success of the Chinese Communist revolution.[9] Historians such as Bodde (1975), Coulborn (1965), Gernet (1987), Yang & Cotterell (1975) associated feudalism with the Chinese classical era, particularly the Chou dynasty.

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chapter.

[9] Originally quoted from Mao's work Chung-kou ko-ming yu chung-kou kung-chan-tang. (Swarup 1966, 7)

Feudalism, as a Western concept, was translated as feng-chien chih-tu (封建制度 feudal system) by Chinese scholars around the end of the Ching dynasty (清朝 1644-1911). Though the concept of feng-chien chih-tu (feudal system) originated from the West, the idea of 'feng-chien' has its Chinese origin. The writing of 'feng' and 'chien' appear in Chou bronze inscriptions (金文). According to Chang, the words 'feng-chien' derive from 'feng' meaning "to put borders to [a piece of land]" and 'chien' meaning "to establish [a ruler-ship over the land]" (1977, note 12, 16-17). The pictographic character of 'feng' signifies a mound, and to earth up a plant. (Wheatley 1971, 197, note 53) 'Feng' was the altar 'mound' where inaugural ceremonies took place in the capital of the new state.

In order to control the expanding territory and maintain its domination over the Shang people and their allied clans (states), the ruling Chou sent members of their clan and their families to govern towns across the nation. The establishment of a new state is symbolized through a ceremony of investiture: 'feng'. A name and a symbol were given to the head of the new state. Land surrounding the new capital, officers (dealing with administration, chronicling, rituals, etc.), chariots, people from the defeated clans, treasures (ceremonial bronze vases, bells, jade, silks, etc.) and the right to conduct certain ritual ceremonies and dances were also given and granted to the new political family.

There were five levels of nobility- kung (公), hou (侯), po (伯), tzu (子) and nan (男), each one had its obligations to fulfill its particular political, military and ritual duties. The organization of each state was based on the structure of the royal court, the head of the state was assisted by tai-fu (大夫 barons) who were supported by ching (卿 great officers). Shih (士 gentlemen) and tu (卒 infantry) were classes subordinate to

the barons and great officers. Only the first son of the principal wife inherited the title, privileges and duties of his father. Thus the head of the clan was the descendent of the founding ancestor. As a result, the Chous expanded the family hierarchy, linking political organization, ritual ceremony and family cult.

By the beginning of the Chou dynasty, several ancient ritual dances and the Chou ritual dances were selected to be performed in ritual ceremonies. Da Wu (大舞 lit. The Greater Dances) was the categorical name for ritual dances created during the eras of sage kings who were known for their deeds. These dances were; Cloud Gate, Hsien Chih (咸池 created at the time of Emperor Yao of the Tang dynasty [唐朝] 2333? B.C.), Da Shau (大蕭 created at the time of Emperor Shun of the Yue dynasty [虞朝] 2233? B.C.), Da Hsia (大夏 created at the time of Great Yu [大禹] of the Hsia dynasty [夏朝] 2183? B.C.), Da Huo (大濩 created at the time of King Tang [湯] of the Shang dynasty around 1751 B.C.) and Ta Wu (大武 created at the time of Emperor Wu [武] of the Chou dynasty around 1111 B.C.).

Unlike their predecessors (the Shangs), Chou people believed that the aptness of the monarch was more important to the success of the nation than Heaven's blessings.[10] As a result, the practice of ritual dances was not mainly for magical function (communicating to the supreme God through the mediation of the spirits of the

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[10] It was recorded in the Confucian classic, The Great Learning (大學) "In The Book of Odes (詩經) it is said, 'Before the sovereigns of the Yin [Shang] dynasty had lost the hearts of the people, they could appear before God. Take warning from the house of Yin. The great decree is not easily preserved.' (III. i. Ode I. st. 6) This showed that, by gaining the people, the kingdom is gained, and, by losing the people, the kingdom is lost." "On this account, the ruler will first take pains about his own virtue. Possessing virtue will give him the people. Possessing the people will give him the territory...Virtue is the root; wealth is the result." (Legge 1861, 238-239)

ancestors): the dances acquired political and propagandistic overtones. Through the performance of ritual dances, the different individuals' interrelationships and their obedience to the hierarchic structure could be enacted. According to Chou Li (The Rituals of Chou) there were five categories of rites; jyi li (吉禮 lit. auspicious rites), shung li (凶禮 lit. mourning rites), bing li (賓禮 lit. guest rites), jung li (軍禮 lit. military rites) and ja li (嘉禮 lit. congratulatory rites). Each category contained several dances appropriate to the various occasions and the privilege to conduct the rite was restricted in accordance with one's social status.[11] Among Da Wu (The Greater Dances) Cloud Gate is of the highest order. It was performed for auspicious rites to Heaven, to 'the Spirits of Instructors' and ceremonies organized or approved by the royal court and its government.

Additionally, the number of dancers participating in the ritual dance depended on the status of the person offering the ceremony. It is known that the ancient ritual dances were performed in rows. The number of dancers in a row and the number of rows in the dance were always the same. This particular dance formation was called Yi (佾) and is known as a 'row dance'. There were four kinds of 'row dance'. They were; Pa-Yi (八佾, eight dancers in each row and eight rows), Liu-Yi (六佾, six dancers in each row and six rows), Ssu-Yi (四佾, four dancers in each row and four rows) and Erh-Yi (二佾, two dancers in a row and two rows). Pa-Yi was for the emperor, Liu-Yi was for the lords, Ssu-Yi was for the barons and Erh-Yi was for the great officers. For instance, Cloud Gate was performed in the formation of Pa-Yi when the Chou emperor offered jyi li (auspicious rites) to Heaven.

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[11] Originally quoted from Chou Li (The Rituals of Chou) in Ssu Pu Pei Yao (Four Essential Classics)

The performance of certain kinds of ritual dances and the number of the dancers in the dance can be seen as a display of the nobleman's social status, power, and his link with the royal house. As the Chou royal clan gradually lost its political power, it maintained its spiritual superiority by claiming its privilege over the offering of rituals, particularly, the formation and the performance of certain ritual dances.

This ritual supremacy did not, however, continue without being challenged. For example, during the period of the Warring States, the states viewed themselves as hugely important and unique. Some heads of state would demand to be addressed as 'emperor', ignoring the existence of the Chou emperor. Thus, it is not surprising that the application of ritual dances in ceremonies became a means to exercise power. For instance, it was recorded in the Confucian classic, Lun Yu (論語 Analects of Confucius) that the head of the Chi (季) clan of the Lu (魯) state was criticized by Confucius for offering Pa-Yi for the sacrifice to the ancestors.[12] This action was condemned by Confucius and was seen as an act of "usurpation and destruction of good social order" (Liu 1986, 75).

In addition to its political function, Cloud Gate also had an educational purpose. Together with other ritual dances, it was taught to the young nobles in the state and provincial schools. The inclusion of ritual dances in the curriculum had many reasons. One of them was to generate solidarity among students of different clans. The rites and values of the Chou dynasty were often promoted by Confucius and his disciples in their teaching, and ritual dances were part of the six subjects of Confucius'

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commentary by Chen Hsuan, pp1-5. (Liu 1986, 64-66 and table 2)

[12]Confucius stated his remark about the head of Chi clan as: "If he can bear to do this, what may he not bear to do". (Legge 1861, 18)

teaching.[13] It is agreed among scholars (Wang 1991, Liu 1986) that the use of ritual dances in Confucius's teaching was for cultivating personality and spirit, not as academic training. It was stated in Li Chi (禮記 Book of Rites), one of the Confucian classics, that "to see his dancing, is to know his virtue".[14] Therefore, Da Wu (The Greater Dances) is seen as Chinese orthodox dance tradition, and Cloud Gate is the principal piece of this tradition.

Additionally, T. Yu (俞大綱 1908-1977) gave the following interpretation of 'Cloud Gate':

> The Chinese have a deep love of clouds and gates. The Chinese talk of 'gate order' (family standing) and there is no Chinese poet who has not written about clouds. The grave dignities of gates are much like the strong upright human bodies, while the flowing mutability of clouds resembles the graceful fluidity of dance and its wealth of expression. (Cloud Gate Dance Foundation [C.G.D.F.] 1983a, 24)

The association between Cloud Gate and the formation of Chinese mythological nationalism is established via the link with the Yellow Emperor and links with Chinese dance tradition. Subsequently, naming a contemporary dance company after Cloud Gate, can be seen as an indication of Lin Hwai-min's stance, in particular his inclination towards nationalism and his ambitions to regenerate the Chinese dance tradition.

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[13] The six subjects were called liu-yi (六藝). They were; li (禮 rites), yueh (樂 music and dance), she (射 archery), yu (御 charioteering), shu (書 writing or literature), shuh (數 mathematics).

[14] Originally quoted from Li Chi (Document of Rites) in Ssu Pu Pei Yao (Four Essential Classics) commentary by Chen Hsuan, p12b, p13a. (Liu 1986 , 68)

Lin Hwai-min once said in an interview: "when I first arrived I was full of enthusiasm hoping to integrate Chinese tradition with new techniques from the West...the nation needed a dance company...it seemed that no one was willing to do it. So I did".[15] 'Composed by Chinese, choreographed by Chinese, danced by Chinese for Chinese audiences' was the company's mandate set by Lin Hwai-min before its very first performance. Looking back on those early years, Lin admitted that he did not quite understand the profound meaning of Cloud Gate's mandate. "It was a naive and exaggerated expression of youth," he commented (Lin et al. 1989a, 236-237). Nevertheless, Lin acknowledged his nationalist enthusiasm as an important motive in creating Cloud Gate. He (et al. 1989a, 237) stated:

> Walking on the snow-covered road, after seeing a great performance of the New York City Ballet, I was imagining that if my friends in Taiwan could have seen this performance they would have been very happy. Just this. Just this, with the lament and resentment over the injustice of Chou Shu-kai's (周書楷) withdrawal from the UN,[16] the Tiao-yu-tai (釣魚臺) Movement,[17] and my

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[15] Shackman, Paul 'The Dance Writer' (舞蹈作家), originally published in Business Travellers: the Taiwan Travel Magazine 08/1985, 4(9). (1989, 212)

[16] Chou was the last Republic of China (ROC) ambassador to the UN. His final year in office was 1971.

[17] The Tiao-yu-tai Movement (1971-1972) was a reaction to the American government's decision to hand Tiao-yu-tai island (known also as Senkaku island in Japan) to the Japanese government. Tiao-yu-tai island is situated between Taiwan and Japan, and was first recorded and marked on a Chinese map. It was Chinese territory until the end of the Sino-Japanese War. Together with Taiwan it was colonized by Japan until the end of the Second World War. Taiwan was handed back to the Chinese government, but Tiao-yu-tai was controlled by the US. The American government's decision sparked demonstrations in the US, where Taiwanese students, studying in the States, gathered to express their anger. There were protest rallies in New York, Chicago, Washington D.C. and several major US cities. The Taiwanese felt betrayed by the US and Japan, as this event violated their nation's sovereignty and was considered to be a humiliation to the nation and its people. When the news of student protests reached Taiwan, people reacted to it. Japanese and American embassies were surrounded by protesters. To this very day the problem remains unresolved, as Japan, Taiwan and Mainland China all claim ownership of the island. Tiao-yu-tai remains the centre of territorial dispute and continues to generate

> oppressed passion. 'Composed by Chinese, choreographed by Chinese, danced by Chinese for Chinese audiences'. Maybe, it was yet another slogan of the Tiao-yu-tai movement in a different forum.

Constructing a national dance style through the integration of 'Chinese tradition' with modern Western techniques was based on a naive idea of the cultural and political identity in Taiwan. The naivety of Lin's approach has two aspects: firstly, his contention that the culture of Taiwan is traditional Chinese; secondly, that the Chinese artists involved in dance creation were seen as embracing Chinese ideology. The following sections consider, rather, that Taiwanese culture as a multi-cultural elaboration of Chinese culture, and the implication of the fact that people in this Chinese diasporic society share both Chinese and Taiwanese ideologies.

1.2 The Formation of Taiwanese Culture

> More than most places in a world of accelerating change, Taiwan has undergone in the past century repeated political redefinition... Located at the intersection of successive spheres of influence—Ming, Portuguese, Spanish, Dutch, Ching, British, French, Japanese, American, Nationalist Chinese, Communist Chinese, and even Soviet—the island has repeatedly been buffeted by political typhoons originating far from its shores and vastly exceeding the power of the island's own inhabitants. (Winckler 1997, 13-14).

Taiwan is situated between the Philippines and Japan, and lies 100 miles off the shore of South-east China. It was first discovered by Chinese seamen about one thousand years ago. It was seen as an island of barbarians and the Chinese Empire did not expand its rule to this island till the mid seventeenth century. As a relatively new

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nationalist outbursts.

territory in the long history of China, Taiwan had gone through occupation, colonization and ruling by different political powers. Consequently, Taiwan has been exposed to different cultural forces that came with the arrival of each political power. There have been incidents of Taiwanese rebellion and massacres caused by the people's struggle for autonomy and the authorities' military crackdowns. For instance the Lin Shuang-wen Incident (林爽文事件 1786-1788) was a revolt under the Ching authority, the Chiao-pa-nien Incident (焦吧哖事件 1915) and the Wu-she Incident (霧社事件 1930) were uprisings against the Japanese colonial government, and the 2-28 Incident (二二八事件 1947) was the massacre committed by the Nationalists government. It is considered a historical and political tragedy that Taiwan went through occupations by different political authorities. Nevertheless it has had a constructive effect on the formation of Taiwanese culture. New rulers often undo 'marks' left behind by their predecessors, which stimulates the breaking of cultural margins, and leads to the juxtaposition of the existing culture and new one(s). On a Han Chinese cultural base, Taiwanese indigenous, Western European, Japanese and American cultures intertwined, transformed and developed into a new form of Taiwanese culture.

1.2.1 The expansion of Han Chinese culture and its encounter with the cultures of the Taiwanese indigenous peoples

Situated at the periphery of the empire, Taiwan was one of the last places to be annexed to China. Han Chinese culture was introduced to Taiwan via the Chinese immigrants. There were two major waves of Chinese immigration in the history of Taiwan. The first wave started around the beginning of the seventeenth century under the Dutch administration. It reached its peak during the arrival of Cheng Chen-kung

(鄭成功) (known as Koxinga [國姓爺] in the West), a warlord loyal to the late Ming dynasty. He defeated the Dutch in 1661 and established Chinese rule while he continued his resistance to the Manchu (滿州) Ching dynasty. The second wave of immigration happened around 1949, when Chiang Kai-shek (蔣介石) lost the civil war to Mao Tse-tung (毛澤東). The Nationalist (國民黨 known as K.M.T. or Kuomintang) government retreated to Taiwan, fighting against communist invasion.

It was the search for a better life that drove traditionally sedentary farming Chinese to emigrate. In the case of Taiwan, immigrants of the first wave came to this island to avoid famines and wars on the Chinese mainland. They were Han Chinese from two provincial origins: the Hoklo (河洛 from southern Fukien [福建]) and the Hakka (客家 from Kwangtung [廣東]).[18] Those of the second wave came to Taiwan for sanctuary fearing communist suppression (because of their political beliefs and socio-economical status). These immigrants brought with them regional dialects, cuisine, entertainment, religions and customs. Since the Chinese immigrants constitute the majority of the population in Taiwan, the Han Chinese culture became the dominant force in the making of Taiwanese culture.

When Chinese people first arrived in Taiwan, they encountered the island's indigenous people.[19] They belonged to ten ethnic groups of Malay-Polynesian origin.

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[18] A census taken by the Japanese in 1926 revealed that 98% of Han Chinese in Taiwan are descendants of immigrants from Fukien and Kwangtung provinces. 83% are descendants of the Hoklo (Fukien) immigrants and 15% are the Hakka (Kwangtung). (Yi 1995, 12) Descendants of earlier Chinese immigrants call themselves 'Taiwanese' as a way to differentiate themselves from Taiwanese indigenous people and the new Chinese immigrants. The latter are commonly known as mainlanders.

[19] There are ten indigenous tribes in Taiwan. These are the Atayal (泰雅), the Saisiyat (賽夏), the Bunun (布農), the Tsou (鄒), the Rukai (魯凱), the Paiwan (排灣), the Puyuma (卑南), the Ami (阿美),

They lived by hunting, fishing and gathering; farming played a minor role in their societies. By contrast Han people came mainly to farm and trade. Since the Chinese and the island's indigenous peoples lived close to each other, Chinese expansion led to trading and territorial disputes. Treaties and contracts were made between the Chinese and the indigenous group in order to resolve the problems. Researching the history of the development of Taiwan, Yi (1995, 7-12) identified five stages of Han colonization. These are: (1) indigenous society (Before the arrival of the Han Chinese); (2) indigenous dominant/Han inferior society (At the beginning of Han colonization the indigenous people were in the dominant position for their knowledge of the environment and the size of the population); (3) indigenous and Han people in equilibrium (The advance of Han Chinese colonization caused by the increase of their population, the more advanced production skills and the expanding of official and private organizations); (4) Han dominant society and (5) Han society (The establishment of Han Chinese agrarian society. The indigenous people are almost Sinicized). Compared to other frontier areas of China such as Yunnan (雲南), Kweichow (貴州) and Hainan (海南), Taiwan is the area that experienced the most rapid Han colonization with a dominant Han Chinese population. (Yi 1995) During the rule of the Ching dynasty (1683-1895), scholars emigrated to Taiwan for the opportunities of filling vacancies to take the imperial ministers examinations. (Yi 1986, 18-29, Yi 1995, 527-583) They brought with them the knowledge and practice of Chinese literature and the arts. As a result, writings about life, folk stories, legends and the history of Taiwan were created.

The encounter with indigenous groups brought changes to the life and culture of the

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the Yami (雅美) and the Pingpu (平埔).

Chinese immigrants. For example, the Chinese immigrants used the names of certain towns and settlements given by the indigenous peoples. Defence became an important issue in the Chinese settlements, as a result, buildings were designed with small windows and closed courtyards which were easier to defend from intruders. People worshipped Chinese regional patron gods (such as Ma-tsu [媽祖 Goddess of the Sea], Chin-shue Zu-shi [清水祖師]) for protection and blessing, disregarding the geographical differences of their origin. Temples dedicated to the nation-wide deity such as Kuan-ying (觀音 Avalokiteśvara, Goddess of Mercy) and Kuan-kung (關公 God of War and Trade) were built by both the Hoklo and the Hakka people. (Yi 1995, 17)

The encounter between Han Chinese and the indigenous peoples also brought changes to the lives of the indigenous islanders. As a result of trading, Chinese artifacts were obtained and used as tools, decoration, etc.. Some tribes applied Chinese style in the making of their costumes. It is recorded in the histories of various Taiwanese districts, poems and travel writings of Ching scholars that leaders of the indigenous people, living on the plains, often wore Chinese theatrical costumes, robes and accessories, for official and festive occasions. (Chiu 1997, 13) The result of Chinese expansion led to the gradual retreat of the indigenous people, who moved from the plains into the mountains, from fertile to less fertile lands. Those who decided to stay with the Chinese tended to become Sinicized. Shepherd (1993, 363-364) recorded that aborigine groups of the plains are "highly acculturated to Han ways of life and, except a few words and songs remembered by the senior generation, speak only Chinese dialects." Yi (1995) discovered evidence of cooperation between the indigenous people and the Han Chinese. Often the cultivation of new farming land was carried out by both sides; the indigenous people provide the land and the source of water and

the Chinese supplied the finance and the skill. There is evidence to suggest that the two sides worshipped the same gods. For instance the Ma-tsu temple in Kuan-tu [關渡媽祖宮] was built by the indigenous people and the Han Chinese. (Yi 1995, 16-17)

Before the Second World War, the Chinese settlers still had links with the homeland. Chinese entertainers and artists toured the island, and some later settled down in Taiwan. New forms of entertainment were created, based on Chinese entertainment. Ko-zai-shi (歌仔戲 lit. singing drama) and New Drama (新劇) are two new performing art forms developed in Taiwan. Based on the basic Fukienese melodies, Ko-zai-shi developed a unique dramatic structure and is performed in the language of Min-nan (閩南話 lit. Southern Fukienese, also known as Taiwanese [台灣話] because most Taiwanese people are descendants of the first wave immigrants from southern Fukien). (Chiu 1997, 13, 178) New Drama developed in the 1920s. It was influenced by Japanese and Chinese modern drama and was performed in Taiwanese. It was realist in style and the theme "reflected the politics and social environment of Taiwan. It aimed to promote reforms in society and the drama world, and it interacted with the surging nationalist enthusiasm of the time." (Chiu 1997, 13-14, 184)

1.2.2 The introduction of Western European culture and Japanese culture

Though the Spanish (1626-1642) and the Dutch (1624-1661) had colonized parts of the island, they did not stay long enough to establish visible effects in the making of Taiwanese culture. (Yi 1995, 32) Influences of Western European culture were established in Taiwan through the modernization projects launched by the Ching

dynasty.[20] This import of Western European culture was continued by the industrialization and modern education established during Japanese colonization (1895-1945), in particular, industrial technology, medicine, classical music, impressionist painting, theatrical drama, gymnastics and ballet.

Under the Treaty of the Sino-Japanese War, Taiwan was given to the Japanese in 1895. Its colonial policy was set to benefit the Japanese Empire, not the colony. In particular, economic policy was designed to increase the production of raw materials, mainly rice and sugar, in order to support consumption on the Japanese home islands. The education system and its curriculum was set to transform the Taiwanese into 'modernized', 'useful' people. In other words, it was designed to turn the Taiwanese into "faithful Japanese followers, not able Japanese leaders".[21] Along with the Japanese language, civic duties, arithmetic, letter-writing, Western fine arts and gymnastics were taught to students attending public education. Ballet was introduced into Taiwan. Many Taiwanese went to study in Japan searching for further development in their professions. Among them were dancers, artists, lawyers, doctors, etc..

At the same time the Japanese colonial government suppressed the practice of Han Chinese culture. Japanization was promoted and the Taiwanese were encouraged to change their Chinese names to Japanese ones, to wear Japanese outfits, to live in Japanese-style houses, to speak Japanese, to worship Japanese gods, to celebrate

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[20] Yi (1995, 11) credited Shen Pao-chen (沈葆楨), Ting Jih-chang (丁日昌) Tsen Yu-ying (岑毓英) and Liu Ming-Chuan (劉銘傳) as the Ching officials responsible for the modernization of Taiwan. For instance, under the reign of Governor Liu, railroads, telephones and electricity supplies were set up in Taiwan. (Winckler 1997, 13, Shih 1980, 218-219)

Japanese festivals, etc.. Taiwanese culture was under strict control. For example, the writings of the New Literature Movement (aiming to create Taiwanese literature by using Taiwanese language and Taiwanese themes), Taiwanese puppet shows and New Drama performances were censored and sometimes banned by the authorities. They were only allowed to appear in public by convincing the authorities that they were beneficial for promoting Japanese culture and ideology. (Chiu 1997, 13) Consequently, elements of Japanese and Western culture were integrated into Taiwanese culture.

1.2.3 The return of Han Chinese culture and the introduction of American culture

At the end of the Second World War, Taiwan was under the control of the Chinese government and Han Chinese culture was reintroduced into Taiwan. Following Kerr's (1965, 1974) research on Taiwan, Winckler (1997, 15) stated that the Nationalist government considered Taiwan as "a potentially wealth-generating but relatively peripheral frontier province dangerously exposed to Japanese influence and dangerously populated by what was perceived as dissident intelligentsia." The Nationalist government did its best to remove practices of Japanese culture, considered to be marks of humiliation. Again, Taiwanese culture was in jeopardy. The government saw it as provincial and boorish. It promoted Han Chinese culture as the orthodox culture and saw the existing Taiwanese culture as the peripheral one. The Taiwanese culture was restrained to make room for the 'revitalization' of Chinese culture.

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[21] Originally quoted from Tsurumi's Japanese Colonial Education, p145 (Beasley 1987, 147)

Under the banner of the Movement of the Revitalization of Chinese Culture (中國文化復興運動) the government encouraged the preservation and performance of traditional entertainment (such as Peking opera [平劇], Kun Chu [崑曲] and other regional operas). Strict censorship was imposed on Taiwanese performing arts. Some New Drama performances were banned, in some cases people were arrested. Ko-zai-shi companies were ordered to perform anti-communist plays drafted by the Nationalists. (Chiu 1997) There were limited television broadcasts of Ko-zai-shi, Taiwanese puppet shows and Taiwanese language programmes. (Hsiao 1990, 73) Chinese classical music, literature and painting were highly promoted. Memory and nostalgia of the Chinese mainland were two of the popular themes of art works approved by the government and its associates. Annual national Chinese folk dance competitions were supported by the government. Competing for reputation and popularity, some Taiwanese dance pioneers converted their ballet based dance technique to create Chinese style dances. (Lin 1990, 155-157, Ping 1987, 1-2) Education was used as a way of generating 'Chinese identity' among the students. The text books provided information about the geography and history of China, but little about Taiwan. Mandarin speaking was considered to be a way to 'de-Japanize' Taiwanese, to promote Chinese national awareness and eventually to 'Sinicize' Taiwanese. Japanese was banned. Students learned Mandarin, and they were not allowed to speak their native languages at school. The performance of Chinese modern drama was encouraged by the authorities for it not only promoted 'Chinese culture', it also promoted Mandarin. (Chiu 1997, 174-189)

Since 1949, Taiwan has been constantly under the threat of Chinese invasion and dependent on military protection from the United States. The U.S. government supported the Nationalist government politically and economically. It recognized the

Nationalist government as the only authority representing China internationally, and offered financial aid which facilitated economic reform on the island. The American embassy played an influential role in Taiwanese politics, and its cultural centre acted as an agency for introducing American culture to Taiwan.

Political and economic dependency created conditions that allowed American culture to be easily accepted by Taiwanese society. Consequently, America replaced Japan and became the core of Taiwanese modernization. (Winckler & Greenhalgh 1994, 85-87, Wakabayashi 1994, 38-40) American cultural products reached various corners of Taiwanese society. American movies and television programs were regularly shown on local television and in the cinemas, replacing traditional entertainments. Goods from the USA such as Coca Cola, chewing gum, jeans and Hollywood movies were popular among the locals, especially the youth. American contemporary dance was introduced into Taiwan by American dance companies and American Chinese dance artists, under the sponsorship of the American State Department.

Financial aid from the Rockfeller Foundation, the Ford Foundation, the Asia Foundation, Fullbright-Hays Foundation and Harvard-Yenching Institute helped Taiwanese students pursue academic study in the States. After completing their study in America, these students return to Taiwan where they not only contribute to their particular profession but also promote American culture in Taiwan. These foundations also have encouraged the adoption of American models in local academic research. Above all, the cooperation between the American Council of Learned Societies, the Social Sciences Research Council and the Academia Sinica (中央研究院 Taiwan) have exerted significant American influence on the Taiwanese academic fields.

As a result, there are an increasing number of students educated in the United States who, after returning to Taiwan, contribute to the importing and integration of American culture. Thus, dress, traffic rules, education systems, academic research, economic and political policies have all been based on American models. American neo-colonialist culture and capitalism have become the influential forces in the formation of contemporary Taiwanese culture.

As a result of their history, Taiwanese people and their culture are diasporic. Both the first and the second wave of Chinese immigrants are dispersed people, who arrived in Taiwan as an ethnic minority group. The collective memory about escaping from wars and hardships in the motherland and a sense of shared Chinese heritage helped Taiwanese people to maintain their identity alongside Chinese culture and history, despite the high degree of transcultural integration. The unresolved civil war between the Nationalists and the Communists forced the separation of Taiwanese Chinese and their ancestral communities for more than fifty years. Consequently, Chinese culture became a memory of the past in Taiwan.

1.3 The Establishment of Cloud Gate Dance Theatre in the Context of the Diasporic Society

The Greek word 'diaspora' was used by Thucydides to describe the exile of the people of Aegina,[22] and it is often linked to Jewish people in exile, since they were forced to leave Babylon in 586 B.C.. The notion of diaspora, sometimes is defined as

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[22] Originally from Peloponnesian War, II, 27. (Chaliand & Rageau 1995, xiii)

'*galut*'(exile or bondage) and '*golah*' (a relatively stable community in exile) originated from the Jewish history of exile (Skinner 1982, 17). There is a similarity between the Jewish experience and the situation of people of African descent, particularly those in the areas whose dispersion was caused by slave trading, thus the concept of diaspora is applied to describe the condition of African descendants around the world. In contrast to the forced dispersion of the Jewish and African people, Chinese expatriates left China by choice. The majority of the immigrants' compatriots still live in existing states. Therefore, sometimes, Chinese communities outside of China are differentiated in diaspora studies as semi-diasporic.

The majority of Chinese people in the world live in two states. These are Taiwan and Communist China. Taiwan is the state with the biggest Chinese community outside the Chinese mainland. It is governed by the Nationalist government which retains the name of the state--Republic of China (ROC), since it superseded the Chin dynasty in 1911. The communist ruled People's Republic of China (PRC) is the country where most ethnic Chinese live and the PRC vows to create a united China and it still claims to takeover Taiwan, if necessary by force.

'Blood is thicker than water' is one of the slogans often used by the two rival governments to propagate Chinese unity. Deriving from the belief of the Yellow Emperor as the common ancestor of Chinese, the tie of consanguinity is applied to generate illusions of belonging to a community and, more importantly, to stimulate a sense of identity. Considering this logic the quality of 'Chineseness' and Chinese identity are emphasized and encouraged by Nationalist and Chinese Communist governments. Each government calls for a unity based on ethnic oneness intended to stimulate ethnic Chinese to be loyal to the Chinese nation it represents and be ready to

sacrifice for it.

The Nationalist government claims that it represents Chinese culture in Taiwan. It not only encourages overseas Chinese to take on Chinese identity and Chinese culture, it also encourages Taiwanese people to adopt this new identity. The Chinese Communist government often propagates the tie of consanguinity to Chinese expatriates; American Chinese, Macao Chinese, Hong Kong Chinese, and, particularly, Chinese in Taiwan. The diasporic Chinese are urged to 'return to the embrace of the motherland' and undo the differences effected by the foreign imperialist culture and learn 'Chinese culture', 'Chinese values' and 'Chinese ways of thinking'.

The tie of consanguinity is constraining and restricting to the alienated individuals. Rejecting 'separation of territory', both the Communist and the Nationalist governments suppressed any activity that might encourage the realisation of separatism. Thus Taiwanese separatist movements are prohibited by the two governments. Seen as a reason for supporting Taiwanese independence, Taiwanese identity has been subjected to suppression. Activities relating to Taiwanese identity were criticized and quelled by the Nationalist government in Taiwan for decades, and are still condemned by the Communist government on the Chinese mainland.

Despite its efforts to preserve Chinese culture in Taiwan, the reality is that the Nationalist Party and its people, particularly immigrants of the second wave, have been parted from the Chinese mainland for almost half a century. Even though the Nationalist Party prevented contact between the existing Taiwanese culture and their version of 'Chinese culture', nevertheless, this 'Chinese culture', as the Chinese culture brought to Taiwan by the earlier immigrants, is also subject to gradual change.

Compared to Taiwanese culture, Chinese culture is relatively invariant and stable. This does not mean that Chinese Culture is static. Social and political disorders of Chinese dynasties often invited rebellions and invasions of different ethnic groups living around the Han Chinese community. Consequently, Chinese moved away from the "dangerous zones of the north towards the safer and less populous areas of the south" (Loewe 1966,192). There have been several events in Chinese history that generated major migrations. For example, civil wars and the establishment of 'barbarian' kingdoms and political units around the end of the Western Chin (西晉 265-316 A.D.) and the Tang (唐 618-907 A.D.) dynasties; the Mongol (蒙古) and the Manchu (滿州) invasions which caused the downfall of the Sung (宋, or known as the Northern Sung [北宋 960-1127 A.D.] and the Southern Sung [南宋 1127-1279 A.D.]) and the Ming (明 1368-1647 A.D.) dynasties. Records of mass Chinese emigration can be traced back to the beginning of the fourth century. About one million people moved out of northern China, most of them emigrated to the Yangtze valley and provinces on its south bank. Some of them settled in Chekiang (浙江) and Fukien provinces (southeast coast of China), some of them moved as far as Yunnan (雲南) (the southwest province next to Burma, Laos and Vietnam) and the Red River valley in Vietnam (Gernet 1987, 180-181).

The encounter between Han Chinese and the ethnic groups brought changes to the existing Chinese culture. The cultivation and weaving of cotton were skills that the Chinese learned from the aboriginal inhabitants in the south. The creation of *sheng* (笙), a Chinese 'mouth-organ', was inspired by a musical instrument used by the people living in the tropical region of China. Horse-collars and stirrups were introduced to the Chinese by ethnic groups from the Steppe. Gernet (1987) noticed

that these ethnic groups' contributions to Chinese culture were considerable, particularly in the warrior tradition. As these groups became Sinicized, "the synthesis of Chinese and nomad culture was discreetly veiled" (Gernet 1987, 199).

Among the dispersed Chinese are the ancestors of the 'Taiwanese': the Hoklo and the Hakka people. The name 'Hoklo', as descendants of the earlier Han Chinese immigrants from southern Fukien sometimes called themselves, refers to the region of 'Ho' (lit. River [河], the short name of Huang Ho [黃河], the Yellow River) and 'Lo' (Lo Shui [洛水], the Lo River). It indicates that the very ancestral origin of these Taiwanese is north China where the Yellow river and Lo river flow. The name 'Hakka', as descendants of the early immigrants from Kwangtung called themselves, refers to 'Ha' (Hakkanese pronunciation of 'guest' [客] meaning strangers, aliens or foreigners) indicating the dispersive nature of this ethnic group. Both the Hoklo and the Hakka people are diasporic in nature. They emigrated southeast-wards via Fukien or Kwangtung, then reached Taiwan. (Shih 1980, 1992)

Against the Nationalists' and the Communists' propagation of Chinese culture and Chinese identity, Chinese descendants in Taiwan acknowledged the fact that they are ethnic Chinese and Chinese culture is an important element in their way of life, nevertheless their experiences of life are Taiwanese. Their culture is neither a Chinese nor a foreign one: it is a unique synthesis of Chinese, Taiwanese indigenous, Western European, Japanese and American cultures. Social and historical forces have stimulated the formation of Taiwanese culture and Taiwanese identity. As a result, the Taiwanese way of life is very different from the Chinese one before 1949 and the current one on the mainland. In particular, it is capitalist and more democratic. People in Taiwan value the quality of their lives as better, richer and freer when comparing it

with those of their ancestors and their Chinese cousins. Consequently, they see themselves as a new kind of Chinese, different from their ancestors and the mainland Chinese.

Writing about the conflicts of Chinese and Taiwanese ideologies among the post war generations in Taiwan, Hsiao (蕭新煌) (1989, 95) stated:

> They grew up in Taiwan. Since the moment of their birth they spent their whole lives in Taiwan. Taiwan is their root, the source of their lives. Of course they are Chinese. On the one hand they have Chinese ideology--being Chinese, speaking in Chinese; on the other hand their actual personal experiences are Taiwanese.

Without judging or stressing the importance of either of the ideologies, Hsiao believes that both the Chinese and the Taiwanese ideologies are important in Taiwanese culture. "It is very likely that they both exist in the hearts of Chinese who grew up in Taiwan" (1989, 94-95). Realizing this 'Taiwanese experience' consists of Chinese and Taiwanese elements, Hsiao rejected ideas of Sinocentrism and Taiwan-centrism, and stressed the hybrid nature of Taiwanese culture. "...What we should emphasize is the new type of culture, based on the 'mainland Chinese culture' and Taiwanese 'island culture'. This new type of culture is what we should be proud of!" (Hsiao 1989, 95) Hsiao's concept of double ideology and hybridity, in a sense, is similar to Gilroy's (1993) concept of 'Black Atlantic', an Anglo-Caribbean/Afro-American specific theory developed from Du Bois's (1989) concept of 'double consciousness'. Gilroy examined the contesting relationship between Afrocentrism and Eurocentrism in the black diaspora and stressed the unstable hybrid nature of this transatlantic culture. Similarly to the black diasporic culture, Taiwanese culture is a mutating culture, integrating different cultural elements--traditional and modern, elementary and

complex, indigenous and foreign. The formation of Taiwanese culture is a result of the contests between the imperialist powers in south east Asia. The experience of colonization by different political powers brought dramatic changes to the culture of the Chinese diasporic society. The result is a multi-cultural variant--a synthesis of Taiwanese indigenous, Hakka, Hoklo, European, Japanese, American and various provincial cultures from the Chinese mainland.

Before analyzing the multi-cultural characteristics of the Cloud Gate repertoire (see chapter 2), the company's name already reveals its hybrid nature. 'Cloud Gate', the name of an ancient Chinese ritual dance, is combined with 'Dance Theatre', the name of a Western modern theatrical dance form. It is a name linking Chinese dance tradition to Western modern dance, combining 'traditional' with 'modern'. The name 'Cloud Gate Dance Theatre' does not simply relate to Chinese dance history and the formation of Chinese mythological nationalism, but more importantly it reflects the multi-cultural diasporic nature of Taiwanese society. Furthermore, 'Composed by Chinese, choreographed by Chinese, danced by Chinese for Chinese audiences', the mandate of this Taiwanese contemporary dance company indicates that this multi-cultural, 'polluted' and 'impure' dance creation is generated by diasporic Chinese for diasporic Chinese audiences. The establishment of a contemporary dance company with a name and mandate closely associated with Chinese nationalism is a significant phenomenon in Taiwan, particularly in the light of the democratization of the Nationalist government, the emergence of Taiwanese identity and Taiwanese nationalism under the regime of Chiang Chinh-kuo (蔣經國) and Lee Teng-hui (李登輝).

1.4 Conclusion

In a joint interview Lin was asked whether he thought he was "some sort of a hybrid", he replied:

> We're not Chinese, we're not New Yorkers. We live in Taipei, and we speak some English, and that makes a whole lot of difference. When you start speaking the language you might get corrupted—and liberated at the same time. It is pure confusion! It is frustrating. It is crazy. (Lin & Ping 1995, 274)

Gilroy suggested that this confusion of cultural identity and the in-between character are the "inescapability and legitimate value of mutation" (1993, 223). Lin's statement points to this hybrid character within himself and the diasporic society which facilitates his dance creation. Consequently an examination of the ethno-cultural characteristics of the Cloud Gate repertoire might reveal how the company compromises between the Chinese and the Taiwanese consciousness, how the company's identity has changed in twenty–five years and the significance of this evolution from a postcolonial perspective. The following chapter examines the socio-cultural significance of the Cloud Gate repertoire in Taiwan.

2

THE SIGNIFICANCE OF THE CLOUD GATE REPERTOIRE

The interconnection between dance, culture and nationalism is symbolized in the name 'Cloud Gate'. This is evident in the association between Cloud Gate and the formation of Chinese mythological nationalism and Chinese dance tradition. The establishment of a contemporary dance company with a name and mandate indicating Chinese nationalism is significant in this diasporic society under Chinese nationalist hegemony. The representation of cultural and political nationalism in Cloud Gate dances is closely associated with the socio-cultural environment of Taiwan. In particular, it is related to the democratization of the Nationalist government, the emergence of Taiwanese identity and Taiwanese nationalism under the regime of Chiang Chinh-kuo (1972-1988) and Lee Teng-hui (1988-2000), the first elected Taiwanese president[1].

Since the mid 1970s the Nationalist government gradually transformed itself from an authoritarian regime into a more democratic administration. Facing increasing diplomatic isolation and the islanders' mounting desire for democracy, president Chiang Ching-kuo initiated a series of political reforms as a means to consolidate the Nationalists' rule in Taiwan. Taiwanese were incorporated into the party's ruling circle, traditionally dominated by mainland Chinese. The outdated national representative institutions were reformed. Political dissidents were given more freedom to participate in local elections and were eventually allowed to form political parties. The lifting of martial law in 1987 stimulated political debate on issues relating

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[1] Chiang Chinh-kuo is the eldest son and the successor of Chiang Kai-shek. He took over control of the Nationalist Party and the government during the last years of Chiang Kai-shek's reign. Though he was elected as president of the ROC in 1978, his reign began in 1972 as the head of the Executive Yuan (Taiwan has five Yuans, or 'State Houses': the Executive, the Legislative, the Examination; the Judicial and the Control Yuen). Lee Teng-hui, a Taiwanese agriculture scholar, was selected by Chiang Chinh-kuo as the vice president. He succeeded Chiang as the leader of the Nationalist Party and ROC

to national identity which had previously been suppressed by the government and the secret police. Parallel to political reform, the biggest political opposition group (known as Dang-wai [黨外], lit. 'outside [the Nationalist] Party') developed into the Democratic Progressive Party (DPP [民主進步黨] 1986-). It is an influential opposition party and takes a Taiwanese independent stance.[2]

The representation of national identity in the Cloud Gate repertoire is significant in the context of the debate on national identity and the political issue of unification/independence of Taiwan. Because contemporary Taiwanese culture is a unique conglomerate of Chinese culture, Taiwanese indigenous, Western European, Japanese and American cultures, the use of different ethno-cultural elements in the Cloud Gate repertoire can be examined as a reflection of the socio-cultural environment. The following chapter examines the significance of Cloud Gate dances created between 1973 and 1997 in the context of the diasporic postcolonial society. Three issues are important in comprehending of the significance of the Cloud Gate repertoire: firstly, the evolution of the Cloud Gate repertoire; secondly, the significance of the Cloud Gate repertoire in relation to the growth of Taiwanese identity; thirdly, the representation of postcolonial Taiwanese nationalism in Cloud Gate dances.

2.1 The Evolution of the Cloud Gate Repertoire

In an article on the development of Cloud Gate, Chan (詹宏志 1993) divides the company's activities into three stages: the first period (1973-1976), the second period (1976-1982) and the third period (after 1982). Chan commented that in the first period Cloud Gate "integrated Chinese cultural tradition into contemporary dance", which is a period of "Sinicization of contemporary dance"(1993, 108). In the second period it

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president in 1988. In 1990 he was formally elected as the president of the ROC. (Wakabayashi 1994)

[2] On 18 March 2000 the DPP candidate Chen Shui-bian (陳水扁) was elected as the new president of the ROC. He was the first President elected from the opposition party, finishing the 55-year monopoly on power by the Nationalist Party. 83% of Taiwan's 15.46 million strong electorate cast its vote. Chen received 39.3% of the votes. (Karuna Shinsho, 2000, 2)

"sought [dances] with Taiwanese vernacular themes" (1993, 108-109). Finally, dances created after 1982 were "rather fine and various" (1993, 109). The company applied and performed the works of foreign composers and choreographers without "the bitterness of insisting on referring to Chinese" (1993, 109). Chan's article suggests that there is a gradual evolution in the methods of the creation of Cloud Gate dances. The first period has a clear Chinese character, with Tale of the White Serpent being the most significant dance of this period. The second period has a distinct Taiwanese character. Legacy is the most distinguished work of this period. Dances created after 1982 (the third period) are seen as having varying approaches.

Chan viewed the company's activities as a reflection of Taiwanese society's search for national dignity. It began with a search for a unique Chinese dance style, different from foreign ones. Then, after having achieved a Chinese style, the company began to question the nature of this Chinese character and applied Taiwanese vernacular themes for the creation of dances. As the Taiwanese economy strode in the global market, Chan believed Cloud Gate was able to "face the world's challenges directly by performing pure [dance] creations" (1993, 109-110). A nationalist attitude is apparent in Chan's interpretation of the emergence of Cloud Gate: "We wanted to own 'our things' not 'things given to us by other people'" (1993, 109). Although the combination of Chinese theme, Chinese movement and Chinese music might be artificial and unconvincing, "it eased the society of a burden, just like when our junior high baseball teams defeated the American teams" (Chan 1993, 109).

Considering Cloud Gate's mandate and Chan's classification of the evolution of the company, four categories of characteristics that contain ethno-cultural elements within the Cloud Gate repertoire are identified. These are: (1) Chinese: Han Chinese culture, which is the dominant ethnic culture adopted by most Chinese people (sometimes referred to as traditional Chinese culture, particularly when comparing it with cultures of different ethnic groups like Anglo-Saxon, Tibetan, Malay-Polynesian); (2) Taiwanese: two kinds of cultural elements are considered to be Taiwanese (the Han Chinese that are still practiced in Taiwan and have socio-cultural significance in the history of Taiwan, and those of a hybrid culture created as a result of encounters between different ethnic cultures in Taiwan. These cultures are Han Chinese, Western European, Japanese and American); (3) Western: elements originated from European

and American culture; (4) Others: elements of ethnic culture other than 'Western', 'Chinese' and 'Taiwanese', for example, Indian, Japanese, Javanese, Tibetan, Malay-Polynesian (including indigenous tribes in Taiwan).

The above categories of characteristics can be identified by their link to various aspects of different ethnic cultures. The list of cultural aspects is potentially endless, depending on the outcome of the dance which is affected by the choreographers' and other artists' points of view, their relationship with the tradition of the art form and the socio-cultural environment. Among them there are familiar aspects such as myths, legends and history; classic literature, plays, fine arts, music and dance; traditional rituals, customs, architecture, costumes, etc..

To gain a clear picture of the use of ethno-cultural elements in the Cloud Gate repertoire, it is necessary to examine the dances individually. Table 1 is the synopses of the Cloud Gate repertoire from 1973 to 1997 (see the Appendix). The description of one hundred and forty-three dances is presented as supporting evidence. Along with the description of the identified ethno-cultural characteristics, there are dances whose ethno-cultural characteristics are unknown to the researcher. This is due to the lack of evidence within the existing literature and documentation of Cloud Gate and the interviewees' lapse of memory. For the time being, they are labeled as 'Unknown'.

There are dances whose titles indicate thematic references, as well as dances with less tangible themes (such as abstract concepts without dramatic plots). Table 1 shows that there are dances identified as carrying Chinese themes. Wu Lung Yuan (烏龍院 *no.7* 1973) and Revenge of the Lonely Ghost (奇冤報 *no.12* 1974) are inspired and named after Peking Opera works. Han Shih (寒食 *no.10* 1974) and Tale of the White Serpent (白蛇傳 *no.19* 1975) are based on Chinese legends. Nirvana (涅槃 *no.90* 1982) is named after a Buddhist term--a transcendent state of freedom, an ultimate goal of Buddhism. The Dream of the Red Chamber (紅樓夢 *no.92* 1983) and Nine Songs (九歌 *no.125* 1993) are inspired and named after Chinese classic literary works.

There are dances with a Taiwanese theme: Looking Forward (瞻望 *no.28* 1976) and Legacy (*no.62* 1978) are tributes to the Chinese immigrants who cultivated Taiwan

and established a community three hundred years ago. Wu Feng (吳鳳 *no.30* 1976) is based on a political myth that originated from a local legend; and Days by the Sea (看海的日子 *no.43* 1977) is inspired and named after a Taiwanese vernacular novel. My Nostalgia, My Songs (我的鄉愁，我的歌 *no.106* 1986) is about Taiwanese society during the 1950s and the 1960s. One Corner of the City (都市一隅 *no.58* 1978) and Rite of Spring, Taipei, 1984 (春之祭禮・台北一九八四 *no.96* 1984) tell stories set in contemporary Taipei. Portrait of the Families (家族合唱 *no.143* 1997) tells the life of different ethnic groups in Taiwan and the story of the victims of the 2-28 incident from the families' point of view.

Adagietto (流雲 *no.97* 1984), Four Seasons (四季 *no.112* 1987), as the titles indicate, are dances with Western themes. Additionally, After Paul Taylor (和風 *no.68* 1980) and Peacock Variation (孔雀變奏曲 *no.103* 1986) are created after the choreographic manner of Paul Taylor and Jiri Kilian. Taylor is a renowned American contemporary dance choreographer. Kilian is the artistic director and principle choreographer of the Netherlands Dance Theatre. Invisible Cities (看不見的城市 no.133 1995) is inspired by and named after Italo Calvino's book. Shooting the Sun (射日 *no.122* 1992) (classified as 'Others') is based on a myth of the Atayal tribe. Mass Flesh (肉身彌撒 *no.140* 1996) tells the story of underage Paiwanese prostitutes.

Table 1 shows that there are dance elements relating to natural and human phenomena with no specific ethno-cultural references. Thus it is necessary to add one category to the existing ones. 'Other Themes' is used to label dance elements with no specific ethnic characteristics. Firstly, there are elements which refer to human phenomena such as human actions, human activities and man-made objects. Secondly, there are elements which refer to natural phenomena such as the sun, the moon, the landscape, rivers, clouds, animals, trees. Terms such as Blind (盲 *no.6* 1973), Sleep (眠 *no.8* 1973), Street Game (街景 *no.86* 1982), Movement (運行 *no.9* 1973), Night (夜 *no.17* 1974) and Raining (下雨了 *no.26* 1976) do not have direct thematic resources. These dance titles are identified as 'Other themes'. Consequently, the addition of a non-ethno-cultural category of characteristics suggests that Chan's classification is

incomplete.

Chan's classification also excludes some dances whose titles carry clear ethno-cultural references. Dances created after the first period (1973-1976), such as The Dream of the Red Chamber (*no.92*) and Nine Songs (*no.125*), carry strong Chinese references. Dances like Eight Sergeants (八家將 *no.13* 1974), My Nostalgia, My Songs (*no.106*), Dance of Ploughing (牛犁歌 *no.114* 1991), The Fortune-number Cards and Change of Costumes (明牌與換裝 *no.115* 1991), The Youth (少年仔 *no.121* 1992) and Portrait of the Families (*no.143* 1997) are created outside the second period (1976-1982), yet have distinct Taiwanese features.

A factor that exacerbates the problem of categorization, is that Taiwanese culture has its origin in Chinese Culture, and the Taiwanese characteristics, to some degree, bear Chinese features. Differentiation between the Chinese and the Taiwanese characteristics can be problematic especially when dealing with themes relating to 'tradition'. For instance, following Chan's method; Little Drummer (小鼓手 *no.23* 1976), a dance about the Dragon-boat Festival (端午節), is classified as having 'Taiwanese' characteristics. Eight Sergeants (*no.13*), a dance created and named after a ritual dance, is classified as 'Chinese'. Further analysis reveals different aspects of the dances in question.

The Dragon-boat Festival is one of the three major festivals in the Chinese Lunar Calendar and people celebrate it in Taiwan. It is seen as an important festival for Chinese communities all around the world, rather than just a Taiwanese regional festival. Furthermore, the story Little Drummer is situated in Shi-li-dang (十里店), south of the river Yangtze and it narrates the origin of the festival, dating back to the Chu state, more than two thousand years ago (Chiang [蔣勳] 1993a, 179-182). Thus, it has a clear Chinese theme rather than a Taiwanese one.

Cloud Gate's Eight Sergeants is a different case, based on a version of the Taiwanese ritual dance, Eight Sergeants (Lin et al. 1989b, 19-20). Although the ritual dance originates from a traditional ritual practice in South Eastern China it is seen to be distinctively Taiwanese in character, for it plays an important role among the local

farming communities. The performers of the Eight Sergeants ritual live in the same community and, as a result, the preparation for the festive activities generates a sense of unity in the community. This sense of unity was particularly important when the farming colony was first established by Chinese immigrants in Taiwan. The Eight Sergeants ritual can be seen as a warrior dance. Firstly, the participants' physical strength and reactions are improved through regular practice. Secondly, the fighting skills mastered from the performance could be applied, in the early history of Taiwan, to defend the colony against intruders. Therefore, it should be identified as Taiwanese, rather than Chinese.

Table 1 shows that there are dances which apply movements with singular ethno-cultural characteristics. For instance, Adagietto (*no.97*) is based on Tai Chi vocabularies, Eight Sergeants (*no.13*) uses a Taiwanese dance ritual and Dance of Ploughing (*no.114*) applies Taiwanese ritual dance and entertainment. Blind (*no.6*), After Paul Taylor (*no.68*) and Peacock Variation (*no.103*) are dances with clearer Western references in the movement vocabulary. Paper Sky (紙天空 *no.124*) applies vocabularies originated form mundane and animal movements. Nine Person Precision Ball Passing (傳球樂 no.132) uses mundane movements.

Landscape (*no.2*), Revenge of the Lonely Ghost (*no.12*), Tale of the White Serpent (*no.19*), Milky Way (星宿 *no.67*) and The Dream of the Red Chamber (*no.92*) are dances with both Chinese and Western movement vocabularies. Dance movements for My Nostalgia, My Songs (*no.106*) have links with Western and Taiwanese culture. Liao Tien-ting (廖添丁 *no.63*) adapts movements with Chinese and Taiwanese references. Chin Pin Dau (清平調 *no.105*) applies Chinese opera movements along with mundane movements. Summer of 1984, Taipei (一九八四夏・台北 *no. 99*), Four Seasons (*no. 112*), The Fortune-number Cards and Change of Costumes (*no. 115*) and The Youth (*no. 121*) are dances with Western and mundane movement vocabularies. Legacy (*no.62*) integrates Western, Chinese and Taiwanese movement vocabularies. Chapter of Manners (禮儀篇 *no.101*) and Dreamscape (夢土 *no.102*) integrate Western and Chinese movement vocabularies with mundane movements. My Nostalgia, My Songs (*no.106*) uses mundane movements and vocabularies with Taiwanese and Western references. Shooting the Sun (*no.122*) adopts mundane

movements and movements originating from Western and Taiwanese aboriginal dances. The movement vocabulary of Nine Songs (*no.125*) was inspired by Chinese, Western and Balinese culture.

Landscape (*no.2*), Han Shi (*no.10*), Revenge of the Lonely Ghost (*no.12*) apply Chinese costumes. Eight Sergeants (*no.13*), Wu Sung Kills the Tiger (*no.24*), Legacy (*no.62*), Dance of Ploughing (*no.114*) and The Youth (*no.121*) use Taiwanese garments. Blind (*no.6*) and Peacock Variation (*no.103*) have clearer Western references in the design of the costumes.

There are dances identified as having more than one cultural character to their costumes. For example; Tale of the White Serpent (*no.19*), Milky Way (*no.67*) and The Dream of the Red Chamber (*no.92*) integrate Chinese and Western design in the making of the costumes. Shooting the Sun (*no.122*) and Mass Flesh (*no.140*) contain Western and Taiwanese aboriginal elements in the costumes. Costumes for My Nostalgia, My Songs (*no.106*), The Fortune-number Cards and Change of Costumes (*no.115*) and Portrait of the Families (*no.143*) indicate links with Taiwanese and Western styles. Wu Feng (*no.30*) combines elements from both Chinese culture and the culture of the Taiwanese indigenous people. The costumes for Nirvana (*no.90*) integrate elements of Western and Egyptian culture. Dreamscape (*no.102*) combines Chinese, Western and Taiwanese costumes. Nine Songs (*no.125*) is inspired by Chinese, Western and Balinese culture.

The décor for Wu Feng (*no.30*) adopts cultural elements from the Taiwanese indigenous people. Revenge of the Lonely Ghost (*no.12*), The Little Drummer (*no.23*), Legacy (*no.62*) and Dance of Ploughing (*no.114*) apply décor with Chinese references. Designs for Rite of Spring, Taipei, 1984 (*no.96*), My Nostalgia, My Songs (*no.106*) and The Fortune-number Cards and Change of Costumes (*no.115*) have Taiwanese references. The décor for Street Game (*no.86*) has clearer Western characteristics. There are dances whose décor have no ethno-cultural references. Passacaglia (*no.74*) uses platforms, The Dream of the Read Chamber (*no.92*) uses cloths as the décor. The décor for Adagietto (*no.97*) suggests a cloud-like image. Shooting the Sun (*no.122*) applies décor inspired by natural phenomena as well as by Taiwanese indigenous culture. Tale of the White Serpent (*no.19*) and Nine Songs (*no.125*) contain both

Chinese and Taiwanese characteristics. Liao Tien-ting (*no.63*) integrates elements of Taiwanese and Japanese culture. Dreamscape (*no.102*) combines elements originating from Chinese, Japanese and Taiwanese culture. Portrait of the Families (*no.143*) contains elements of Chinese, Taiwanese and Taiwanese indigenous culture.

Finally, on the identification of the character of music; two aspects are considered. (1) The title that indicates the source of inspiration and reference: a title with clear intention might reveal its link with certain subjects, such as literature, concepts, legends, plays, music tradition, etc.. (2) The composition of the music is taken into account, including the use of instruments, the melody, the rhythm, the scale, the key and the use of language.

The music compositions for Han Shih (*no.10*), Tale of the White Serpent (*no.19*) and Milky Way (*no.67*) have Chinese characteristics. Days by the Sea (*no.43*), Dance of Ploughing (*no.114*) and The Youth (*no.121*) are performed with Taiwanese songs. Vivaldi (嬉遊曲 *no.29* 1974), After Paul Taylor (*no.68*), Adagietto (*no.97*), Four Seasons (*no.112*) and Peacock Variation (*no.103*) are dances using the works of Western composers. The music for Liao Tien-ting (*no.63*) and The Dream of the Red Chamber (*no.92*) have Chinese and Western features. Music for Wu Feng (*no.30*) and Shooting the Sun (*no.122*) integrate Taiwanese aboriginal and Western music elements. My Nostalgia, My Songs (*no.106*) and The Fortune-number Cards and Change of Costumes (*no.115*) apply Taiwanese and Western music in the performance. The music for Wu Lung Yuan (*no.7*) and Suite of Folk Songs (鄉土組曲 *no.45* 1977) have Chinese and Taiwanese characteristics. Legacy (*no.62*) applies a collection of music containing Western, Chinese and Taiwanese elements. The music and languages used in Portrait of the Families (*no.143*) contain elements of Chinese, Taiwanese and Taiwanese indigenous and Western culture. Music of various Asian cultures also contribute to the making of Cloud Gate dances, such as Street Game (*no.86*), Nirvana (*no.90*) and Nine Songs (*no.125*).

Figure 1 records the detectable ethno-cultural characteristics of the Cloud Gate repertoire (see the Appendix). Each of the five colours correspond to a characteristic. These are red for 'Chinese', green for 'Taiwanese', blue for 'Western', purple for

'Others', yellow for 'Other Themes' and grey for 'Unknown'. As Figure 1 demonstrates there are some amount of unknown areas in dances created prior to 1984. This is due to the lack of reference materials on these works. Most of the dances had only been performed a few times, many years ago, and it is difficult to obtain written, visual and aural references. Nevertheless, some dances have been kept in the current repertoire and have been reproduced in recent years. Dances created after 1984 are easier to examine because there are more written, visual and aural resources for these productions.

Since the publication of Chan's original article (09/1985), Cloud Gate has added more than forty one dances to its repertoire, and the characteristics of 'the third period' have been evolving. Although Chan could not have foreseen the future development of Cloud Gate dances, the result of the analysis of dances created prior to 1985, indicates some problems in his system of categorization.

Instead of showing a dominant Chinese character in the first period (1973-1976), as Chan suggested, Figure 1 shows that Chinese characteristics continue to appear after Chan's first period. It appears rather frequently during the period between dance *no.1* and *no.67* (1973-1979) and less frequently between *no.87* and *no.125* (1982-1993). Taiwanese characteristics occur as early as dance *no.5* (1973). It often appears in the period between dance *no.54* and *no.63* (1978-1979) and the period between dance *no.96* and *no.125* (1984-1993). The existence of the Taiwanese character is far longer than the one suggested by Chan's system, 'the second period' (1976-1982).

As Chan suggested, the use of foreign choreography and music is a significant feature indicating changes in Cloud Gate's character. This practice did not only occur, as Chan stated, in 'the third period' (after 1982). It happened much earlier. The use of Western music appears as early as 1976 (dance *no.29*) and 1977 (dance *no.33, 34, 39*). Dance *no.69* (1980), dance *no.73, 74, 78* (1981) are works created by Western choreographers and performed with Western music.[3] Figure 1 shows that the integration of Western music and dances overruns 'the third period', and coexists with

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[3] This can be seen as a shift from the company's mandate: Composed by Chinese, choreographed by Chinese, danced by Chinese for the Chinese audiences.

Chinese and Taiwanese features.

Figure 1 reveals that there is a continuous evolution of characteristics. Chinese, Taiwanese, Western and other characteristic features tend to emerge, subside and re-emerge. For instance, Chinese characteristics did not only appear during the first period, but were also presented in the second and the third period. Before and after the second period there were dances with distinct Taiwanese characteristics. Additionally, Ethno-cultural elements other than Western, Chinese and Taiwanese ones were identified in Cloud Gate dances. Dance *no.30* (1976) is the first dance containing cultural elements originated from Taiwanese aboriginal people. Ethno-cultural elements other than Chinese, Western and Taiwanese often occur during the period between dance *no.86* and *no.143* (1982-1997). The above findings contradict Chan's classification. They do not confirm the theory of a three-fold division, as Figure 1 shows a continuous evolution of characteristics in Cloud Gate's repertoire.

Chan's system fails for several reasons: Firstly, there is a lack of an adequate stylistic analytical method of identifying the ethno-cultural characteristics of dance. Chan concentrated his identification of ethno-cultural characteristics on the origin of the dance themes, music and movement vocabularies. As Sanchez-Colberg (1992) demonstrated, there are many features within the dance medium contributing to the identification of style. By comparison Chan's approach is crude and over simplified. Secondly, there is a misapprehension of the development of Cloud Gate dances. As demonstrated above, Chan's system of classification on the aspects of themes and use of foreign choreography and music was far from correct. Stated in his article, Chan claimed that he first saw Cloud Gate dances in November 1974 and witnessed premieres of most Cloud Gate dances produced prior to 1982 (Chan 1993, 105-106). As a 'loyal supporter' of Cloud Gate, Chan's knowledge of the company's repertoire, by comparison, was likely to be broader than most of the audiences'. Nevertheless, like most people, he did not possess the knowledge of the nature of dance, as a performing art, nor the resources for dance related research. Consequently, blunders were made in comprehending the continuous evolution of ethno-cultural characteristics within the repertoire. Oversimplified statements and evaluations were made as Chan relied on his experience and intuition. There are two possible explanations for Chan's omission of dances that do not fit with his classification. He

might have noticed the "misfits" and chose to ignore them, or it is possible that he was not aware of the full Cloud Gate repertoire.

Instead of dividing the company history into three successive periods, in a diachronic manner, it will prove to be more accurate to change the model into three overlapping periods, because of a constant shifting and evolution among the identified characteristics. From a synchronic aspect, these characteristics are crucial features of the Cloud Gate repertoire. Despite the shortcomings of his work, one should credit Chan for identifying four ethno-cultural characteristics in the Cloud Gate repertoire.

2.2 The Significance of the Cloud Gate Repertoire in Relation to the Growth of Taiwanese Identity

As discussed in chapter 1, Lin Hwai-min's Chinese nationalist enthusiasm was an important motive in creating Cloud Gate Dance Theatre. The starting point of his dance creation was to "integrate Chinese tradition with new technique from the West" (Lin in Shackman 1989, 212). Chinese and Western characteristics are used as the crucial ingredients of this hybrid dance style. Figure 1 shows that this approach is clearly manifested in dances created in the early years of the company. Chinese characteristics were the dominant features, often the sole ethno-cultural characteristic of a dance element (dance *no.1, 10, 12, 23, 25, 41, 44, 46*). Juxtapositions of Chinese and Western characteristics were a common method of formulating a dance element during the early years (dance *no.2, 7, 11, 18, 23, 25, 40, 44, 46*). The combination of Chinese and Western characteristics did not dominate for long. Taiwanese characteristics were already used in the creation of early Cloud Gate dances (dance *no. 5, 13, 15, 19, 24, 26, 27,28*). Later Taiwanese indigenous and other Asian cultural characteristics were integrated (dance *no. 63, 102, 125, 143*). It began with juxtaposing one or two cultural characteristics in one dance element, later it evolved into integrating three or more characteristics into one dance element. The Western character remains the crucial ingredient and in some of the dances Western movement vocabulary is the only resource for the dance movement (dance *no.65, 68, 77*). Considering Gilroy's concept of 'Black Atlantic', the change of ethno-cultural

characteristics demonstrates the "flows, exchanges, and in-between elements" (Gilroy 1993, 190) of Taiwanese society. It indicates the transformation of the state of 'double consciousness' in the diasporic society, a change from a strong Chinese identity to a multi-cultural Taiwanese identity.

In the late 1970s Taiwanese Vernacular themes became popular subjects in the local art world. There was a Vernacular Literature Movement (鄉土文學運動) examining elements of Taiwanese life and using Taiwanese language. There were composers collecting Taiwanese folk songs; and self-educated artists Hung Tong (洪通) and Chu Ming (朱銘) were the focus of discussions regarding style in the fine arts. Taiwanese folk customs were introduced to readers of the English language Han-shen (漢聲) magazine, and Cloud Gate performed Eight Sergeants (1974), a dance named after and based on a local ritual dance, to Westernized urban audiences. Researching Taiwanese ideology in local contemporary literature, W. Chang (張文智 1993, 23-24) believed that this surge of vernacular art movements was partially stimulated by a growing awareness of Taiwanese identity.

A decade later Lin Hwai-min proclaimed his Taiwanese identity. He said: "The motherland is the green-cropped Chianan Plain [嘉南平原 Taiwan], and the air-polluted noisy Taipei" (Lin 1987) This statement did not come easily. It is a result of a choreographer's search for a cultural identity in a diasporic society. Lin began his search with a re-evaluation of Chinese culture in Taiwan. Peking opera, Chinese myth, legends and classical literature provided inspiration for the creation of his Cloud Gate dances. Based on the Western dance training that Lin and the dancers received, Graham and ballet vocabularies were combined with Peking opera movements. Leotards were worn with Chinese garments and were accompanied by Chinese props and décor. Realizing that both "modern ballet" and "traditional opera movements" were "out of touch with Taiwanese reality", and what Cloud Gate had achieved was a "transitional phenomenon" (C.G.D.F. 1977b), Lin turned to the Taiwanese vernacular arts. Taiwanese dance rituals, vernacular novels, legends and songs all contributed to his dance creation. In his words: "Those materials are more effective than Peking opera, they still have live roots." (Chen-i [真怡] 1978) He later elaborated:

> I spend my days in the streets of Taipei, not in a Parisian Champs Elysees café. How could I not face the world I live in? There must be something wrong with me if I do not base my creation on the experience that I learned in the Taipei street.
>
> I do love the Yellow River; I do love the Yangtze. When I grew up, I realized that this kind of love is dangerous. It is autistic and unreal, unless I know the Tanshui River [淡水河 Taiwan] and love the Choshui River [濁水溪 Taiwan]. (Lin 1986)

The products were a series of dances based on Taiwanese themes with clear social contexts. Rough and sometimes vulgar Taiwanese mundane movements, Taiwanese street clothes and rural garments were typical features of these dances, as were the Taiwanese folk and popular songs used--disregarding their common reputation for being of poor taste.

In response to a question about the meaning of 'vernacular' (鄉土 'hsiang-tu') Hwai-min Lin stated that "Millet is 'hsiang-tu', Van Gogh is 'hsiang-tu', even artists creating in New York City are 'hsiang-tu'. The key point is that these artists all searched for elements from their own immediate surroundings...." Summing up his opinion, Lin stated: "For me, 'hsiang-tu' merely means a reaction to one's life." (Lin 1994, 18) Evaluating the significance of the Cloud Gate repertoire in relation to the diasporic culture in Taiwan, it becomes clear that, although Lin Hwai-min and Cloud Gate did not get involved in the Controversy of Vernacular Literature (鄉土文學論戰), they share a fundamental socio-cultural condition within it. The literary debate, the creation of Legacy and Cloud Gate dances with Taiwanese themes such as Days by the Sea, Liao Tien-ting, Rite of Spring, Taipei, 1984 and My Nostalgia, My Songs were the artists' reaction to the surge of Taiwanese ideology.

The emergence of Taiwanese characteristics did not cause the elimination of Chinese characteristics. The Chinese features did not disappear, but were usually presented in a more discreet manner. Chinese resources still contributed to the choreographic inspiration. For example, Milky Way (*no.67*), created within a year of the premieres of Legacy (*no.62*) and Liao Tien-ting (*no.63*), is a dance whose movements and costumes show links with Peking opera. Adagiato (*no.97*), created after the production of Rite of Spring, Taipei, 1984 (*no.96*), simply performed vocabularies based on Tai Chi movements. Six months ahead of Rite of Spring, Taipei, 1984, The

Dream of the Red Chamber (*no.92*) adapted a Chinese classic novel into a four-part structure. As a result of the growth of Taiwanese identity, the importance of Chinese identity was reduced, but not ejected.

The evolution of Cloud Gate's repertoire essentially follows its founder and principle choreographer's approach. At the beginning of Figure 1 the Chinese character appears as a dominant feature. It coexists with Western characteristics. With the emergence of Taiwanese characteristics and, later, the introduction of other Asian cultural elements, Chinese and Western characteristics were gradually integrated with the new ones, forming a multi-cultural repertoire. The latter part of Figure 1 shows Chinese, Western, Taiwanese and Asian characteristics mingled. This is reflected in the comparison of Legend of the White Serpent (*no.19*), Legacy (*no.62*), Liao Tien-ting (*no.63*), Dreamscape (*no.102*), Nine Songs (*no.125*) and Portrait of the Families (*no. 143*). The combination of Chinese and Western elements gave way to a dominant Taiwanese character which was then superseded by an integrated pattern of Chinese, Western, Taiwanese and Asian characteristics. Consequently, a complex picture of a diasporic culture began to emerge through the creation of Cloud Gate dances. The repertoire, as a whole, is a synthesis of Chinese, Western, Taiwanese, Taiwanese indigenous and Asian cultures. Graham vocabularies are executed with Peking opera gestures; Japanese compositions are performed together with contemporary and Peking opera movements. Stravinsky's music accompanies a Taiwanese street drama. Mahler's music is played to Tai Chi movements. Chinese Flying Celestials share the stage with a motorcycle stunt man. The painting of a Taiwanese artist coexists with images of Chinese Calligraphy. The result is a repertoire that is neither Chinese nor Western, neither traditional nor modern. It is a Taiwanese product, reflecting Taiwanese culture through the transformation of dance creation.

2.3 The Representation of Taiwanese Nationalism in the Cloud Gate Dances from a Postcolonial Perspective

Cloud Gate began with the re-evaluation of Chinese culture in Taiwan, then the re-evaluation of Taiwanese Culture and consequently the re-definition of its nationalist

stance. Cloud Gate's change from a Taiwan Chinese version of nation (as propagated by the Nationalist Party) to Taiwanese nationalism is closely related to the emergence of Taiwanese nationalism on the island. In light of Smith's (ed. 1976) study on nationalist movements, Anderson's concept of imagined political communites (1983) and Wakabayashi's research on the transformation of Taiwanese politics (1989) M. Chang (張茂桂 1993, 238-265) proposed that there were four conditions contributing to the emergence of the Taiwanese nationalist movement in the late 1980s. These are: firstly, the inequality between Taiwan and China--under the Chinese authorities, China had been the origin of the political centre and Taiwan was treated as the periphery (ethnic division became the organizational principle in politics, economy, society and culture, and the Nationalist government showed partiality to the mainlanders in high-ranking positions, in the state sectors of the economy and its promotion of Chinese culture as the orthodox culture); secondly, the transformation of the authoritarian state--the democratization and Taiwanization of the Nationalist government; thirdly, the inadequacy of the policy of national territory; forthly, and most importantly, the development of Taiwan as the 'idol of the tribe'--The identity symbol representing the collective experience in Taiwan.

Furthermore, M. Chang suggested four factors in the emergence of Taiwan as an identity symbol: (1) the common experience of political separation from mainland China; (2) the lack of a genuine Taiwanese 'idol of the tribe' caused by the struggles between Taiwanese people and the authority, and the competition between different ethnic groups; (3) the common experience of living in Taiwan; and (4) the replacement of ROC with Taiwan, as the name of Taiwanese society. (1993, 265-270) Since most countries refer to the PRC (Communist China) as 'China', an alternative symbol is needed to represent people in Taiwan. The Nationalist government claims that the legitimization of 'Taiwan' as the national symbol is a result of a practical foreign policy. It is a means to avoid being 'nameless'. It is seen as evidence of the invalidity of the ROC symbol in the international world.

It is the changing socio-political environment that stimulates the adoption of 'Taiwan' as a collective symbol of the society: the experience of living in a diasporic society, where the Hoklo, the Hakka, the mainlander and the Taiwanese indigenous people live

together. Privileged ethnic groups live with the suppressed ones, the shared experience of democratisation, the experience of segregation from the Chinese mainland, and above all the experience of struggling between Chinese and Taiwanese cultural and national identities--considering this, Taiwan appears as a real experience, while China is more of a collective memory.

Writing on Nationalism and cultural identity, Smith (1991, 77) stated:

> Nationalism signifies the awakening of the nation and its members to its collective 'self', so that it, and they obey only the 'inner voice' of the purified community. Authentic experience and authentic community are therefore preconditions of full autonomy, just as only autonomy can allow the nation and its members to realize themselves in an authentic manner.

Smith (1991, 77) suggested that national symbols and ceremonies have "emotive collective qualities" because they "embody the basic concept, making them visible and distinct for every member, communicating the tenets of an abstract ideology in palpable, concrete terms that evoke instant emotional responses from all strata of the community." National symbols and ceremonies can be further divided into "obvious attributes of nation" (such as flags, anthems, capital cities, folk costume, ceremonies of remembrance for the national dead) and those indicating "hidden aspects" (such as national recreations, popular heroes and heroines, fairy tales). (Smith 1991, 77) Features of the above national symbols and ceremonies often appear in Cloud Gate dances. For instance a ROC national flag and the song of the national flag were used in the early version of Legacy. One Corner of the City, Beautiful New World, Rite of Spring, Taipei, 1984 and Summer of 1984, Taipei all relate to Taipei, Nine Songs, Symphony of the Sorrowful Songs and Portrait of the Families are dances referring to the Taiwanese national dead. Liao Tien-ting and Nine Songs are associated with Taiwanese popular heroes and heroines, and Shooting the Sun originated from a myth of a Taiwanese indigenous tribe. My Nostalgia, My Songs, Dance of Ploughing, Street Steps are dances with Taiwanese costumes, to name but a few. Following Smith's theory the emergence of the above features of Taiwan in the Cloud Gate repertoire not only reflects the choreographer and the company's stance towards cultural and national identity, but more significantly, it serves to stimulate nationalist passion.

Affected by the socio-cultural conditions of Taiwanese society, the representation of

nation in the Cloud Gate repertoire evolved from Taiwan Chinese to Taiwanese. From a postcolonial perspective Chen (陳芳明 1997) commented on the evolution of Cloud Gate and its director:

> We both belong to the generation of the 1947 2-28 incident and we share similar memories of history. But, Hwai-min Lin evolves with Taiwanese society consistently; from closed society to liberalized, from modern to postmodern, from colonial to postcolonial, these are all branded on the performing art of Cloud Gate. I feel I lost a lot because I cannot catch up with the changes in Taiwanese society. The reason that I feel I have gained a lot is that I discover the existence of Taiwan in Hwai-min Lin's dance-drama. The early Cloud Gate was full of Chinese symbols. Performance as such was entirely limited by the environment of the time. Maybe the absence of Taiwan was a sorrowful and unavoidable expression of the time.

The introduction of Taiwanese characteristics into the Cloud Gate dances can be seen as a process of rediscovery of Taiwan in dance creation, after a long period of suppression by the Japanese colonial and the Chinese Nationalist governments. As Lin (C.G.D.F. 1977b) stated, the combination of Chinese and Western characteristics was a "transitional phenomenon" and he aimed to create a dance style that connects to "Taiwanese reality". From a postcolonial perspective, the emergence of Taiwanese characteristics is the first step in formulating a Taiwanese dance style that expresses the Taiwanese sentiment. It is a significant move, a move of 'de-centring' and a move of resistance towards 'silencing' under Chinese colonization and American neo-colonization. Applying Ashcroft, Griffiths and Tiffin's (1999) theory of Post-colonial literature, Chiu (1998, 175) proposed two procedures for constructing a Taiwanese postcolonial literature. They are: "resisting the assumption of the language of the imperial centre" and "adjusting and reconstituting the language culture, constructing a language sufficient to express the experience of colonization" (Chiu 1998, 174-175). Cloud Gate's use of dance movement vocabulary can be considered as one of the many means of expressing the 'Taiwanese experience'. As demonstrated in my analysis of the evolution of the Cloud Gate repertoire (p47-57), dance title, décor, costume and dance music are used alongside dance movements to construct a Taiwanese dance style. As the diasporic culture mutates on the island so does the style of the company's approach to constructing a Taiwanese dance style to reflect the local experience. The result is a multi-cultural synthesis, fusing Asian cultural elements with Chinese, Western and Taiwanese characteristics in dance creation.

Hoklo, Hakka, Taiwanese indigenous and mainlanders are all members of the Taiwanese community. Though these people do not share similar memories of history, experience of massacre, fleeing and immigration, together they contribute to the development of Taiwan and its unique culture. As Chen (1997) stated: "Since the history of post-war Taiwan is written by these people who use different languages, they are all qualified to call themselves Taiwanese... They are the children of the island." A significant declaration was made by Chiang Chinh-kuo after he lifted martial law in 1987: "Although I am Chinese, after eating Taiwanese rice for forty years I am also Taiwanese." (Wakabayashi 1994, 251) A postcolonial representation of nation is demonstrated in the performance of Portrait of the Families. The picture of Taiwan is presented as a collage of visual and aural stories of Taiwanese indigenous families, Han Chinese gentry, Japanese-colonial Taiwanese soldiers, Hoklo farmers, mainlander refugees, victims and relatives of the 2-28 Incident, Hakka mothers, high school students, motor cyclists and Taiwanese indigenous protestors. (C.G.D.F. 1997a,c)

2.4 Conclusion

The adoption of 'Taiwan' as a collective symbol of the society is further underlined by the changes of cover designs for the house programmes of different productions of Legacy during the past two decades. The first one used an image of group dancers performing a red ribbon dance in the 'Celebration' section of the dance (covers, C.G.D.F. 1983a). A later one used an image of dancers struggling to survive the storm in 'Crossing the Black Water' (covers. C.G.D.F. 1992b). The final cover design uses a mid seventeenth century map showing the activities of Chinese settlements and indigenous villages in Taiwan (C.G.D.F. 1992c,d). Alongside the image of Taiwan there is a bold heading stating "Taiwan, Our Native Land" [台灣我們的家園] (C.G.D.F. 1992c,d). Another hint of nationalism can be found in the house programme for the special performance of Legacy on its twentieth anniversary. The 'Celebration' section of the dance is described as "a group of Taiwanese praying for the succession of lineage" (National Institute of the Arts [N.I.A.] 1998). The original description,

however, referred to the celebration of "a group of Chinese" in the early version of the dance (C.G.D.F. 1978e, 1983a, 3). Thus it becomes clear that in the period of twenty-five years Cloud Gate's version of nation evolved from Chinese nationalism to Taiwanese nationalism. It moved away from Chinese nationalist passion in the early 1970s, and asserted Taiwanese nationalism. The statement on the 1998 Legacy house programme not only concludes Cloud Gate's search for national identity but also reflects society's struggle between the rival ideas of nationalism in the second part of the twentieth century.

As dance reflects social reality in its own context, the intrinsic features of dance can be studied as expressions of national identity to provide an account of how artists negotiate between their creative interests and the socio-political environment. The following two chapters examine the significance of Legacy and Nine Songs--two of Cloud Gate's landmark works--in relation to the political and cultural environment of Taiwan.

3

THE MACROSTRUCTURAL ANALYSIS OF LEGACY

On the sixteenth of December 1978, Cloud Gate performed Legacy in Gia-ji (嘉義), Lin Hwai-min's home county. Legacy is an epic dance which has its ideational source in the story of the Chinese immigrants who arrived at Taiwan around the mid seventeenth century. The choreography of Legacy is structured in eight sections, telling the story of the early Chinese immigrants in Taiwan. It begins with a group of youths offering incense sticks to their ancestors, then falling into a trance. By removing their contemporary clothes they reveal the image of their ancestors. The dance then moves on to depict the story of the pioneer ancestors: the hardship on the mainland; the terrifying experience of crossing the Straits of Formosa; taming the new land; love, death and rebirth in the new world; farming and harvest. Shifting back to contemporary Taiwan a festive celebration takes places as the young people perform a Chinese ribbon dance and a lion dance.

Since its premiere Legacy has been through several revisions. There were eight sections in the recent versions; 'Prologue' (序幕), 'Call for the New Land' (唐山), 'Crossing the Black Water' (渡海), 'Taming of the New Land' (拓荒), 'Blessing in the Wilderness' (野地的祝福), 'Death and Rebirth' (死亡與新生), 'Planting of Rice Sprouts' (耕種) and 'Celebration' (節慶). The duration of the dance is ninety minutes. There are no intermissions. During the performance there are three interludes with the playing of a Taiwanese ballad, offering a pause for the dancers and the audience.

The choreography and structure of the second part of Legacy have been through several major changes. 'Blessing In the Wilderness' and 'Death and Rebirth' were removed from 'Taming of the New Land'. It was a section considered by Yao (姚一葦 1993, 186) to be "lengthy, loose and confusing". These two sub-sections were re-choreographed and developed into independent sections. A large part of 'Harvest' was reduced and became the first part of 'Celebration'. 'Epilogue', a section that involved

narration of family histories was removed from the later production, and the dance ended with 'Celebration' in a festive, exultant atmosphere. As a result, the second part of Legacy is very different from the original production. Among these sections, 'Crossing the Black Water' has been hailed as the epitome of Legacy and is often performed as an excerpt in the company's touring repertoire.

3.1 The Description of Legacy

A flickering fire appears in the dark and incense sticks are lit. Dressed in everyday clothes, three dancers situated centre stage bow towards the audience three times. A female dancer starts walking. Her steps are strong and steady, aiming towards the direction of down stage left. Accompanied by Nan Kuan style of traditional Chinese music, dancers gradually step onto the stage. With steady and firm steps dancers move from up stage left towards down stage right. Their manner of walking is similar to Graham style walking without the jerky quality. In the serene atmosphere the dancers hold incense sticks and bow down upon their knees three times. When reaching the corner of the stage, they place the incense stick in the burner. After thus honouring the ancestors, the dancers return to the rest of the stage space. Slowly they take off their contemporary clothes and reveal the blue Hakka traditional clothes underneath. One by one, images of the ancestors are revealed and the legend of the ancestors unfolds.

Under a ghostly sound track 'Call for the New Land' begins with the dancers looking through the space in standing position as if they were in a trance. A woman makes the first move, her steps are strong and steady. Following the woman, the dancers move in the space in the same manner and gradually they form a circle facing each other. A loud voice shouts 'hey', breaking the silence as the dancers suddenly fall on their back in unison. They land in a position in which their weight is placed on their feet and shoulders (*back fall*, Graham technique). Their pelvises are lifted, their arms fold across their chests and their torsos contract. The movement quality is very terise and bound. Gradually the dancers lower their pelvises and slowly rock their bodies from side to side. When lying on one side of their bodies, the free legs, with feet flexed, slowly push into the space, full of tension and strength (Graham style).

Suddenly, the dancers roll up and stand in a circle. They swing their upper torsos in a circle and gradually speed up the movement. Holding hands, the dancers bend backwards into *back fall* (Graham technique). Their pelvises are lifted, their arms fold across their chests and their torsos contract. With his arms open looking upwards, a man in the upper centre sustains his standing position for a short while then falls onto the floor. The dancers roll up swiftly and shout 'hey' as they form several circular formations by facing in and out of the centre. The formation of the group evolves into a diagonal line with dancers holding hands from up stage left to down stage right. As the line falls forward, a man reaches out defiantly then eventually he too loses his balance.

The woman dancer generating the first action in this section is situated at the front of the diagonal formation. Suddenly she begins a crawling movement with great determination. She stretches a hand into the space then slaps it down onto the floor and pulls herself towards down stage centre. The slaps are crisp and loud and her movement is strong and bound. After several repetitions, she jumps up from the ground and stands sturdily. Following her movement, the group dancers crawl forward determinedly. Step by step dancers struggle to stand up with their hands doing resisting movements. Gradually the group gather behind her and form a firm unit.

Flipping over her dark kerchief to the red side and wrapping it around her left arm, the woman reveals her role as a 'mother figure'. Her posture suggests that she is holding a baby in her left arm. She is surrounded by dancers, who worship her as the centre of the group by doing various arm gestures and bowing movements. Holding her child, the 'mother figure' slowly extends her body into the space, her movement quality is very bound, strong and direct. Reaching to her maximum expansion, in *arabesque* (ballet), she drops and quickly regains her balance by executing another slow and powerful *arabesque*. She then bends backwards with her legs firmly standing on the ground; following her, the group performs the same movement. The group formation then changes into a 'V' shape with the tip pointing to the incense burner. At the front of the formation stands the 'mother figure', she performs a series of turns, a Graham-style *pitch turn*, rolling and a 'V' shape *tilt* movement with a strong and bound quality. Her solo sequence ends with her stepping towards the burner.

Lifted by two male dancers, the woman's arms are stretched and her right leg does small beating movements (*battu*, ballet). She is dragged back and trapped in the centre of a tight circle formed by the dancers. The dancers stretch their arms widely as if they are preventing the woman from breaking away. There is fear on their faces. The woman is lifted up by the group with her left hand still holding the red kerchief and her right hand reaching towards the direction of the burner. Framed within the wide circle formed by the dancers, she expresses her hesitation by *knee-walking* (跪步 Peking opera technique) and rolling on the floor, moving between the upper left and the lower right, suggesting an inner struggle between the two ends: the homeland, the past; and the new land, the future. Soon the woman resumes her confidence and strides in the direction of the burner (indicating the new land). Hesitantly, the dancers stand up from the rolling sequence. Under heavy and steady drum beats, the dancers follow the woman's steps walking firmly in the direction of the new land.

Before performing 'Crossing the Black Water', the recording of Chen Ta's (陳達) ballad is presented telling the story of Chinese development in Taiwan. Based on the tune of a Taiwanese folk song Oh, How I Remember (思想起), Chen plays Yu-chin, (月琴 lit. 'moon-guitar', a four-string mandolin) and sings in Taiwanese. On both sides of the stage there are slide projections of the Mandarin translation in Chinese characters. During the interval there are no dancers on the stage, only the smoke of incense sticks floating across the space. The lyric of Chen Ta's song is the following:

Oh, how I remember
Our ancestors set out for Taiwan with pain in their hearts
Little knowing what it is like
With timber boats, they crossed the Black Water
Pitch black and thousands of miles deep
Wandering on the sea, hearts surged, waves after waves

Oh, how I remember
How many layers of Black Water they had to cross
And how high the waves rushed when the typhoons whirled in
Some raised their heads towards the heavens

Others prayed to the Goddess of the sea, Ma-tsu

Oh how I remember
The sea became calm
Our ancestors arrived with the blessing of the Goddess, Ma-tsu
Taiwan turned out to be a good place
As people can testify, after these three hundred years

Accompanied by slow drum beats the 'helmsman' walks steadily onto the stage from the upper left corner. Both his hands are placed on the left of his waist holding one end of a long white cloth. On reaching centre stage he lifts his right hand pointing down stage right, as if indicating the direction of destiny. Following him, the dancers move onto the stage in a square formation. The dancers in the front row are in sitting position with their right feet stamping on the floor, those in the middle are on their knees and those in the back are standing. Accompanied by drum beats, dancers move towards the centre of the stage with their torsos swaying from left to right with a sudden and bound quality. In the centre of the back row there is a mast-man standing on the shoulders of two male dancers. The middle part of the white cloth is lifted by the mast man and the two ends of the cloth are held by dancers at the end of the formation. Consequently, the group is framed within the cloth which symbolizes a boat.

At the left end of the formation a woman steps out firmly. Steadily she stretches her left arm towards stage left with the palm open and facing upwards. Both the woman and the group are looking up in the direction of stage left. There are sad expressions on their faces. The woman's arm and palm are shaking (Peking opera movement) suggesting that she is anxious about leaving her homeland. Dancers bow towards the left as if paying their final respects to their ancestors and homeland before they sail. As the drumming gradually speeds up, dancers move to centre stage. They turn their torsos and heads looking in different directions. Their actions evolve from unified to irregular. Their movement quality changes from sustained to sudden, while the group formation gradually tumbles. Under the pounding drumming, various struggling and supporting gestures are performed against the white cloth, indicating that the sailing conditions are getting treacherous. Despite the support from the group, the mast-man

loses his struggle to stabilize the sail. As he falls the group is covered under the white cloth as if the boat was bashed by huge waves. For a moment, the stage is covered by waves formed by the movement of the white cloth.

Several times the dancers re-emerge from the shadow of the waves. They form a firm unit, full of confidence; then, a moment later, they struggle; still later they stay close together with a woman praying in the centre of the group. Despite the danger they continue to pursue their journey. There is fear on their faces and screaming can be heard as dancers are engulfed by the waves. As the waves surge, the dancers struggle to hold themselves together. Among them stands the 'praying woman'; her palms are closed and she looks to the heavens, praying for the safety of the journey. Suddenly, the mast-man falls into the sea; he performs a series of acrobatic somersaults, spins, jumps and cartwheels suggesting that he is tossed by the waves and is struggling to survive in the turmoil. A human bridge is then built to bring the man back. After several attempts the mast-man is saved. He is brought back to the boat and is embraced by the 'praying woman', like a child in the mother's arms. Surrounded and worshipped by the dancers, the 'praying woman' stands high in the centre with her arms open facing the new land, as if a reflection of Ma-tsu, the Goddess of the Sea.

The male dancers use their backs to form a ridge; the mast-man climbs and tries to restore the mast. His effort is supported by his female companions who face the ridge and do pushing and shoving movements while shouting 'hey'. After several falls, the mast-man successfully restores the mast; he howls loudly as he struggles to lift the sail. The dancers quickly resume their formation, holding each other's hand. A melodic flute line is played, replacing the thundering drumming to indicate the calming of the sea. Whilst the 'praying woman' knee-walks at the front, the dancers move close to down stage left at a faster speed; their torsos sway left and right, repeatedly, in a sudden and bound quality. Screaming loudly, the mast-man points towards down stage right as if he spotted the new land. Suddenly the 'praying woman' springs off her knee and into a praying posture in the air. She rapidly knee-walks towards the incense burner then throws herself into a kowtow position. Following her, the dancers dash to the burner. Shakily, they perform the movement as if they were picking up the soil and holding it high in the air. They are overwhelmed with joy. At the height of their jubilation, the dancers kowtow to express their

gratitude for Ma-tsu's protection.

Following the blackout of the stage lighting comes the second interlude with Chen Ta's ballad:

Oh, how I remember
Our ancestors arrived in Taiwan only to find
Its trees were thick, its boulders rough
And how many rocks had still to be moved
When fingers were bleeding, drop by drop.....

Oh how I remember
Our ancestors left their homeland
To build a land called Taiwan
And they called to their children
'It won't do if we don't work hand in hand'
And they call, still
'This land was cultivated for you
So that you can live without deprivation'.....

At the beginning of 'Taming the New Land' a man stands firmly stage left with his legs open. His body is tense and full of strength. His hands are placed in front of the left side of his waist, left hand fisted and the right palm open. He stretches his right hand towards the floor and in a steady and powerful manner he moves his hand to the front, as if demonstrating his determination. Behind the male dancer there are three female dancers at upper stage left performing the same movement sequence. As they reach the climax of the movement, a loud strike of a wood block breaks the silence and the male dancer quickly pulls his right hand back to his waist. Accompanied by percussion beatings, he then starts a pushing movement, his legs open wildly, his weight is very low and his arms aim to his upper front. Performing in a slow, bound and strong quality, the dancer's movement suggests that he is pushing something big and heavy. Gradually, in a bound and sustained manner, the dancer manages to move the object forwards and suddenly, as the object shifts, he falls.

The man's sequence is followed by a group of male and female dancers performing labouring movements. Crossing the stage in different directions, the dancers use their arms to do pushing, carrying and digging actions while their lower bodies execute kicking, tilting and travelling movements of Graham technique. The movement sequences are performed with a sustained and strong quality. Some dancers perform a Graham-style *arabesque* with their hands together, doing pulling movements then stopping on *shan-ban* position (山膀 Peking opera style). Some dancers execute a *grand jeté en tournant entrelacé* (ballet) with their hands on *shan-ban* position, then land on the floor in a crawling position. Drum beats are added to enhance the strong and bound quality of the movement. There are dancers bending forward using their arms to carry big rocks. As dancers slowly lift the rocks, their bent left legs are lifted and gradually pushed outwards. Approaching the climax of the movement, dancers throw the rocks away and change into a Graham-style 'V' shape tilt--their arms extended, torsos tilted sideways and, in a counter balancing manner, their flexed feet firmly extended into the space.

As the percussion becomes faster and more complex, in different areas of the stage dancers perform various movement sequences. There are female dancers doing movements suggesting clearing the field and smoothing the ground. A Graham style skipping movement is performed with left arms swinging in *shan-ban* manner and *orchid fingers* gestures (蘭花指 Peking opera movement). A group of female dancers race across the stage by performing a series of *jeté* jumps (ballet) with their arms doing grasping movements. A group of male dancers perform tilt jumps sideways (Graham style). These jumping and travelling sequences are low and forceful with a strong and direct quality. Later dancers bend their bodies, arms and legs, as if carrying heavy objects. Remaining in the folded position dancers jump in a strong and bound manner.

Swinging her arms with increasing speed, the 'pioneer woman' emerges making two vertical circles, *shun-fun-chi* (順風旗 Peking opera). With a fast and powerful force she kicks her leg backwards and performs a Graham style *arabesque*. She performs a series of *skip jumps* (Graham style), *shoi-yan fan-shen* (射雁翻身) and *pian-tue* (片腿) (Peking opera) with direct and bound quality. Following the 'pioneer woman's solo,

the dancers execute various strong and powerful movements: female dancers perform similar sequences with more fast kicks, turns and skips. After a series of masculine feet thumping and vertical jumps (Graham technique), male dancers perform a series of frog jumps. They thrust into the air with their bodies almost parallel to the floor and arms wide open. By presenting such thrilling and powerful movements, a sense of fighting spirit and total devotion is generated. Female dancers move across the stage, from up stage left to down stage right, by performing a long sequence. In rondo style, they make splits, back rolls, cross kicking in the air, then repeating the whole sequence again. Some of them return to the stage and perform a strenuous combination of leaping onto the floor in a split position and pulling themselves up with stretched legs *pi-cha* (劈叉 Peking opera movement). The force comes from their abdomens and legs, not their hands. From different corners of the stage male and female dancers cross the stage in duets. They *jeté* leap across the floor while their hands execute pushing movements.

Tilting her body backwards, the 'pioneer woman' skip-turns in the air and moves onto the stage at a high speed (a Peking opera movement, *shao-bun-tzi* [小蹦子]). Standing, facing the audience, the 'pioneer woman' waves her dark kerchief as if proclaiming her determination to tame the wilderness. She flings the kerchief over her head, turns it a circle, then whips it down to the floor. She stands tall and straight, her chin is slightly up. She then executes a series of strong and bound jumps, kicks and turns. She turns slowly in *shoi-yan* position (Peking opera movement) while her arms stretch backwards. Holding the two ends of the kerchief and placing it over her head the 'pioneer woman' performs *yao-tzu-fan-shen* (鷂子翻身 Peking opera movement). She bends her torso backwards, looking towards the audience while her lower body is doing a turning movement. Her body is moving with bound and sustained efforts while she remains balanced. Groups of female dancers dash across the stage. Some groups perform *triplet* (Graham technique) jumps then end on *yao-tzu-fan-shen*. Some execute Graham style *eagle jump*. The dancers' torsos are contracted forward, their arms curved to the back and their legs bent while jumping into the air.

The dancers form double crescent lines. In the back row, there are male dancers doing hoeing movements. In the front row, females sit in *the fourth position* (Graham style),

with their hands doing washing movements. Later, both male and female dancers stand up and join in a straight line. They run and skip with joy. Men and women form pairs and dance in a joyous mood, as if playing after a hard day.

Male and female dancers swiftly form two groups occupying different parts of the stage, thus the dance moves into the next section: 'Joy in the Wilderness'. At the upper right corner of the stage, a pregnant woman is surrounded by female dancers. On the opposite side of the space--lower stage left --male dancers sit in a line looking towards the females. At the front of the line sits the father-to-be with a proud expression on his face. Accompanied by a vibraphone melody, the pregnant woman dances in a rather light and flexible manner. Her fingers are in *orchid fingers* gesture and her two arms are curved in a horizontal 'S' shape, rotating slowly and gracefully. As the movement sequence develops, the pregnant woman performs several *attitudes* (ballet) postures while her hands are doing *yun-shuo* (雲手) with *orchid fingers* gesture. Meanwhile, her female companions look at her and smile; they gently caress her abdomen and squeal with joy. They fold their hands together as if praying for the well-being of the mother and child. The pregnant woman moves slowly towards the father of her child, then she bows down on her knees and kowtows, begging for heaven's blessing.

Both male and female dancers begin to change their location as the pregnant woman knee-walks to the other side of the stage. Group dancers form two lines while walking around the stage. Male dancers walk with low and wild steps, their hands are bent and fisted. Their movement is angular and the quality is slow, bound and direct. Compared to the masculine quality of the male dancers' sequence, the female dancers perform in a naive and 'sweet' manner. They perform a travelling sequence with their bodies bending forwards than backwards, meanwhile their arm gestures change from stretching above the shoulders to folding and touching shoulders. The dancers' movement becomes lighter and freer than during the previous section of the dance. Eventually the men occupy up stage right and the women occupy up stage left. Responding to the pregnant woman's look her partner stands with his arms opened stretching towards her. After being teased by his male companions, the man is allowed to join the mother of his child. Knee sitting at a distance, the couple position

themselves at the centre of the stage. They are shy and embarrassed. Gradually they move towards each other, then sit together. This is followed by a wedding.

Following the couple's kowtow, male and female dancers move from either side of the stage towards the centre. Under the marching drum beats dancers form several duets and walk happily down stage. Couple by couple, they make deep bows with praying gestures. As the march develops the dancers go hand in hand with bright smiles on their faces. The groom stretches his right hand towards stage right and leads the group marching in the direction of the incense burner. Soon the dancers return to the stage and continue to tame the new land. This time they perform more movement sequences with labouring motives. The movements are faster, and the quality is lighter, freer and more flexible.

In the final section of the dance, the female dancers return to the stage and perform a sequence around the pregnant woman, suggesting that she is the focus of the group. Some of them form a circle around her, then move towards the four corners of the stage. In a light, sustained and rather feminine manner, they rotate their arms in a horizontal 'S' shape while turning, then they perform a *developpé* (ballet). As they move away from the woman the other group moves in and surrounds her. As the mother-to-be and her three female companions move to lower stage right, a line of females travel to up stage. They elegantly execute *triplet* and *arabesque* movements (Graham), then *yun-shou* and *orchid fingers* (Peking opera). Their movement quality is relatively sustained, light and flexible.

Under the throbbing drum beats the 'shaman woman' enters, marking the beginning of 'Death and Rebirth'. She points stage left and announces the death of the groom. She drops to the floor in a sitting position, then she shakily extends a hand in the direction of the dead man. Beside her movement vocabulary, her long and disheveled hair suggests that she is in a state of distress. Held by male dancers the pregnant woman is carried onto the stage. Traumatized by the sudden death of her husband, the bride cries hysterically and knee-walks towards the dead man. Three female dancers hold her arms and support her weight as if trying to ease her grief. Under the melody of a Taiwanese lament, the men carry the body to the upper-right corner of the stage. The procession is followed by the bride who crawls, then knee-walks across the stage.

As the procession reaches up stage, the women begin their trio. They perform a Graham style *contraction* and floor movements with their palms opened. They change from lying on one side, kneeling, then falling with one leg stretched with flexed foot. Their movement is very bound and direct. This combination is followed by a travelling sequence of *contraction attitude devant* and *pitch turn* (Graham style). The dancers' mouths are wide open as if they were howling.

At down stage right the 'shaman woman' stands up and swings her hair into the air. Her mouth opens wide as if howling. Her legs and hands are bent and her palms are extended in a bound manner. Travelling down stage centre the 'shaman woman' shakes her palms continuously (Peking opera), indicating that she is distressed and anxious. Three dancers perform a travelling sequence to a march-like drumming, they bend forwards and backwards with shaky palms and crying expressions. Their move is tense and heavy. One by one, female dancers return to the stage, they follow the trio's movement and form a line. They finish their sombre sequence by forming a circle around the dead man.

A man holding a thick, long white rope enters the stage from behind the incense burner. Accompanied by thumping drum beats, he hands the white rope to female dancers, who then break the circular formation and dash to lower stage left forming a diagonal line. As the lament returns, the 'shaman woman' executes a series of *arabesque*, *cross legs sitting*, *contraction* and *kneeling* in front of the white rope. Her movement quality is very bound and strong. She falls onto the floor when reaching the restored circular formation. She lies on one side of her body in *contraction* posture with her hands bent, palms shaking facing the sky. She rolls onto her back using her foot, in crossed position, to move in a circle. Maintaining her heavy and shaky quality, the 'shaman woman' knee-turns, spins, then bends forwards and backwards, swinging her hair in the air. Removing her dark kerchief from her waist, the 'shaman woman' waves it in the air while pounding the floor with her feet. In a heavy and sustained manner, she pounds and turns, waving her kerchief in different directions, as if trying to expel the misfortune. Female dancers stand up and follow her movement. They swing their kerchiefs and move two steps, then retreat a step and turn into a folded position. In small groups they travel in rondo towards stage right.

Suspended on a long white rope, the dead man is carried away by four male dancers. To a heavy drum beat, the sombre funeral procession slowly moves towards upper stage right. The pregnant woman, with a crying expression, holds the trailing end of the white rope close to her chest. Reaching the end of the stage the rope is pulled away and the pregnant woman falls to the ground. Suddenly she acts as if she is in pain ready for labour. She runs towards the incense burner then stops in front of it. Her hand reaches out shakily with tense, opened palm. Running towards different corners of the stage she alerts the female members. Her sequence ends as she hides behind a curtain of white cloth upper stage right. A reverberant gun sound is heard and the white cloth wobbles, indicating waves of labour pain.

On the right of the stage, female dancers gather and perform various Graham style contraction knee-walks and fallings with their palms opened. Facing the audience, the dancers stand in a tight unit and perform strong 'contractions' while making heavy breathing sounds. There are stressed expressions on their faces and their movements are shaky and tense, suggesting the labour pains. The gun strikes again, this time it is loud and bright. Suddenly a long red cloth is pulled out by the 'shaman woman' from underneath the white cloth. She dashes to the incense burner and creates a 'road of blood'. Suddenly the white curtain is dropped and the widow and her child is revealed. Covered by a red cloth, the child is held in the mother's arms. The widow slowly stands up and walks steadily towards the incense burner. Dancers gather in front of the burner and lift the mother. This final image suggests that the group presents the child to the ancestors and begs for their blessing.

Oh, how I remember
Our ancestors made the land grow
Rice and sweet potatoes had to be harvested
To fill the storehouse
Of the stomachs of their children
Oh, how I remember
Our ancestors called to us
'It was with bare hands that we scratched the earth
To make you grow'

'Planting the Rice Sprouts' begins with a re-arranged Taiwanese song, The Village Song (農村曲). Accompanied by the up-beat music, the dancers perform movements originated from farming actions in paddy fields. One by one, they enter the stage from behind the incense burner. While doing planting hand movements, the dancers walk backwards with their backs and knees bending to a very low level. They form a diagonal line moving towards upper stage left. As dancers reach the upper end of the stage, the formation of the group changes to a spiraling circle then to a triangle with one point towards the audience. Facing the audience, dancers stand up and extend their hands outwards moving across a horizontal plane with their legs doing *plié attitude*. Dancers gradually spread around the stage and repeat the two movement sequences. Gradually the two movement sequences develop into travelling and jumping. Some of the dancers, facing towards the front, jump with their hands and legs expanded in an 'X' shape. As the singing becomes faster and more light hearted, smiles can be seen on the dancers' faces and their movement quality becomes lighter, faster and freer. Meanwhile, the group formation evolves; from four vertical lines to a tight square unit centre stage, from four horizontal lines to two diagonal lines. Under the repetitive 'ho-hey' singing, dancers move between down stage right to up stage left. Their hands repeatedly execute fast reaping movements, suggesting that they are harvesting their crops. Gathered in a circular formation, dancers slap their thighs while swinging their stretched hands, from over the right shoulder to over the left shoulder (Graham style) as if celebrating their harvest. As momentum gathers the dance movement becomes bigger and faster; the vocabulary turns into hand swinging and bowing with paralleled hands. As the dancers leave the stage, they bend their body up and down repetitively at a bigger angle and faster pace. With the music getting louder and faster, the dance accelerates into 'Celebration'.

Accompanied by joyful festive music a female dancer spins onto the stage by performing *sho-bon-zue* with a red ribbon. Following the female solo, male dancers enter the stage, standing in two lines on both sides of the stage. Wearing contemporary clothing, dancers throw their red ribbons to each other across the stage, creating many red arches in the air. After several repetitions, dancers continue waving ribbons and travel onto the stage. Some of them run, some of them perform *jeté* movements. A joyful atmosphere is generated as the stage is occupied by an energetic red ribbon

dance. The male dancers form two vertical lines and swing their ribbons, making two tunnels on the stage. Immediately, the female dancers execute *jeté* jumps and travel through the ribbon tunnels. Their movements are fairly light, flexible and free and there are smiles on their faces. Holding ribbon sticks in their hands, dancers run to the lower centre of the stage and throw ribbons towards the audience. The loose ends of the red ribbons fly into the space like bursting flames. Soon dancers regroup on the stage and throw their ribbons into the air making horizontal and vertical 'S' shape patterns. Their position develops from standing to kneeling to jumping, while the group formation evolves from four vertical lines into a circle. At the same time the dancers continue to play with the ribbons making them twist, swing and float. Female dancers perform a series of lively ballet *emboîté* and jumping movements while male dancers jump repetitively with their legs bent in the air. As the festive atmosphere intensifies, a man holding a lion head appears from up stage centre. The red trail of his lion prop is suspended from the ceiling. As the male dancer runs towards the centre of the stage, the swaying and twisting movement of the lion head ascends along the long red trail. Lifted by two male dancers, he performs the lion dance in the centre of the stage. The trio is surrounded by dancers performing a series of jumping and arching movements with their ribbons. Stretching upwards from a bubbling sea of red ribbons, the trail of the lion dance indicates a link between the above and the below. Consequently, an image of a descending road of blood is created, suggesting succession of lineage. At the climax of the dance two red banners are released and hung on the side wings. There are Chinese phrases on the banners praying for the prosperous future of the nation.

3.2 Summary of the Key Features of Macrostructural Analysis

Applying the new method of stylistic macrostructural analysis, the above description of Legacy was analyzed and the outcome of the analysis illustrated in Figure 3 (see the Appendix).

Except in the first and the seventh section, the twenty-two dancers appeared as a group [IC2] and their numbers are often contrasted [IH3]. Female characters are given

sequences performing against the background of the group dancers. Especially, female characters appear in the second, the fourth and the sixth section using kerchiefs [IE2b(i)] in their solo sequences. These kerchiefs are used to define roles [IM3] as well as being stage properties [IM4]. For most part of the dance, except for 'Prologue' and 'Celebration' in which dancers are seen in Taiwanese daily wear [IE1b], the dancers dress in traditional Hakka peasant garments [IE1a(ii)(a)].

The movement material has multiple sources [IIC2]. There are Chinese folk [IIA2] sources, such as Ribbon dance [IIA2a] and Lion dance [IIA2b], and Peking opera movement [IIA1a]. Western theatrical movement [IIA3] such as Martha Graham technique [IIA3a] and ballet [IIA3b]. Virtuoso dancing [IIA8] and gestures of non-verbal communication [IIA14a], such as one hand pointing in a particular direction. Acting [IIA16] such as crying, smiling and other facial expressions like being serious, sad, fearful and happy. Movements developed from labouring actions [IIA11] such as pushing, stepping, carrying and hoeing. The effort [IIB] of the dance movement often appears in the full effort combination [IIE4] of being sustained, bound, strong. The dance movement is performed with extreme dynamic range [IIE1b].

Both recorded [IVF1] and live [IVF2] music are used for the performance of Legacy. Improvisational drumming [IVB1b(i)], a Taiwanese lament [IVC2b], a recreated Taiwanese song, The Village Song [IVC2c, IVE3b], and festive music [IVC1b] are all created by Taiwanese composers. Among them a ballad sang in Taiwanese by Chen Ta [IVE3a] is played during the three interludes, following 'Calling for the New Land', 'Crossing the Black Water', and 'Death and Rebirth'. The ballad is presented with the projection of the lyrics in Chinese writing [IIID1c(i)(a)] on the two sides of the proscenium stage. Consequently, the thematic content of the dance is reiterated [IVK6].

In the recent version of Legacy there is almost no décor except the incense burner [IIID1b(i)] which is located at the down stage right corner throughout the whole dance. The burner serves to reinforce the main motif and imagery of the dance [IIIM7]. It is the point of worship [IIIM7a]. Applying the experience gained in previous choreographies, Lin Hwai-min took advantage of the flexibility of textiles to create images on the stage. In 'Crossing the Black Water' a huge white cloth [IIID1b(iii)] is

used together with the dancers' movements to depict the stormy sea and the sail of a boat [IIIM3b]. In 'Death and Rebirth' another white cloth is used as a curtain that indicates a room in which the widow gives birth [IIIM3c]; and a long red cloth is used to create the image of a road [IIIM3d]. Besides acting as stage properties [IIID1b], the two white cloths also function as performing bodies [ID2e] that are manipulated by the dancers to create mood [I I3]. Kerchiefs [IE2b(i)], part of the female dancers' costume, are used as stage properties [IM4]. For instance: the red kerchief used by the 'mother figure' in 'Calling for the New Land' [IM4a], the dark kerchief used by the 'pioneer woman' in 'Taming of the New Land' [IM4b], and the shaman's kerchief in 'Death and the Rebirth' [IM4c]. They do not only define characters [IM3 and IIIM2], but also add to the development of action [IIIM4]. In the sixth section, 'Death and Rebirth', dark kerchiefs are also used to reiterate the rhythm of the dance movement [IIIM5a]. Props such as red kerchiefs [IE2b(i)(a), IM4a] and the red cloth [IIID1b(vi)] symbolize child [IIIM6b] and birth blood [IIIM6d]. Each of them can be seen as future and lineage.

3.3 The Socio-cultural References of Legacy

In order to appreciate the salient features that have emerged from the macrostructural analysis, three socio-cultural references are vital for the interpretation. Firstly, the cult of ancestor, in particular the succession of lineage. Secondly, the Taiwanese vernacular characteristics in the making of the dance. Thirdly, the pioneer spirit of struggle and solidarity. Three colours are used to indicate the nexial connections of elements which carry the above socio-cultural references; red for the first reference, green for the second reference and blue for the third one. In Figure 3 these references are represented by the following colours; red for the cult of ancestor and the succession of lineage; green for Taiwanese vernacular characteristics; blue for the pioneer spirit of struggle and solidarity.

3.3.1 The cult of ancestor and the succession of lineage

Five aspects contribute to the realization of the link between Legacy and the cult of

ancestor and the succession of lineage. They are (1) The theme of the dance, (2) The use of incense sticks, a burner and bowing movements, (3) The use of colour red, (4) Female characters as leaders of the group and (5) The spatial relationship between the incense burner and the dancers.

3.3.1.1 The theme of the dance

The Chinese title of Legacy is 'Hsin Chuan' (薪傳). Originally 'Hsin Chuan' meant 'Hsin Huo Hsiang Chuan' (薪火相傳 passing down of the torches), in modern usage, it indicates 'the succession of lineage'. The dance tells the story of a group of Chinese people who emigrated to Taiwan and established a community, in effect, it is a story of the establishment of a lineage in Taiwan. This is particularly apparent in 'Blessing in the Wilderness', 'Death and Rebirth' and the lyric of Chen Ta's ballad. Episodes of the dance carry the message of lineage succession, a major element of the cult of the ancestor. During the performance of Legacy, the following episodes directly indicate lineage: a group of youths offering incense sticks to their ancestors; a mother holding a child in a red kerchief; the wedding of a pregnant woman and the birth of her posthumous child; the widow carrying her new born baby and presenting it to the ancestors. Incense sticks and the burner directly refer to ancestor worship; and red coloured cloth symbolizes blood, children and the future. Incense sticks, burners and red coloured cloth are often seen during the practice of ancestral worship in Chinese society.

3.3.1.2 The use of incense sticks, a burner and bowing movements

The Chinese working title of Legacy was 'Hsiang Huo' (香火 incense fire, or joss stick and candles burning). Following the suggestion of Chang Chi-kao (張繼高), an influential literary editor of China Times, the Chinese title of the dance was changed to 'Hsin Chuan' before the premiere (C.G.D.F. 1993c, 3). This indicates that Legacy is closely linked to worship. Commenting on the premier of Legacy, dramatist Yao (1993) claimed that the use of incense sticks on worshipping the ancestors and the lighting of torches to wish the succession of the race has its origins on Chinese ancestral worship. He stated: "the ritual character of Legacy is traditional for it expresses the Chinese concept of ancestral worship" (Yao 1993; 188).

The image of dancers walking toward the incense burner, bowing down three times upon their knees and offering incense sticks is familiar to Taiwanese audiences. It is a ritual action executed by people when worshipping their ancestors or gods in wedding, funeral and other Chinese religious ceremonies. Incense sticks are the basic offering at most of the ritual occasions and they are to be lit, held during the worship and placed in an incense burner. The movement of the offering indicates the sincerity and seriousness of the occasion. To bow down upon one's knees is considered to be far more serious than a simple bow, and three bows are more sincere than just one bow. The action of 'three kneelings and nine bows' (三跪九叩) is the most solemn expression of gratitude. For instance; in Chinese wedding ceremonies the bride and the groom bow down upon their knees in front of the bride's parents (before they leave the bride's family house) and, later, in front of the groom's parents (after they enter the groom's family house). In both houses, the parents sit in front of the family altars to receive the couple. In Chinese funeral ceremonies young relatives of the dead bow to the tablet of the dead as a way of showing their respects.

Unlike the way gods are represented (visualized as icons and statues for worship), the dead and the ancestors are remembered with ancestral tablets. An ancestral tablet is a written board stating the family name and the origin of the ancestors. Instead of following the book of family trees (or genealogy tables) stating the very origin of the ancestral province, Chinese families in Taiwan use the province of the pioneer ancestor's final residence in mainland China as the origin. To express the family's gratitude and plead for their continuous protection incense sticks are offered. The worship is carried out twice a day in most households, with incense sticks offered in front of the family altar. The offering of incense sticks, food and other items happens a few times a year in the ancestral hall; and once a year people worship their forefathers in front of the tombs after cleaning their grave yards. At home, a person honours his immediate dead relatives and the deceased of the wider family. In the ancestral hall relatives worship their dead and common ancestors together, thus a sense of succession and solidarity is generated among them.

Additionally, programme notes had been applied to promote the above reference, particularly in the earlier version of Legacy. In the house programme for Legacy

(performed as a celebration of the company's tenth anniversary) provinces of ancestral origin were printed after the name of each artist (C.G.D.F. 1983a).

3.3.1.3 The use of the colour red

In Legacy the colour red is often used to symbolize child and blood. In 'Call for the New Land' and 'Death and Rebirth', the image of a woman holding a red kerchief in her arm symbolizes the mother-and-child relationship. They are the old and the new blood, the basic unity of lineage succession. At the end of 'Death and Rebirth', the red cloth symbolizes the birth-blood as it is pulled out from behind the white curtain where the widow gave birth. Considering the above references of blood and children, the image of a mother holding her baby walking upon the red cloth symbolizes moving towards the future. What she steps upon is not simply a red cloth, it is a stream of blood, the succession of the lineage and the way into the future. As the group dancers lift up the mother and the child, the group formation evolves from linear to pyramidal. This concluding image effectively reinforces the theme of lineage.

Red was one of the five primary colours used in ancient China. It is the colour of joy used for all Chinese festive occasions, for ritual ceremonies, birthdays, weddings and the Chinese New Year. Red is the colour which often appears on decorations, foods, wrapping papers and on women's and children's dresses. Red is the blood of animals offered as sacrifice in ritual ceremonies, or as a lucky colour to prevent the approach of evil spirits. In the cult of ancestral worship red often appears on various occasions, such as the ancestral tablet, the table cloth and decorations of the ancestral hall, birthday eggs for celebrating the arrival of a newly born child, on traditional wedding dresses and on burial dress of the dead who died at a very old age. Thus it is not surprising that the use of the red ribbon dance and the lion dance are linked to lineage and ancestral worship. The billows of the ribbons and the moving torso of the lion dance not only create a scene of festive celebration, they also symbolize the vitality of the blood of the people.

3.3.1.4 Female characters as leaders of the group

With the exception of the first, the fifth, the seventh and the eighth section, Figure 3 shows that there are female solos structured in contrast to the group dancers. These

dancers often act as leaders of the group. They are the 'mother figure' in 'Call for the New Land', the 'praying woman' in 'Crossing the Black Water', the 'pioneer woman' in 'Taming the New Land' and the 'shaman woman' in 'Death and Rebirth'. These female characters are designed as the spearheads of the group, serving to reinforce the theme of the section. As in 'Call for the New Land', it is the 'mother figure' who acts as the leader of the group. Disregarding the uncertainty of the future, she points towards the new land, their destination. In 'Crossing the Black Water', it is the 'praying woman' who is at the centre of the immigrants, praying for safety for their journey then leading them across the turbulent Straits of Formosa. In 'Taming the New Land', after a series of labouring movements performed by group dancers, a virtuosic sequence is performed by the 'pioneer woman', celebrating her victory over the wilderness. Tumbling onto the stage, in 'Death and Rebirth', the 'shaman woman' reports the death of the bridegroom and leads a group of female dancers performing movements expressing the distress and agony caused by the death. Following the 'shaman woman', female dancers wave their dark kerchiefs to drive away the misfortune. With the exception of the 'praying woman', all the above characters are given technically demanding sequences.

Since Chinese lineage is an important reference of Legacy, it follows that the female characters are working to establish a patriarchal society rather than a matriarchal one. Both the male and the female characters are striving for the survival of the community. With the absence of the father, the child's mother is the one responsible for maintaining a patriarchal lineage: the child carries its father's surname not the mother's maiden name. In Chinese society, when a woman marries into a family she has to give up her maiden name and adopt her husband's surname. She is expected to be loyal to the lineage that she has married into, to bear her husband's children and share her fortune with her husband's family. The woman has to direct "all labor and energy towards the new group" (Ahern 1973, 126).

3.3.1.5 The spatial relationship between the incense burner and the dancers

The relationship between the incense burner and the location of the dance group suggests a sense of lineage succession. Located at one corner of the stage throughout the whole dance, the incense burner gives the dance a particular orientation. For example, in 'Prologue' a group of youths move towards the burner, and offers incense

sticks. In 'Call for the New Land', the 'mother figure' points towards the burner and leads the group towards the new land. In 'Crossing the Black Water', the 'praying woman' and her company move towards the incense burner as they sail across the sea. At the ending of 'Death and Rebirth' the bride carries her baby and walks on a red cloth towards the incense burner. As the story develops the dancers move towards the incense burner and stop in front of it several times. In the first section the incense burner is the focus of worship. In the second section it is the direction of the pioneers' destination. In the third section it is the landing point on the new land and in the sixth section the widow carries the baby towards it. Dancers travel from up stage left to down stage right; they move from the Chinese mainland to Taiwan; and their characters evolve from the pioneer ancestors to the modern generation. All of these sequences contain a spatial relationship with the burner, generating a sense of succession.

Additionally, there used to be features in previous versions which carried references of lineage succession but which no longer exist in the current version of Legacy. The concept of lineage succession was presented in a realistic manner. For instance, in the premiere, many high school students were invited to participate in the final part of the dance. They held burning torches and walked onto the stage, thus symbolizing the 'passing down of the torches'. In the same version, dancers recited family histories in the ending part of 'Celebration' as a means to reinforce the theme. In a modified version the image of lineage was suggested through the presence of elementary school students on stage, who stepped down to the auditorium, walking on the red carpet formed by the tail of the Lion dance. The involvement of students in the dance performance underlined social and age differences between the performers. As a result, it indicated a sense of succession between the older (the dancers) and the younger (the students) generations.

3.3.2 The Taiwanese Vernacular Characteristics

Four aspects contribute to the realization of Taiwanese vernacular characteristics in Legacy. They are; (1) Hakka figures, (2) Ma-tsu belief, (3) The use of labouring movements in the choreography, (4) The transformation of the dynamic qualities of fixed movement vocabularies and (5) The use of contemporary Taiwanese music.

3.3.2.1 Hakka figures

The employment of virtuosic female characters in Legacy could have practical reasons. When creating Legacy, the female dancers were, generally, technically stronger than their fellow male dancers. All the female dancers were trained at dance institutions, while, except for Lin Hwai-min, the male dancers had not received academic dance training. They came from a physical education background. This was the status quo for more than ten years. Additionally, the use of strong female characters in Legacy could be seen as reflecting the influential role played by female members in Cloud Gate. On several occasions, Lin Hwai-min praised the diligence of the Hakka members in the company. "Since the establishment of the company, it has been the Hakka people and Hakka wives who have acted as the pillars of the company, the manager, the accountant, dancers and the technicians. It has almost become a tradition." (H. Lin 1993a)

Two years before the creation of Legacy Lin Hwai-min created Looking Forward (瞻望 1976). It is a dance dedicated to "the remembrance of a Chinese woman who came to tame the new land of Taiwan three hundred years ago" (C.G.D.F. 1976e). A female dancer, dressed in peasant garments of the Hakka style, performed to Nan Kuan music. It is seen as the sketch for Legacy as it shares similar characteristics of theme and costume.

As latecomers among the seventeenth century immigrants, the Hakka people settled down in the less productive areas situated between the earlier Chinese immigrants and the Taiwanese indigenous people. The earlier Hoklo immigrants from Chuan-chou (泉州) and Chang-chou (漳州) areas already occupied the fertile land. As a result the Hakka people had to work very hard to survive. Men often took on seasonal jobs, working away from home, and women were left in charge of both farming and housework. The Hakka people, especially women, are known for being industrious.

Before turning to choreography, Lin Hwai-min was an established writer, and familiar with the Taiwanese vernacular writer Chung Li-ho's (鍾理和) well-known essay 'The Humble Couple'(貧賤夫妻). Chung's essay is a tribute to his Hakka wife who

managed to maintain the household, despite her husband's long-term illness. Above all, as a choreographer, Lin works closely with the dancers, thus, unavoidably, drew inspiration from the Hakka dancers and their background. As Lin was impressed by the diligence of the Hakka dancers, it is likely that his creation of dances with Hakka characters comes from his impressions of Hakka people.

3.3.2.2 Ma-tsu belief

In the video programme of Legacy, there is a description of the 'praying woman' in 'Crossing the Black Water': "A woman stands up perseveringly, praying. Gradually she opens her arms, easing the billows and easing the terror and anxiety of the group. She is a mother, maybe she is the Ma-tsu." (C.G.D.F. 1993c, 5) The belief of Ma-tsu was brought to Taiwan by the early Chinese immigrants. It is a popular deity in the Southeastern coastal areas where fishing and sailing are the livelihood of the locals. Like the Buddhist Goddess of Mercy, Kuan Yin, Ma-tsu is known for her power to save imperiled sailors at sea. She is the goddess of the sea, patron of the sailors. When crossing the tempestuous strait, the immigrants took with them the statue of Ma-tsu praying for a safe journey. Upon their arrival, the Chinese immigrants built temples for Ma-tsu to express their gratitude and plead for her continuous protection. There are several famous Ma-tsu temples around Taiwan, each of which has its cult followers.

In 1988, Lin Hwai-min took the new generation of Cloud Gate dancers on a Ma-tsu pilgrimage, as a preparation for the forthcoming performance of Legacy. Together with Lin, the dancers joined hundreds of Ma-tsu followers walking from Tacha (大甲) to Hsinkang (新港). It is a tradition for the Tacha Ma-tsu (大甲媽祖) followers to bring the Ma-tsu statue back to its 'mother temple'. Each year the Tacha Ma-tsu is carried by its followers, on foot, back to the Ma-tsu temple in Peikang (北港). In 1988 the relationship between the two Ma-tsu temples deteriorated, and the Tacha temple decided not to subordinate itself to the Peikang temple. Instead of going to Peikang, the Tacha Ma-tsu followers decided to go to Hsinkang for their annual pilgrimage. The Peikang and the Hsinkang temples are two of the most established Ma-tsu temples in Taiwan. Despite the 'competition' between different temples, the cult of Ma-tsu is accepted by people in Taiwan among the Hoklo, the Hakka and the new

Chinese immigrants. Lin's family has been living in Hsinkang for seven generations. It is very likely that the application of Ma-tsu in Legacy is partly drawn from Lin's experience of the religious town.

3.3.2.3 The use of labouring movements

There are multiple sources of movement materials in the choreography of Legacy. Among them, fixed vocabularies from Western and Chinese sources, in particular Graham technique, Peking opera movement, ballet, acrobatic and Chinese folk dance construct the main body of the choreography.

In addition to fixed vocabularies, movement motifs such as crawling, pushing and carrying rocks are included in the choreography. It is mainly artistic considerations that led to the use of the above elements. It is stated on the programme note of Legacy that "the elevated elegant figures of ballet, the emotional expressiveness of Graham contraction technique, and the delicate orchid finger movement performed by maiden characters in Peking opera are not suitable to describe the spirit of the trailblazers" (C.G.D.F. 1993c, 3). Lin conducted outdoor training on the bank of the Hsin-tein River (新店溪). Dancers began with lying on the rocks, feeling the gravity and the earth. Later they began to crawl over the rocks, then carry and push rocks. Dancers had to abandon the uplifted centre of weight normally used by ballet and contemporary dancers and learn to lower their weight and centre while moving heavy rocks. At the later stage, dancers formed a circle, held hands and swayed their torsos from side to side. They hummed in harmony and told their family history. A sense of collaboration and solidarity was gradually generated.[1] Movement motifs such as crawling, carrying and pushing rocks are transformed into dance movements and appear in 'Call for the New Land' and 'Taming the New Land'.

Prior to the studio rehearsal on choreographing Legacy, Lin took dancers to Chia-lo-shui (佳洛水), a stormy coast near the Southern end of Taiwan. Rocky slopes, gales, streams and rain made it difficult to reach the shore. Adding to the difficulty, Lin

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[1] Journalist Liu Tsang-chih (劉蒼芝) joined Cloud Gate's outdoor training and observed several rehearsals. They were recorded in her article 'Cloud Gate by the Riverside' (河邊的雲門) (Liu 1993, 11-15).

asked dancers to hold up a long canvas and walk towards the sea. This was designed to make the dancers experience the hostile force of nature and learn to struggle against it. Influences of this experience can be seen in the movement material and the dynamic range of 'Crossing the Black Water'.

3.3.2.4 The transformation of the dynamic quality of fixed movement vocabularies

In addition to the movement motifs, an earthy movement quality was gained through the outdoor training, which then was introduced into the dance. This is materialized in the treatment of movement that the combination of sustained, bound, strong and direct effort generates in the execution of the majority of the fixed movement vocabularies, such as ballet, contemporary and Peking opera movement. In general, the dynamic of ballet and Peking opera movement shifts from light to strong, from free to bound; Graham technique becomes more strong and sudden. During most parts of the dance, the dancers' bodies are constantly in a bound, low and counterbalanced state. As a result, the original dynamic quality is altered and a distinct earthy and powerful character is created.

The integration of the above movement technique has a link with the dance environment in Taiwan. The adoption of ballet and Graham training could be seen as a product of Westernization. They were introduced into Taiwan through different powers; ballet through Japan and Graham through America. Ballet was introduced into Taiwan during the Japanese colonization (1895-1945). During this period Western culture was brought to Taiwan via Japan, which was the centre for Taiwanese modernization. As a result, many Taiwanese went to study in Japan searching for further development in their professions. Dance pioneers such as Tsai Jui-yueh (蔡瑞月), Li Tsai-o (李彩娥), Huang Hsiu-feng (黃秀峰), Kang Chia-fu (康家福), Hsu Ching-hau (許清誥) and Lee Shu-fen (李淑芬) were all trained in Japan.[2] They returned to Taiwan around the end of the Second World War, where they established

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[2] Japan, the first modernized nation in the Far East, played a crucial role in introducing ballet and German contemporary dance to the region. Several Taiwanese, Chinese and Korean pioneers of ballet and contemporary dance were trained by Japanese prior to and during the Second World War. This is an area that requires further research and investigation.

their dance studios. Their teachings were mainly based on ballet technique, and together with their pupils they were responsible for establishing ballet in Taiwan.

American contemporary dance was first introduced to Taiwan during the 1960s by American dance companies and American Chinese dancers/choreographers. Sponsored by the American State Department, Alvin Ailey's (1962), Jose Limon's (1963), and Paul Taylor's (1967) contemporary dance companies visited the island. The sponsorship of overseas touring of contemporary dance companies was one of many attempts to introduce 'American values', particularly those embodied in modern arts, to people around the world.

The American influence on introducing contemporary dance into Taiwan is not only from the visiting dance companies but also from American trained Chinese dancers/choreographers. Two American Chinese, Chung-liang Huang (黃忠良), known as Al Huang, and Ren-lu Wang (王仁璐) visited Taiwan during the second half of the sixties giving workshops and performances to the local dancers and audiences. The American dance companies and American Chinese choreographers gave new inspirations to the local dance circles. Among the inspired dancers was, the then still amateur, Lin Hwai-min. After obtaining an M.F.A. degree at the University of Iowa, Lin studied at the Martha Graham school. He then returned to Taiwan taught Graham technique and later established his contemporary dance company.

The integration of Graham technique and Peking opera movement into Cloud Gate dances was inspired by Yu Ta-kang, a dramatist of Chinese theatre. Together with composers and artists from different fields, Lin Hwai-min learned Peking opera from lectures given by Yu. Realizing the bountifulness of the Peking opera movement vocabulary, Lin invited performers to teach Cloud Gate dancers Peking opera movement. This later led to the integration of Graham technique and Peking opera movement in the making of Cloud Gate dances. Helped by their dance training in Graham technique, ballet and Chinese folk dance, both the choreographer and the dancers were able to apply the above techniques in the making of Legacy.

The establishment of Cloud Gate and its activities was partly motivated by Lin's

nationalist passions, and the integration of Graham technique and Peking opera movement in the choreography is seen as a means to establish a Taiwanese contemporary dance form. But the use of Graham technique in Cloud Gate dances and the company's subsequent contribution to establishing contemporary dance in Taiwan have also served to promote American culture and its influences on the island.

3.3.2.5 The use of contemporary Taiwanese music

As stated in its mandate, Cloud Gate is keen to use Chinese composers' works for its dances. With few exceptions most of the music used by Cloud Gate is created by Taiwanese composers. In particular, the music used in Legacy is by contemporary Taiwanese composers. Among the commissioned music there are elements of Taiwanese folk music. The melody of a Taiwanese lament was applied to the music for 'Death and Rebirth'. Taiwanese laments can be heard at funeral ceremonies and in Ko-zai-shi (a Taiwanese opera) during mourning scenes. It is often performed sung in Taiwanese, expressing the mourner's grief and thoughts about the dead person.

The Taiwanese ballad was sung by Chen Ta, based on the tune of the Taiwanese folk song Oh, How I Remember. Chen Ta was discovered by composer Shih Wei-liang (史惟亮) and Hsu Chang-huei (許常惠) in 1967. Chen was one of the few folk singers still active in the 1970s in Taiwan and he was considered to be a living cultural treasure of rural Taiwan. Commissioned by Lin Hwai-min, Chen Ta's improvisational ballad tells the story of Chinese development in Taiwan. The original recording lasted for four hours and was later edited into three sections and played during the interludes.

Prior to 'Crossing the Black Water', the first ballad depicts the pioneers' uncertainty, their fear of crossing the 'Black Water', and their praying for protection to the gods and the ancestors. Played before 'Taming of the New Land', the second ballad depicts the hardship of taming the wilderness and reminds the descendants to appreciate the pioneers' contribution. The third ballad, played prior to 'Planting the New Land', pays tribute to the forefathers who laboured in the fields for a better future for their children. In Lin's words, Chen's ballad not only serves "to enhance the theme, it itself is the most moving performance in Legacy" (C.G.D.F. 1993c, 3).

In 'Planting of Rice Sprouts', Lee Tai-hsiang's (李泰祥) music is used to accompany the dance movement. The music is a recreation of a Taiwanese folk song, The Village Song (農村曲). As a result of Lee's re-interpretation, the melancholic character of the original folk song is replaced by a faster tempo and a more positive mood. According to Y. Lin (林亞婷 1994) Lee's goal was to give the Taiwanese folk song "a new life force by adopting the down-to-earth singing style of the indigenous people".[3]

Additionally, this down-to-earth character can be detected in the percussion of the music used in 'Crossing the Black Water', 'Taming of the New Land' and 'Death and Rebirth'. Instruments such as drums, 'wooden fish' (木魚 a wooden block) and gong are used in a powerful and forceful manner. For instance in 'Crossing the Black Water', as dancers raise their arms performing resisting movements, the drumming helps to depict the pioneer's struggle on the stormy sea. The percussion underlines the actions of rowing, breathing and the pounding of the waves. In 'Taming of the New Land' the throbbing drum and 'wooden fish' emphasize the force and strength of the pioneer when labouring in the field. The folk songs and percussion are used to reiterate the thematic content of struggle and toil in Legacy.

As demonstrated in previous paragraphs, the application of Hakka figures, the indication of Ma-tsu belief, the use of labouring movements in the choreography, the transformation of the dynamic qualities of fixed movement vocabularies and the use of contemporary Taiwanese music, all combine to create a unique Taiwanese character. Considering the theme of the dance and the combination of the above elements, a Taiwanese vernacular character is clearly embedded in Legacy.

3.3.3 The pioneer spirit of struggle and solidarity

Five aspects contribute to the realization of the link between Legacy and the pioneer spirit of struggle and solidarity. They are (1) The theme of the dance, (2) Female characters as leaders of the group, (3) The dynamic quality of the movement vocabularies (4) The image of a group of people on the boat and (5) The location of

the premiere of Legacy. The first three aspects do not only relate to the cult of ancestor and Taiwanese vernacular characteristics, they also refer to the pioneer spirit of struggle and solidarity.

3.3.3.1 The theme of the dance

Legacy tells the story of Chinese pioneers and their struggle against the hostile environment. Episodes such as 'Call for the New Land', 'Crossing the Black Water', 'Taming the New Land' and 'Death and Rebirth' clearly carry messages of struggle and solidarity. It shows the pioneers surviving the storm on crossing the 'Black Water', fighting against nature to clean the new land. It shows them uniting, to overcome the tragedy of losing a member of the community and supporting the widow and her posthumous child. Finally they conquer the wilderness and establish a farming community.

3.3.3.2 Female characters as leaders of the group

As seen in the stylistic macrostructural analysis of Legacy, dancers are treated as a social unit. Although the female characters act as the leaders of the group and often move in contrast to the group dancers, they are not alienated from the group dancers. These solos are part of the whole structure of the dance. They not only act as the leaders of the group, but also serve to generate a sense of struggle and solidarity in the dance. The urge and determination to cultivate Taiwan is demonstrated through the performance of the 'mother figure'. The need to unite and survive in a hostile environment is suggested through the actions of the 'praying woman'. The joy of conquering the wilderness is presented through the dances of the 'pioneer woman' and, under the guidance of the 'shaman woman', members of the community join to overcome the grief caused by the death of a member.

3.3.3.3 The dynamic quality of the movement vocabularies

The combination of sustained, bound, strong and direct efforts not only transforms the quality of the fixed movement vocabularies but also suggests a sense of struggle and solidarity. This character is made very clear when the movement quality is combined with dance movements such as crawling, stretching, pushing, pulling, embracing and

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[3] Stated by Lee Tai-hsiang in an interview published in Stage Meditation (Lin 1994, 59)

circular, linear, pyramidal and square group formations. Such movement features are familiar to the audience. They can be seen in mundane situations such as pushing a big object, holding a heavy item, a mother embracing her child on a moving bus, rugby players scrummaging, etc..

3.3.3.4 The image of a group of people on the boat

Around the time of the creation of Legacy, Taiwan was facing increasing isolation in the international world. In 1971 the United Nations voted to recognize Communist China, and caused the withdrawal of its founding member, the Nationalist Chinese government, from this organization. Following the UN's example many countries recognized Communist China, and the United States was considering establishing diplomatic relationships with it. 'Crossing the Black Water', a section often performed as an excerpt and epitome of Legacy, is the section that most clearly embodies the spirit of the dance. Isolated in the international political world, Taiwan was like a boat swaying in the midst of a raging storm. Like people on the boat, the Taiwanese had to unite to survive the political storm. It reflects the choreographer's view that it is necessary for people in Taiwan to unite to survive in the international community. In an interview Lin stated: "both myself and all of the Cloud Gate colleagues are in the same boat. I believe that we and the audiences are also in the same boat" (Wen [溫曼英] 1993, 37).

Like the belief of Ma-tsu, the goddess of sea, that gives strength and guidance to imperiled sailors at sea, it is the pioneer spirit, as Lin Hwai-min believed, that would protect and guide people to safety in Taiwan. In an interview about Legacy, Lin emphasized the pioneer spirit of unification and struggle: "Facing no matter what kind of crises, they [the ancestors] always held their destiny in their hands and established confidence in their labour. I was eager to finish the dance, hoping that it will give Cloud Gate dancers, the audiences and the whole society a kind of strength. Through [performing] the journey of our ancestors we affirm our strength". (Wen 1993, 29) It was this fighting spirit that helped Taiwan to survive political isolation; and it is this spirit that has lead Taiwan in its economic success.

The image of solidarity and struggle as symbolized in 'Crossing the Black Water', is a

known image in Western and Chinese civilization. For example: The biblical story of Jesus and his disciples sailing on the stormy sea of Galilee, the story of the Mayflower that carried the Pilgrim Fathers from Plymouth to New England, the story of the survivors of the raft of the Medusa, and Theodore Gericault's masterpiece Raft of the Medusa (1819) created in response to the human tragedy of the incident. In Chinese idioms, this image is often applied to encourage people to unite to overcome difficulties. For example: Feng-yu-tung-chou (風雨同舟 lit. in the same storm-tossed boat) means people sharing a common fate. Tung-chou-kung-chi (同舟共濟 lit. crossing a stream in the same boat) means showing the mutual concern of people in the same boat.[4] This term is also used in English.

This image appears in Taiwanese popular entertainment. For example, in the lyric of an anti-communist patriotic song, Kuo-en-chia-ching (國恩家慶 lit. bounties bestowed by the nation and celebrations of a family) phrases such as 'tung-chou-kung-chi', 'you handle the helm, I pull the oars' have strong links with the metaphor.[5] This metaphor is also used to illustrate the determination of an individual. The movie A Boat in the Boundless Water (汪洋中的一條船) is based on the autobiography of Cheng Feng-shi (鄭豐喜). Cheng's struggle to achieve a doctoral degree was considered to be the exemplary model of determination. Brought up in a harsh environment Cheng's disability was caused by severe childhood diseases. As a physically disabled child Cheng survived flooding, overcame poverty and discrimination and, eventually, managed to receive an education.

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[4] According to Yang (1998, 288) the phrase, Tung-chou-kung-chi, was used by Lin Hwai-min in 1990 as a metaphor while coaching the dance students (of the National Institute of the Arts) to perform 'Crossing the Black Water' of Legacy. It is recorded that Lin was dissatisfied with the students' performance and shouted to the students "you are in the same boat, but you do not show mutual concern".

[5] The full lyric is: "First we fought the Battle of Ku-ning-tou, than we fought the Battle of Ta-erh-tan. Like people in the same boat helping each other, we shall be firmly confident. We can eliminate the communist bandits. You handle the helm, I pull the oars, we sing for restoring the country and anti-communism. The victory is on the horizon. The sun shines again after the rain, the bright future is near." (一戰古寧頭，再戰大二膽，同舟共濟，消滅匪黨，信心要堅強，你把舵、我搖槳，反共

3.3.3.5 The location of the premiere of Legacy

The location of the premiere of Legacy had a symbolic significance in the history of Taiwan. It was staged in Gia-jie (嘉義) on the sixteenth of December 1978. Situated in the southwest part of Taiwan, the shore of Gia-ji was the landing point of the pioneers, where Chinese culture was brought to the new territory. In 1624 a group of Hoklo immigrants from the Chang-chou and Chuan-chou area landed at Pei-kang, today the twin villages of Hsin-kang/Pei-kank. It was in this area that the Chinese immigrants built ten villages and marked the beginning of Chinese colonization.

The selection of Gia-jie as the place for the premiere of Legacy was important for the choreographer. Gia-jie is the capital of the county where the Lin family has lived for over seven generations. In an interview Lin stated that since he was a child he has wanted to write the story of the three generations of the Lin family. Influenced by the socio-political environment Lin's creative ideas evolved from telling the family history to telling the story of Chinese immigrants in Taiwan (Wen 1978). Reporting on the forthcoming premiere of Legacy, Wen (1978) commented that "Gia-jie is the appropriate place for the first viewing [premiere], for it was the place where a large number of immigrants landed". On the other hand, "it is Lin Hwai-min's home town. Led by Lin, dancers had performed in Hong Kong, Taipei and Tokyo but they had never performed in Gia-jie. This time he [Lin] is eager to let the elders of his home town see his new work" (Wen 1978).

Schmidt (1986) claimed that there is a link between Lin's Legacy and the works of early American contemporary dance pioneers such as Martha Graham (Appalachian Spring), and Doris Humphrey (The Shakers). He stated that the link is "less because of stylistic borrowing than because they share the same pioneer spirit" (Schmidt 1986, 34). The 'pioneer spirit', as Schmidt suggested, is identified by the pieces' similarity on thematic contents. Nevertheless Schmidt did not realize the similarity of the nationalist ethos which facilitates the creation of the above dances. Appalachian Spring and Shakers are known as two of many dances created by the American contemporary dance pioneers during the 'Americana period'. They are dances with American themes, with American music and with American movement vocabularies.

復國賀歌唱・勝利在望・看雨過天晴・光明在望・)

Along with Schmidt's view, Yun-yu Wang (王雲幼), a founding member of Cloud Gate, believed that Looking Forward resembled Graham's solo work Frontier (Lin 1994, 25). Thus, the similarities between the Graham and the Lin dances become clear. Firstly, there are vernacular characteristics in their dances. Earthy movement quality, period costumes and folk music were applied to portrait the story of pioneer adventures. Appalachian Spring and Frontier are about American pioneers who settled down on the new land in the nineteenth century. Legacy and Looking Forward are about Chinese immigrants who moved to cultivate Taiwan in the mid seventeenth century. Secondly, there are elements of religion in their dances, particularly in Appalachian Spring and in Legacy. American Puritanism and Ma-tsu belief are the religions appearing in the dances. The use of religion could be seen as reflecting the choreographer's personal experience, but most importantly, it reflects one of the fundamental values of the societies that generate the dances. Thirdly, the dances are the choreographers' view of the pioneering years of their societies. Through the creation of the dance, the choreographer not only transforms his or her views into the dance, but also re-creates the myth of the origin of the society. As a result, the performance of the dance served to promote this myth and subsequently to encourage a sense of national identity among the dancers and the audiences.

3.4 The Socio-cultural Significance of Legacy

Two significant socio-cultural features of Legacy emerge from the above analysis. They are national identity and theatrical ritual.

3.4.1 National identity

As discussed in chapter 1 and 2 it is the change of cultural identity that leads to the shifts in political national identity in the Chinese diasporic society. In the period of twenty-five years, Cloud Gate's version of nation evolves from Chinese nationalism (as supported by the Nationalist Party) to Taiwanese nationalism. Since its premiere in 1978, the performance of Legacy has generated different interpretations of national

identity. It has been praised by supporters of the Nationalist and the Communist party as a dance indicating Chinese unity. Each group uses the dance to propagate its version of Chinese nationalism. However, since the creation of the dance, the company's position has shifted from Taiwan Chinese to Taiwanese nationalism.

Considering common assumptions, between various models of nation, Smith (1991) proposed a list of fundamental features of national identity. They are (1) an historical territory, or homeland, (2) common myths and historical memories, (3) a common, mass public culture, (4) common legal rights and duties for all members and (5) a common economy with territorial mobility for members (Smith 1991, 14). Smith (1991) proposed that the use of symbols and ceremonies (such as flags, anthems, folk costumes, the countryside, popular heroes and heroines) evoke instant emotional responses from all strata of the community. Consequently it is possible to apply Smith's theory of national identity in conjunction with the finding of the socio-cultural references of Legacy in determining how features of national identity are represented in the performance of Legacy and why different interpretations of national identity co-exist in the greater Chinese community. The following is a preliminary enquiry on generating national identity through the production of Legacy and on the problems of determining the national identity among conflicting interpretations.

3.4.1.1 Generating a sense of national identity through the production of Legacy

Homeland

The indication of 'homeland' changed from clear to ambiguous as the production of Legacy evolved. In the earlier production, Legacy contained the Republic of China national flag and the singing of the song of the national flag. The appearance of national symbols clearly indicates the company and the choreographer's support for the nation and its constitution. It is written in the ROC constitution that the nation's territory includes Taiwan, the Chinese mainland and Outer Mongolia[6]. Consequently, a direct reference to the national territory is established through the use of the national symbols. The Chinese mainland is associated with the idea of homeland.

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[6] Outer Mongolia used to be part of China. It is an independent country and it is politically and economically closely linked to the countries of the former Soviet Union. It is now called the Mongolian People's Republic.

Though the Nationalist government insists on regaining the Chinese mainland and uniting the Chinese across the Straits of Formosa, in reality its control is limited to Taiwan, several small islands and the areas surrounding them. Due to the omission of the national symbols the government's territorial policy no longer acts as a direct reference when interpreting Legacy. The dance ceases to provide any clear indication of the question of a homeland. The Chinese mainland is simply portrayed as the land of origin and Taiwan is presented as a place of residence for the Chinese diasporic community. The dance does not suggest whether the Chinese mainland or Taiwan is the homeland. As discussed in chapter 2 (p64) it was not until the use of the heading "Taiwan, Our Native Land" with an ancient map of Taiwan, for the house programme of the 1992 Legacy production (C.G.D.F. 1992c,d), that the company's idea of homeland became clear.

Common myths and historical memories

The story of Hakka heroes and heroines portrayed in Legacy is a simplified and somewhat stereotyped version of the immigration history of Taiwan. From his field research, Yin (1986) discovered that the early Chinese immigrants came from diverse backgrounds. Hoklo and Hakka farmers, businessmen and scholars moved to Taiwan for its lands, crops and the possibility of entering the examinations to become imperial ministers[7] (Yin 1986, 18-19). The idea of farmers trailblazing Taiwan is only partially true. Because of the limitations of dance, it is easier to express creative ideas through the employment of conventional characters and situations. As a result of the artistic selection, the plot of Legacy is a simplified version of Taiwanese history. It should not be interpreted as an attempt to distort history nor as an expression of Lin's understanding of Taiwanese history. Nevertheless, the employment of the

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[7] Traditionally the examinations for imperial ministers were organized by the Chinese central government as a way to select scholars to serve the empire. Each province had a quota of competitors to enter the examination which took place in the capital. The final examination took place in the royal court and the emperor decided the grades of the competitors. Passing the examination was considered to be a very honourable achievement, for one not only earned oneself a ministerial office, as a result of the examination, but could also call oneself a pupil of the emperor. The examination was very competitive and it was normal for a person to spend most of his life preparing for it. As a new province, there were few candidates in Taiwan and it was easier to represent Taiwan for the examination.

conventional idea that Chinese farmers came to cultivate Taiwan, to some degree reflects a collective memory of the Chinese pioneers. As a result the production of Legacy helps to generate the myth of the origin of the Chinese community in Taiwan.

Before the premiere of Legacy, Cloud Gate launched its promotion through the media. For instance, two articles were published at the beginning of December 1978, promoting the link between Legacy and the history of Taiwan and the use of labouring movements. Among them, Wen's (1978) writing emphasized the link between Cloud Gate and Taiwanese society. Liu's (1993, 11-27) article associated the labouring movements with Chinese pioneers and described how movement materials generated from outdoor training were integrated into the dance. Sensational headings were applied to these articles. For example; "Lin Hwai-min uses dance to do social work", "Legacy tells the history of Taiwan", "expressing its [Cloud Gate's] concerns about society through the dance" (Wen 1978), "this standing-up process is like what our ancestors experienced" (Liu 1993). These headings served to attract the readers' attention, generate interests in Legacy, and more significantly, encourage readers to associate Legacy with the immigration history of Taiwan.

Programme notes were used to emphasize this version of Taiwanese history. Quotations taken from Lien Heng's Comprehensive History of Taiwan (台灣通史 1918) often appeared on prominent pages of the house programmes. For instance, "Originally, Taiwan was an uncultivated island. Our ancestors wore shabby clothes and toiled in the fields to open up the wooded and hilly land. Thus they established the conditions that we relied on." (Lien 1918; cited in C.G.D.F. 1983a, 2). "Having crossed the great sea, entered the wilderness [our ancestors] developed the land and established the foundation for coming generations." (Lien 1918; cited in C.G.D.F. 1992b)

Programme notes also served to generate a sense of unity among the descendants of the early and later Chinese immigrants. In particular, they emphasize the fact that the achievements of Taiwan are based on the foundation established by Chinese forefathers. For each production of Legacy, there is always a statement, at the beginning of the programme note, which says that Cloud Gate dedicates Legacy to

"our ancestors and the Chinese people who unite together and fight for the development of Taiwan" (C.G.D.F. 1978e, 2). "Please Applaud Our Ancestors", is the title of an article issued by Cloud Gate on the creation and performance of Legacy (C.G.D.F. 1992b, 6-7, 1993c, 3). Disregarding the motive and the time of their immigration, this frank statement clearly declares that Legacy is a tribute to the ancestors of Chinese people in Taiwan.

A common, mass public culture

Elements originating from local Taiwanese culture are applied to the creation of the dance. Dancers wear Hakka folk costumes. There are elements of Chinese folk dances such as ribbon dance, lion dance and Taiwanese folk songs such as Oh, How I Remember and The Village Song. The cult of ancestor and Ma-tsu belief are two of the popular religious practices among the local Chinese communities. Additionally, in the earlier version, realistic props (like a boat, a sail, rocks, and rice sprouts) and family histories (recited by Cloud Gate dancers) were used to evoke the audience's memory of the Taiwanese countryside and to reinforce the link between Legacy and people's life in Taiwan. Given that the Taiwanese countryside and family history are common themes in the Taiwanese vernacular arts, the above measures can be seen as ways to reinforce the Taiwanese vernacular characteristics of the dance.

Common legal rights and duties for all members

The use of the national flag and the song of the national flag also serves to evoke a bond between the individual and society. It not only serves to recall the individual's link with Chinese tradition but also to reiterate the individual's rights and duties under the ruling of the Nationalist government. The combination of ROC national symbols and the use of Chinese cultural elements reiterates the links between Taiwan, Chinese culture and the Chinese nation. As a result the individual is reminded of his duty to protect the nation's territorial integrity.

A common economy with territorial mobility for members

Realizing the bond between the individual and society the use of the national symbols and Chinese cultural elements reminds the individual that his territorial mobility is temporarily limited to the area controlled by the Nationalist government.

Legacy also refers to the agrarian foundation established by the early immigrants. Examining the lyrics of Chen Ta's ballad, particularly the second and the third sections, it describes the pioneers cultivating Taiwan and harvesting rice and sweet potatoes. It was this agrarian foundation that provided food for the Chinese immigrants during the chaotic period of Nationalist retreat and later earned Taiwan much needed foreign currency through exports. Subsequently, the Nationalist government was able to launch its policy of land reform, transform the economy and eventually achieve the so called Taiwanese 'economic miracle'.

3.4.1.2 Interpreting national identities

The identification of features of national identity within the production of Legacy makes it possible to discuss different interpretations of national identity. Wolff (1993b) points out that art works often have more than one set of political meaning. "It is never a simple matter to identify the political ideology of a work, for most works apart from the most banal will not be reducible to a single, unified set of values."(Wolff 1993b, 64) In the case of Legacy different interpretations of naming the national identity have been suggested by people with different political beliefs.

The ambiguity of the issue of homeland provides the possibility of associating homeland with either the Chinese mainland or with Taiwan. The use of the myth of Chinese pioneering Taiwan is treated as part of the myth of the formation of the Chinese nation. By contrast it is also interpreted as helping to formulate the myth of the origin of the Taiwanese nation. The coexistence of elements of Chinese and Taiwanese popular cultures is, and has been, interpreted by people with different political tendencies. Some people consider these elements as part of the great Chinese tradition and others see them as part of contemporary Taiwanese culture. The realization of the actual area under the control of ROC stimulates different responses. Some people link it with the need to unite Taiwan with the Chinese mainland under the ruling of a single nation. Others see the separation as inevitable and treat Taiwan as an independent nation. Finally, the success of the Taiwanese economy has been interpreted as the success of the Chinese people, but it has also been claimed as a unique 'Taiwanese experience'.

From the Chinese nationalist point of view, as supported by both the Nationalist and

the Communist governments, Legacy emphasizes the tie of consanguinity, and, above all, it emphasizes the close tie between Taiwan and the Chinese mainland. Proponents of each camp use Legacy as an example to propagate their beliefs. Supporters of the Nationalist government see Legacy as a dance reiterating the importance of solidarity, particularly, sending an anti-separatist message. This aspect is shared by Ho (何懷碩 1993) and Yao (1993). They praised Legacy for its artistic achievement as well as its 'political correctness'. In the midst of patriotism both Yao and Ho condemned Taiwanese separatism and stressed the importance for people to unite, regardless of whether they or their forefathers come from different provinces and have different ethnic identies. Yao claimed that "people learned a lesson from Lin Hwai-min and the dancers" and realized that "one would be ashamed, when facing his ancestors and offspring, for exaggerating the differences between the mainlanders and the Taiwanese" (1993, 191). He then concluded by stating that people have to unite in fighting for the progress of Taiwan. Ho praised Legacy for its reflections of the zeitgeist. He commented: "[Legacy] reflects the truth of the history, duty to the race, love for the native and the nation, and it expresses the feeling, will, desire, and belief of this generation" (1993, 252). The dance has a "correct content, healthy idea and positive, meaningful theme" (Ho 1993, 257).

Terms like 'correct', 'healthy' and 'positive' are based on the anti-separatist ideology endorsed by the Nationalist government. Legacy was seen as 'correct' for it was interpreted as a dance telling the story of Chinese immigrants who laid the foundation of the success of Taiwan. It was labeled 'healthy' for it emphasizes the importance of solidarity within the community. It was identified as 'positive' for it portrays the conquering of hardships and the succession of Chinese lineage in Taiwan. These were aspects promoted by the government when facing increasing isolation in external political affairs and internal separatist claims.

At the time of the premiere of Legacy the Nationalist government monopolized Taiwanese politics. Chinese nationalism was the dominant ideology and opinions relating to Taiwanese identity and Taiwanese nationalism were declared illegal by the government. In contrast to the Nationalists' reaction to Legacy, the coexistence of Chinese and Taiwanese nationalisms within Taiwanese vernacular literature sparked

heated debates among supporters of each camp.

The Controversy of Vernacular Literature (鄉土文學論戰 1977-1978) began as a debate between two groups of writers, on the ideology of Taiwanese literature. It then turned into a politicized issue. There were writers who emphasized Taiwanese identity in their work and regarded Taiwanese literature as an independent form from Chinese literature. In contrast, there were writers who stressed the continuation of the orthodox tradition and regarded Taiwanese literature as a branch of Chinese literature. Like the supporters of Taiwanese nationalism, writers who identified with the tradition of Taiwanese literature were accused of being Chinese Communism sympathizers. During the aftermath of the Kaohsiung Incident (高雄事件 1979) vernacular writers Wong To (王拓) and Yang Ching-chu (楊青矗) were arrested by the secret police. As Chen stated "The unsolved problem in literature ended with political means to settle accounts" (Chen 1989; cited in W. Chang 1993, 80).

Supporters of Chinese Communist nationalism consider Legacy as a "thematically correct" dance, telling the story of Chinese expansion. (Hsieh 1993, 96) The Vice-secretary of the Ministry of Culture of the PRC, Liu Te-yu (劉德有) praised the performance of Legacy in mainland China, as a demonstration of the tie of consanguinity, proving "blood is thicker than water" (Lu 1993c). Legacy is praised by the People's Daily (人民日報) and dance artists such as Chiang Tsu-huei (蔣祖慧), Chao Ju-heng (趙汝蘅) for capturing the spirit of the Chinese people. (Fu [傅旭] 1993, Y. Wang 1993b) Cloud Gate and Lin Hwai-min's achievements are considered to benefit from Chinese culture. Thus Lin was hailed as 'a great Chinese choreographer' and Cloud Gate was praised as 'the common wealth of both sides of the [Taiwan] Straits' (Lu [呂藝生] 1994, Y. Wang 1993c). Writing in a relatively discreet manner, Feng (馮雙白 1994, 18) and K. Chang (張苛 1993, 236) acknowledged that Lin applied 'Western modern dance' and 'Chinese culture' in his creation of Legacy. Like other mainland journalists and dance professionals, they both omitted one of the important elements of the dance: Taiwanese vernacular characteristics. Furthermore, K. Chang claimed that "the dance elements, structure and methods of developing the plot are all developments of our [Chinese] tradition" (1993, 236). The conclusion of K. Chang's article simply states; "Art has no boundary,

but art has its root" (1993, 238). K. Chang's article suggests that the root of Lin Hwai-min's (or Cloud Gate's) dance is in Chinese culture.

In 1993, Cloud Gate toured the Chinese mainland for the first time and performed Legacy in three cities: Peking, Shanghai and Shenjung (深圳). Live broadcast and replays of Legacy's Peking premiere were shown to millions of mainland Chinese viewers. Performing Legacy in mainland China itself was not just an artistic activity but also a political one. Since 1988, the hostile relationship between the two governments has become more relaxed and Taiwanese people are allowed to travel to the mainland. (The visit of Mainland Chinese to Taiwan is limited and is under strict control by the Taiwanese government.) Many mainland Chinese artists and performing art groups have been allowed to visit Taiwan for the purpose of cultural exchange. By contrast, there have been few Taiwanese groups performing on the mainland. Under such circumstances Cloud Gate's mainland touring serves to enhance the mainland's understanding of Taiwanese culture and, more importantly, to increase the mainland's understanding of the achievements of Taiwanese contemporary dance.

While performing on the Chinese mainland, the Communist authority censored the use of phrases indicating Taiwanese independence and propagated statements reiterating the tie between China and Taiwan. Lin Hwai-min was reminded not to use the term 'Chinese tour' and adopted 'mainland tour' instead. (H. Lin 1993e) Cloud Gate's statement describing Legacy as a dance paying homage to "their ancestors, pioneers of Taiwan" was removed and replaced with "their mainland forefathers" in press releases and journalist reports (China News [中國新聞] 1993, 23, Chinese Culture Society [中華文化聯誼會] 1993, 2, H. Lin 1993e, T. Wang [王同禮] 1993). Counteracting the mainland authority and its supporters' emphasis on Legacy's link with Chinese culture and the subsequent reiteration of Chinese unification, the individuality of Taiwanese people and the diverse cultural activities in Taiwan were constantly mentioned by Lin Hwai-min during Cloud Gate's two-week visit. He stated that "There are twenty million people in Taiwan, each with their own characters, dreams and dignities. We [Cloud Gate] can not represent them on the stage. Through the body and energy of Cloud Gate's twenty-odd dancers we hope that you will be

able to realize certain spirits of Taiwan" (C.G.D.F. 1993n, 8).

The company's attitude towards national identity was underlined in its 1992-1993 annual report. Firstly, the mainland-tour is recorded under the heading of 'overseas performances'. (Under the same heading is the report of the company's Austrian tour.) The term 'overseas' indicates that the company considers mainland China as a foreign country. Secondly, it is stated at the end of the report that "Dancers and members of Cloud Gate all realize that they represent Taiwan when performing abroad. They cherish this opportunity and spare no effort to honour their twenty million relatives" (C.G.D.F. 1993n, 9). Instead of using terms such as 'Taiwanese people' or 'Taiwanese residents', the company deliberately chose 'relatives' to depict the people of Taiwan. By addressing Taiwanese residents as 'relatives' Cloud Gate proclaims that it sees Taiwan, as a whole, as an ethnic community. Thus, it became clear that for the company and the choreographer of Legacy, the sense of national identity is Taiwanese not Chinese.

3.4.2 Theatrical ritual

Yao commented on the performance of Legacy as "a kind of ritual dance" (1993,188). Yao detected features of ritual character originating from Chinese ancestral worship and suggested that the method of generating psychological effects was influenced by the practice of Living Theatre.[8] Given Lin Hwai-min's knowledge of American performing arts, Living Theatre is likely to be one of the factors in the making of Legacy. However since neither the choreographer nor members of the company ever acknowledged the effect or the importance of Living Theatre on Legacy, it is difficult to apply Yao's view on the direct link between Legacy and Living Theatre. Nevertheless, Yao's opinion indicates that the performance of Legacy took the audience and performers into a "cyclone of emotion", which is what the performance of Living Theatre seeks to generate. Years later, the ritual character is acknowledged by Cloud Gate on a video programme note stating that "Legacy is composed in a form

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[8] Yao described the performance of Living Theatre as; "Accompanied by strong music, it skillfully brought the audience into the play and generated a cyclone of emotion among them; this kind of emotional reaction is similar to the way the ancient people reacted to their ritual" (1993, 188).

of theatrical ritual" (C.G.D.F. 1993c, 5).

Turner (Turner & Bruner eds. 1986) claimed that ritual grew out of theatre. Turner saw ritual and its 'progeny' (such as dance, drama and other performing art forms) as social dramas where "the structures of group experience are replicated, dismembered, remembered, refashioned and mutely or vocally made meaningful" (Turner & Bruner eds. 1986, 43). Though Jennings (1995) criticized Turner's evolutionary perspective for its deterministic approach, she shared Turner's idea that it is difficult to separate ritual from theatre. Turner used 'ritual drama' and 'dramatic ritual' to describe different practices of social drama. Jennings suggested that "all ritual has dramatic and performative elements" and "all theatre has some elements of ritual" (1995,15). For Jennings "ritual, drama and theatre are variations on a theme of symbolic action, stemming from the social and cultural norms of a society" (1995,15).

A similar view is offered by Richard Schechner (1988). "No performance is pure efficacy or pure entertainment" (Schechner 1988, 120), and it is possible for ritual to arise out of theatre and for theatre to emerge from ritual. Schechner suggests that there are two tendencies within performance, efficacy/ritual and entertainment/theatre, and there is always 'a dialectical tension' existing between them. For Schechner the difference between ritual and theatre depends on "the degree to which spectators and performers attend to efficacy and pleasure" and "how symbolic meaning and effect are infused and attached to performed events" (Schechner 1988, 138).

Figure 3 shows that ritual elements are applied in the making of Legacy. The detected elements are: gestures which portray ritual (such as bowing movement, offering incense sticks and praying), and the use of incense and an incense burner as a means to reiterate the motif of worship. Since both the Ma-tsu belief and the significance of using incense and a burner have been discussed previously (see p89-90 and p83-84), the following section focuses on the condition and the method of production that help to generate a sense of theatrical ritual and how it is attended to by both the dancers and the audiences.

The purpose of the creation of Legacy is not purely for the audience to appreciate its aesthetic form. It is also applied as a means to encourage audience participation and to

generate the desirable psychological effect. It is aimed to help the dancers and the audience to cope with the tension and insecurity caused by contemporary political events and to generate social and political solidarity and confidence.

In the early version of Legacy two methods were used to generate audience participation. They were (1) the singing of the song of the national flag and (2) the use of a group of students holding torches and walking onto the stage. While the dancers sang the song of the national flag, audiences were encouraged to sing along. Through participating in the singing, the state of the audience was transformed from passive observation to active participation. Their singing became a part of the music and their action became a part of the performance. During this particular moment, the audience no longer observed the performance but actively participated in the making of the dance and music.

Additionally, the above method also served to generate a sense of national identity among the participants. The singing of the song of the national flag was applied at the end of Legacy (C.G.D.F. 1983a, 3). It used to be compulsory to play the national anthem before public events and this practice is still adhered to in most theatres, arenas and cinemas in Taiwan. The singing in Legacy not only functioned as the conclusion of the dance but more importantly, like singing the national anthem, it served to generate solidarity through participation. Thus the division between the performer and the observer was eroded and a sense of unity was developed.

Holding the torches the students emerged at the back of the auditorium, walked past the audiences then stepped onto the stage. They not only functioned as performers of the dance but also helped to expand the performative space of the dance. Traditionally the difference between the audience and the performer is manifested through the employment of trained bodies and the use of a stage. The use of ordinary bodies (students) along with the trained ones (dancers) served to undermine the traditional assumption of dancers as the performers. Consequently, the gap between the audience (untrained bodies) and the performers was reduced. The passage of the students covers the auditorium and the stage. As a result, the space of the dance performance expanded beyond the proscenium arch and included the auditorium. Thus, it became clear that the use of students walking onto the stage not only helps to break the

boundary between the performer and the audience but also helps to break the division between stage and auditorium.

Schechner suggested that the separation of the audience from the performers and the development of professional performers are two of the factors that constitute the emergence of theatre out of ritual. By reversing the process "it is possible for ritual to arise out of theatre" (Schechner 1988, 138). Thus the breaking of the division between the performer and the audience and the breaking of the segregation between the stage and the auditorium are means to generate ritual effect within the theatrical performance.

When Lin Hwai-min visited the United States in 1977 he sensed that the attitude of the American press was changing. He realized that soon America, the patron and ally of the Nationalist government, would abandon Taiwan in pursuit of its own interest. Responding to the political atmosphere he created Legacy, hoping that the performance would "give the Cloud Gate dancers, the audience and the whole society a kind of strength" (Wen 1993, 29). Lin stated: "During the First World War Isadora Duncan choreographed the Marseillaise which influenced the French greatly and gave them spiritual encouragement. I am not Duncan and Legacy may not be comparable with Duncan's dance, but I think our intentions were the same" (Wen 1993, 29).

On the day of Legacy's premiere (06/12/1978), news reached Taiwan that the U.S. government had announced establishment of full scale diplomatic relations with Communist China and had automatically broken off its political relationship with Taiwan. Performing Legacy in the midst of social and political crises Lin Hwai-min consoled dancers before they went onto the stage. He said: "Cloud Gate Dance Theatre has never faced such a responsibility. Tonight, we have the responsibility to comfort the audience, to help them to express their emotions and eventually to inspire them during the performance" (Wen 1993, 30). A few months later Lin told journalist Wen Man-ying that under these circumstances "what a dancer can do is to comfort people, to elevate people and to give them strength".

Losing the support of America, Taiwan was like a boat drifting in the troubled seas of international politics. There were few countries that were friendly to Taiwan and none

of them were capable of protecting Taiwan. Without the support of the USA Taiwan stood no chance against a Communist invasion from the Chinese mainland. People who had nowhere to go and people who decided to stay on the island, could only unite, have faith in each other and hope that they could survive this political storm. This sense of insecurity and the awareness of the need to consolidate created a suitable mental attitude for responding to the ritual effect of Legacy.

Although the story of Legacy is a simplified and stereotyped version of the history of Taiwan, the performance of Legacy is a form of re-enacting the history of the Chinese pioneers. In order to submerge the dancers into the atmosphere of Legacy, Lin Hwai-min took them to do outdoor training. Dancers were urged to associate their experience of physical labour with the pioneers' experiences of cultivating the wilderness. Additionally, telling family histories, harmonic humming and forming a circle were devices designed to help dancers to move away from everyday reality and merge into the world of Legacy.

Realizing that Taiwan could no longer rely on America, Lin Hwai-min decided to inspire the people of Taiwan to determine their own destiny. In Lin's words: "I would rather rely on myself than depend on other people" (Wen 1993, 28). Through performing the 'history' of their ancestors, people are reminded of how their ancestors overcame the crises and eventually become positive about their future through actively dealing with the problems. Among the eight episodes of Legacy, 'Crossing the Black Water' was particularly relevant to the political circumstances.

Fear, insecurity, struggle and solidarity were all expressed in the episode of Chinese pioneers surviving the stormy sea. While struggling to hold on to each other and fighting for their survival, the screams of a female dancer convey the feeling of fear and stress. Meanwhile drum beats indicate the pounding waves and the heart beats of the frightened pioneers. Similar messages are embodied in episodes such as 'Call for the New Land', 'Taming the New Land' and 'Death and Rebirth'. Messages of struggle and solidarity were repeatedly expressed in most parts of the dance through the use of the dance body, movements, sounds and props. As a result, audiences were made aware of the meaning of the dance.

Following Wilson's (1975) findings, Hanna (1979, 90) stated that "the employment of multiple signals that are different in form but redundant in meaning sustains a state of arousal" and in some cases "may prove to be more apparent than real". The premiere of Legacy is clearly an exception to Hanna's contention, for there was a close association between the performance and reality. The political events made the Taiwanese audiences realize that Taiwan was isolated in the international world and more importantly they were made to face the harsh reality that Taiwan was indeed vulnerable to a Chinese Communist invasion. In the performance of Legacy they saw a group of pioneers fighting for their survival in a harsh environment which, in a sense, reflected the state of the people of Taiwan. The emotions of fear, anxiety and insecurity that were present prior to the premiere reemerged during the performance. Consequently, the multisensory impact of the dance heightened the audience's awareness of the reality. The performance of Legacy served to reinforce the sense of the real, and on that occasion was far more real than apparent.

The reaction of the dancers and the audience on that particular evening was recorded by a senior dancer of Cloud Gate, Chen Shu-gi (鄭淑姬), who wrote: "Dancers were in tears when they completed the dance. The audience was so emotional, many people cried. Many people came to tell us that, after seeing Legacy, they felt confident about themselves and the nation, that they could stand up for it." (S. Chen 1993, 98) A few months later Wen wrote: "the theatre of Legacy gathered everyone, left everybody heart-in-heart, hand-in-hand, not feeling alone" (1993, 28). The performance of Legacy not only heightened the sense of reality among the dancers and the audience, it also served to create a positive attitude among them.

3.5 Conclusion

Since 1978 Taiwan has not only managed to survive as an isolated nation in global politics, but also managed to sustain an impressive economic growth among the Asian Tiger economies. The hostile relationship between Taiwan and the Chinese mainland had been eased and a limited amount of artistic exchanges and economic activities were allowed between the two nations. To enhance the understanding between the two

governments, meetings were organized by semi-official negotiating bodies across the Straits.[9] Despite these efforts, the Chinese Communist government continued to assert its principles, mainly that there should be only one Chinese nation and it should be under the rule of the Chinese Communist party.

Following the 'one China' policy, the Chinese Communist government did its best to isolate Taiwan. It tried to win over countries friendly to Taiwan and to persuade them to break off diplomatic relations with it. Under pressure from the Chinese Communists, the national flag of the ROC was removed from most reputable international organizations. Furthermore, the Chinese Communists vehemently protested against any overseas visits made by Taiwanese ministers and political leaders, regardless of the nature of the visits. With limited political power, the Nationalist government applied its economic strength to establishing foreign connections. Financial aids, loans, charity donations and foundations were established by the government and its organs to function as means of maintaining and establishing friendly relationships with foreign countries and eventually laying the foundation for diplomatic relations.

Given the missile crises, as the mainland's response to the Taiwanese presidential election in 1996, the Communist government is clearly willing to employ military force to suppress any activity that might lead to the establishment of a Taiwanese nation. The relaxation on cultural and economic exchanges, however, does not affect the mainland's 'one China' policy. It still wants to take over Taiwan. The state of Taiwan remains under the shadow of Chinese Communist invasion, and has no powerful ally to defend it. Most of the countries that have diplomatic relationships with Taiwan are small and poor, some of them are hampered by internal political and social crises. The United States only defends Taiwan in terms of its own interests. Though the strength of the Taiwanese economy provides it with good access to international diplomacy, political instability caused by the mainland's aggression can easily upset that.

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[9] Taiwan's Straits Exchange Foundation (海峽交流基金會) and mainland China's Association for Relations Across the Taiwan Straits (海峽兩岸關係協會).

Under the threat of a Communist invasion and more recently, potential economic instability, the sense of insecurity and the need to consolidate have become important factors in Taiwanese society. Most Taiwanese people prefer to remain independent from the mainland and are cautious on the issue of Taiwanese independence. As the pressure from the mainland has increased, a sense of defiance has been generated among people in Taiwan. This provides a suitable atmosphere for supporting Taiwanese nationalism. Since the inclination of Taiwanese nationalism and the spirit of struggle and solidarity remain salient features of Taiwanese society, the performance of Legacy continues to generate responses to aspects of national identity and theatrical ritual.

Audiences outside Taiwan see Legacy as a strong performance, particularly in its representations of the pioneer spirit of struggle and solidarity. The image of pioneers cultivating the wilderness and surviving in a hostile environment appeals to audiences with different cultural backgrounds. The stories of frontier pioneers in North America, Australia and Africa are widely known and there is an increasing interest in the history of the Irish, African and Chinese diaspora. The spirit of struggle and solidarity evokes strong emotional and intellectual responses among diasporic people. Like people in Taiwan, they are descendants of dispersed peoples and the stories of pioneers are kept in their histories, folk tales and songs. The hardship of exile is reiterated and reinterpreted in music, storytelling, painting, sculpture, drama, dance. In the field of contemporary dance there are examples of dances depicting the story of pioneers. Martha Graham's Frontier, Appalachian Spring and Alvin Ailey's Revelation are famous American works. The latter tells the journey of the ancestors of Afro-Americans. Realizing the similarity of the diasporic origin of the two societies, the dance ensemble of the State University of New York at Purchase acquired the first production of 'Crossing the Black Water' performed by American dancers in 1992. An Afro-American dancer "found tremendous meaning" (Brook 1992b; cited in Y. Lin 1994, 63) in performing the excerpt of Legacy by relating the dance to the diasporic history of Afro-Americans. Despite the different cultural backgrounds of Jamaican, Puerto Rican and white Anglo-Saxon Protestant students, a common history of their pioneer ancestors immigrating to the USA for a new life united them in the performance of 'Crossing the Black Water'. (Lin & Ping 1995) It is this common human experience that transcends the specific Taiwanese theme, giving it a universal

appeal.

4

THE MACROSTRUCTURAL ANALYSIS OF NINE SONGS

Nine Songs was premiered on the tenth of August 1993 at the National Theatre of the National Chiang Kai Shek Cultural Centre in Taipei as the climax of the company's celebration of its twentieth anniversary. The dance is inspired and named after a Chinese classic literary work, Nine Songs, written by Chu Yuan (343-285 BC) based on his collection of ritual verses in the Chu (楚) State. The dance begins with a shaman woman leading a ritualistic section, 'Greeting the Gods' (迎神). It is followed by five sections named after various gods and goddesses. They are 'Homage to the Sun God' (東君), 'Homage to the Gods of Fate' (大小司命), 'Homage to the Goddess of the Xiang River' (湘夫人), 'Homage to the God of the Clouds' (雲中君) and 'Homage to the Mountain Spirit' (山鬼). These are followed by 'Homage to the Fallen' (國殤) and 'Honouring the Dead' (禮魂) (C.G.D.F. 1993h, 4-5) to the spirits of heroes and victims in Chinese and Taiwanese history.

The orchestra pit has been converted into a lotus pond and the sound of flowing water is played. Sections of a Taiwanese artist's painting Lotus Pond (蓮池 1930) are used to decorate a set of panels on the two wings and the back drop. As the dance develops, the panels slide and reorganize creating layers of lotus images. Since the premiere two sections of the dance, 'Homage to the Sun God' and 'Honouring the Dead', have been partially re-choreographed.

4.1 The Description of Nine Songs

At the beginning of Nine Songs, images of Chinese calligraphy are projected on the screen which covers the front of the stage. The calligraphy is an excerpt from The Great Unity, God of the Eastern Sky, the first poem of Nine Songs. Accompanied by the singing of Greeting the Gods by the Tsou tribe of the Ali Mountain in Taiwan, the

dance gradually unfolds before the audience. The English translation of the calligraphy is:

On a lucky day with an auspicious name
Reverently we come to delight the Lord on High.
We grasp the long sword(s), half of jade,
And our girdle pendants clash and chime.
From the god(s) jeweled mat with treasures laden
Take up the fragrant flower-offerings,
The meats cooked in mellitus, served on orchid mats,
And libations of cinnamon wine and pepper sauces!
Flourish the drumsticks, beat the drum! (C.G.D.F. 1997a)

Greeting the Gods

Accompanied by the singing of Greeting the Gods the 'traveller' slowly walks across the stage. He wears a black suit, a black hat and he is carrying a black trunk. There is a circular formation of white canes centre stage. Arriving stage left, the 'traveller' turns his head around and looks back. The 'celebrants' enter the stage separately, wearing white Chinese robes. After the initial walking sequence, the dancers kneel on the floor, touch the floor with their right hands then tap their foreheads while their left hands touch their chests. They sit around a formation of white canes with their legs crossed and hands resting on their knees. When the 'traveller' exits, the 'shaman woman' enters the stage.

The 'shaman woman' cuts through the group and moves towards the lotus pond. She wears a red dress covering her right breast, with a high cut up to her right hip. Her body is painted white and there are many colourful floral accessories and a red ribbon in her hair. Standing at the water font, the 'shaman woman' slowly bends her knees, scoops the water and lets the water run through her fingers. Lightly patting upon her forehead with the middle finger of her right hand, the 'shaman woman' places her left hand on her chest. A sense of ritual purification is generated as she dabs her forehead

with water from the lotus pond.

As she stands up, the 'shaman woman' crosses her arms in front of her chest with her palms open. Slowly she turns and walks up stage. As she arrives at the centre of the circle, dancers take the canes and hit the floor energetically. The 'shaman woman' immediately begins an intense dance sequence. She turns and assumes an angular body design. Her torso and limbs are bent, her weight is low and her fingers are stretched. Following the repetitive rhythm the 'shaman woman's body quivers in a shaky manner. Her movement evolves from one angular design to another while her quivering action becomes vibrant. It looks as though she is possessed with intense passion. A sense of physical beauty and sensuality is generated as her hair swings in the air and her bare leg is exposed. As the pace picks up, the 'shaman woman' begins to spin rapidly. She jumps high in the air with her legs bent and arms curved by her side. Landing in the same curved body design, she quivers her fingers (Alus style dance movement). Reacting to the shaking motion of the canes, she slowly stands up. She then swiftly swings and rotates her arms in front of her chest. Then turns and bends backwards (*hsia-yao* 下腰, Peking opera movement). As the 'shaman woman' performs, the group dancers gradually raise the canes and continue to shake them. A circle of vibrating waves are created. It looks as if though the 'shaman woman' was driven by the group dancers' hitting and shaking actions.

The distressed expressions on the 'shaman woman's face indicate that she is struggling to keep up with the continuous shaking rhythm of the canes. As she falls, the dancers quickly hit the floor hard with their canes as if re-energizing her. The 'shaman woman' spins and stands up with her fingers quivering and arms twisting (Alus style dance movement) and reaching upwards. The dancers again begin to hit the floor and start to hum. Their bodies begin to shake continuously. Their humming and singing action is similar to the manner of *Kecak* (Monkey dance, Indonesia). Maintaining her quivering gesture (Alus style), the 'shaman woman' slowly stretches her arms and draws horizontal circles in front of her. She spins rapidly in different directions and poses in between the spins in angular shapes. Finally the group shouts and hits the floor violently. Reacting to the group's energy the 'shaman woman' falls.

Gasping on the floor, the 'shaman woman's arms are stretched sideways and her legs are bent and opened wide. Slowly the dancers lift their canes vertically, quickly hit the floor then abandon them. They stand up with their legs bent in *plié* position (ballet) and hands gathered in front of their chests. They immediately turn outwards and sit on the floor with legs crossed and hands on their knees, forming a large circle surrounding the 'shaman woman'.

Homage to the Sun God

Accompanied by Crossing the Line, a Tibetan bell piece composed by Henry Wolff and Nancy Hennings, the 'Sun God' and his carriers make their entrance up stage. Standing on the shoulder of his carrier the 'Sun God' wears a golden mask decorated with many fine golden straws, which reflect the light, creating an impression of radiancy. He wears a golden dance belt with a matching waist belt. His carriers wear flesh coloured dance belts. Two long bamboo trunks are held by the carriers as supports for the 'Sun God'. Every step of the carriers is rhythmically emphasized by the noise of the bamboo trunks. Arriving at the edge of the circle, the 'Sun God' jumps up by holding the bamboo with his legs opened widely in the air. He lands near the 'shaman woman'. He then assumes the *kung-chien-pu* (弓箭步 a low and wide leg position, one leg bent and the other stretched) position and shakes his head rapidly sending quivering waves through the golden straws of his mask. The 'Sun God' drops down to the floor then slowly rises by stretching his arms and quivering fingers outwards. Meanwhile his carriers kneel on one leg, facing outwards, and tilt the bamboo sideways. A sense of sun radiation is generated by the shaking movement of his fingers and the radiant lines of his mask. The 'Sun God' floats his arms upwards then draws a circle with his quivering fingers. He poses with his limbs expanded in an X shape. Standing at the same spot, the 'Sun God' makes rapid vibrating steps. He then folds his arms in the front and continues to quiver his fingers. He lifts his right leg in *wan-tui* manner then performs a *ti-tui* (Peking opera movement) with his arms stretching sideways. Except for the quivering finger movement, the 'Sun God's movement is strong and bound. The 'Sun God' swiftly performs a combination of *rond de jambe jeté* (ballet), *kua-tui* turn and *ti-tui* (Peking opera movement). The god

then performs jumps while swinging his torso. He jumps twice with his limbs in X shape then he passes the 'shaman woman' and arrives down stage centre. His legs are in *kung-chien-pu* position (Peking opera movement) and his arms are stretching diagonally upwards with his fingers quivering. It looks as if he is reinforcing his power through performing the radiant quivering movement. Quickly the god turns around, jumps over the 'shaman woman' and lands behind her.

The 'shaman woman' swiftly rises to a kneeling position. Against the backdrop of a lotus painting, the 'Sun God' and the 'shaman woman' pose in an angular shape with their arms bent and fingers quivering (Alus). Running diagonally down stage the 'shaman woman' positions at the right corner while the 'Sun God' reaches the left corner. Meanwhile the group dancers gather at the centre forming a tight unit with their canes lifted vertically. Dancers on the outer circle of the formation turn around smoothly and kneel on their left legs. They continue to shake their canes while lowering them. The 'Sun God' and the 'shaman woman' perform their solos on the two sides of the stage. The 'Sun God' performs *kung-chien-pu* (Peking opera movement), *arabesque turn* (ballet), *ti-tui* and *shan-ban* gesture. Compared to the 'Sun God's solo the 'shaman woman's movement is lighter and more static. She poses her limbs in angular design with her fingers extended. Side-walking towards the other side of the stage, the god swings his arms with a quivering finger gesture. Meanwhile the 'shaman woman' travels with her limbs bent and torso twisted facing the 'Sun God'. As they meet at the down stage centre they become intertwined and perform a combination of *attitude* with flexed feet (Graham technique), *rond de jambe jeté* (ballet). They finish the sequence with legs swinging backwards into *attitude* (ballet) and hands reaching towards each other. Their movement is fast and strong and they look at each other throughout the whole sequence. A sense of sexual tension is generated as a result of the intense motion. The 'Sun God' swiftly pulls the 'shaman woman' towards him and brings her to spin. As she stops, the 'Sun God' stands facing her. Holding the 'Sun God's shoulders the 'shaman woman' bends backwards. She then steps sideways and performs a cartwheel while the 'Sun God' executes an X shape vertical jump and a side contraction (Graham technique). The 'shaman woman' kneels on the floor in front of the 'Sun God' and they pose an

angular body designs. At the same time the group dancers begin to run around the duet and shake their canes in the air. Standing around the duet, the dancers form a crescent formation with their canes gathering above the duet. The formation of the dancers and their canes suggest a temple like architectural formation.

Under the gaze of the group dancers the 'shaman woman' jumps onto the 'Sun God's lap and twists her body and arms in a slow and charming manner. The 'shaman woman' smoothly flips backwards into the arms of two male dancers. Standing behind the 'Sun God', the male dancers carry the 'shaman woman' and lift her high in the air. The 'Sun God' immediately runs to the down stage centre and jumps with his legs opened 180 degrees. He lands with his arms forcefully stretching outwards. His legs are in *kung-chien-pu* position (Peking opera movement) and his arms are stretching diagonally upwards with his fingers quivering. Following the 'Sun God', the male dancers carry the 'shaman woman' and slide her between the 'Sun God's legs. She stops in an arching position and looks up towards the 'Sun God'. A sense of domination is generated by the 'Sun God's masculine movement and the 'shaman woman's subordinate stance.

As the 'shaman woman' ascends, the 'Sun God' begins to descend. They perform angular gestures with their limbs bent and fingers quivering. The 'shaman woman' sits on the knees of the 'Sun God' and rolls backwards as the 'Sun God' lands on the floor. Slowly the 'shaman woman' stands up and moves forward by stepping over the 'Sun God'. Meanwhile the 'Sun God' holds the 'shaman woman's ankles with his legs floating in the air. After the 'shaman woman' passes him, the 'Sun God' immediately stands up and grasps her waist. As they move backwards, the group formation changes to four diagonal lines. Two parallel lines link the centre stage to down stage right and the other two lines link the centre stage to down stage left. Travelling along the parallel lines, the 'shaman woman' and the 'Sun God' perform high jumps and rapid spinning while group dancers wave their canes in the air. Posing at the centre stage the 'shaman woman' kneels in front of the 'Sun God' and makes angular gestures. Holding their canes vertically, the group dancers begin to gather behind them and jump following a regular rhythmic pattern.

Travelling stage left the 'Sun God' walks slowly and poses in *shan-ban* gestures and *kung-chien-pu* positions (Peking opera movement). The 'shaman woman' follows him by knee-walking sideways. Travelling to stage right, the god pushes the 'shaman woman' then executes a contraction turn (Graham technique) with *yun-shuo* gesture (Peking opera) and *plié arabesque* (ballet). Rolling in front of the 'Sun God', the 'shaman woman' extends her slightly curved arms. The god jumps and performs *rond de jambe jeté* (ballet) above her head. The 'Sun God' swiftly lifts the 'shaman woman' and supports her to jump to the left then to the right. As she jumps her legs open widely. A sense of eroticism is suggested as they swing their legs. The 'shaman woman' performs front *attitude* with flexed foot, *arabesque* and *rond de jambe attitude* (ballet). Slowly she falls onto the floor and rolls towards the audience. Landing on one side of her body she sits up by pushing her right arm against the floor. Following her, the 'Sun God' sits by her on the floor. Changing their sitting position to the symmetrical opposite, the 'shaman woman' poses as the 'Sun God' stretches his expanded left palm above her head. The god and the 'shaman woman' swiftly roll towards the corners down stage. The 'shaman woman' poses at the right corner by facing stage left. She then begins to crawl towards the 'Sun God' at stage left. Facing the audience, group dancers form two lines up stage and begin to swing their canes. As they approach each other, the god and the 'shaman woman's movement changes from slow to fast, from large to small, from crawling to standing. Arriving at the centre, facing each other, they shift forwards and backwards, up and down, right and left as if inciting each other. Suddenly the 'shaman woman' bends backwards in *hsia-yao* manner (Peking opera movement) and the 'Sun God' begins to perform a series of fast arm swinging and twisting movements with quivering fingers. His body is shaking violently and he stamps rapidly behind her. Meanwhile the group dancers change their formation from linear to circular. They move a step closer to the couple and look with intense interest. Meanwhile their humming and hitting actions become intensified as if to re-energize the couple. Grouping before the duet, the dancers jump following a regular rhythm. They reveal their right arms by removing a sleeve. Their arms are bent with opened palms and stretched fingers. Dancers swiftly begin to perform *contraction spiral turns* (Graham technique) and stamp the ground in a lively

manner. Their weights are low, their movement is bouncy and they swing their arms forwards and backwards continuously as if they were celebrating the intercourse of the 'Sun God' and the 'shaman woman'. Their movement is strong, sudden and indirect. Meanwhile the 'Sun God' poses in a dominant posture with his limbs stretching in X shape. Facing him is the 'shaman woman' in a kneeling position

The dancers resume the rhythmical jumping action, remove their left sleeves and group in front of the couple. The 'shaman woman' and the group dancers rapidly turn and kneel on the floor facing the 'Sun God'. Holding three white canes in each hand the god steps forward into *kung-chien-pu* position. Reacting to the 'Sun God's movement, dancers arch backwards then bow. Gradually dancers begin to jump with both of their arms bent and palms expanded. As the dancer's movement becomes bigger and faster, the 'Sun God' disappears. A bicyclist rides around the stage wearing a flesh coloured dance belt and a grey coat. Biting her hair, the 'shaman woman' emerges from among the dancers as she walks solemnly stage left. Her arms move slowly along circular paths and her fingers are quivering. Facing the 'shaman woman', some dancers sit down stage in a crescent line and begin to hit the floor in a steady pace with their white canes. Suddenly the remaining group dancers fall onto the floor in curved shape and the 'shaman woman' immediately performs a *hsia-yao* (Peking opera movement). She then flips her body around and finishes in a kneeling position. Quickly she reaches her arms forwards and begins to walk down stage. It looks as though the 'shaman woman' is searching or longing for the 'Sun God'. One by one, dancers begin to roll around the stage. Standing in front of the lotus pond the 'shaman woman' begins to tremble. Her arms are crossed in front of her chest with her stretched fingers quivering (Alus style). Stepping forward the 'shaman woman' swings her arms sideways then freezes. She then bends her knees slowly and touches the water. She lightly pats upon her forehead with her right hand, while placing her left hand on her chest. A sense of completion is suggested as the 'shaman woman' dabs her forehead with water from the lotus pond. She stands up, walks solemnly stage right and descends onto the floor to collect the white canes. Crawling very slowly, the 'shaman woman' gathers the canes then holds them vertically. Gazing intensely at the upper extremities of the canes the 'shaman woman' walks nobly.

Raised high in the air, the canes appear like branches of a tree. Standing in two parallel lines the group dancers watch the 'shaman woman' exit.

Homage to the Gods of Fate

The dancers rapidly regroup and take position in two lines across the up stage. Accompanied by a Tibetan Buddhist chant the 'traveller' moves across the stage on a bicycle carrying a black trunk. Walking solemnly towards the audience, dancers of the first line gradually raise their arms. Their focus is projected outwards and their arms are extended. It looks as if they are calling or inviting something. Arriving at the water front, dancers lower their arms, quickly turn around then run back to up stage. Immediately dancers of the second line walk to the down stage and perform the same sequence. As they return to the up stage, dancers of the second group are joined by the first group and begin to run forwards and backwards. Some dancers begin to grasp other dancers and throw their robes away. Their movement quality is strong and direct. Wearing flesh coloured body stockings dancers are pushed forward and they begin to roll on the floor. Arriving down stage, they are caught. They are dragged back then are pushed and tossed forward again. Their movement quality is heavy and free and they appear to be puppets in the hands of their partners. The dancers are then shaped into different postures. Some of them are pushed to bend sideways, some are placed seated on the floor with their arms hanging in the air. Some of them have their torsos twisted, others have their hands rearranged to cover their faces. Some are carried to different locations and some are tossed into the air then caught by their partners. Exiting stage right, the 'manipulators' leave with distorted figures littered around the stage.

A moment later, a group of dancers dash back onto the stage. They begin to throw their robes into the air and they touch each other. The 'manipulators' dominate their submissive partners by throwing them into the air, tossing them around, pushing their limbs and lifting them up side down. They carry them to different locations and spin them while lifting them in the air. The submissive dancers react to the manipulator's actions passively. They are either completely motionless or react in slow motion and

twitching movements. As the momentum of the dance picks up, the dancers move faster, push harder and spin more rapidly. Running across the stage, dancers hug their partners in a forceful way. Their bodies are rigid, suggesting an emotional detachment.

While the action is still taking place, two tall male dancers move down stage centre, each of them carrying a dancer with them. Their white robes are wrapped around their waist covering their waists and legs. They position their submissive partners (a male and a female) into different hugging poses, then they rearrange the couple into a pose that resembles sexual intercourse. They remove the female dancer and lift her high into the air in an arched shape. The female dancer is placed seated on the top of a manipulator's head. Grasped by the 'manipulator', she balances delicately with her limbs bent and extended sideways. Meanwhile the male dancer descends to the floor and sits with his torso bent forward. Slowly he moves into the kneeling and holding position that he performed earlier. Immediately after placing the female dancer on the floor, the 'manipulator' drags the female dancers across the stage. The group dancers rapidly enter the stage. They grasp their partners, pull them and drag them on the floor while walking backwards. Their movement is strong, direct and fast. The dancers stop at the right edge of the stage and begin to perform curving movements as they shift their weight up and down. At this point the gods of fate appear stage left.

The 'Greater God of Fate' wears a white bearded mask with a red cloth attached. He wears a red dance belt with a matching cloth waist belt. The 'Lesser God of Fate' wears a black bearded mask with a black cloth attached. His costume is similar but in black. Standing near each other the gods pose in low *kung-chien-pu* position (Peking opera movement). They reach their arms and torsos to the dancers and expand their palms. They then swing their arms and torsos back to their centre. Reaching towards the dancers, the gods of fate expand their arms and palms then swing them back to the centre. Their movement is slow and strong. Gradually the gods' swinging movement evolves from vertical to horizontal. Moving their arms horizontally the gods execute *yun-shuo* (Peking opera movement) with their palms open, full of tension. They perform *ma-pu* (馬步 a low parallel plié), *tee-tui* and *pien-tui* (片腿 a forceful leg

swinging movement with flexed foot, similar to *rond de jambe jeté*) (Peking opera movement). The greater god bends his knees and shifts part of his weight to his arms. He then swings his right leg across the floor and bounces up while remaining in the folded position (*sao-tang* 掃堂, Peking opera movement). As the greater god's leg whips across the floor, the lesser god jumps up to avoid it. His legs are bent and arms are extended sideways. When the lesser god lands, the greater god rolls backwards and gives the space to the lesser god to perform *tee-tui* and *kua-tui* (Peking opera movement). Returning to their earlier position, one in the front the other in the back, the gods perform *yun-shou* (Peking opera movement) in rondo.

In the meantime, dancers gather around the gods and lie on their backs with their limbs bent and floating. Suddenly the greater god claps his hands and dancers bounce up and twitch their limbs. Meanwhile the lesser god lifts his arms. The gods' arm movement is sudden, strong and bound. The gods perform another clapping movement and, again, dancers react to it by bouncing on the floor with their floating limbs twitching irregularly. Pulled by the greater god, the lesser god performs *shao-bun-tzi* (Peking opera movement) along a circular path around the greater god. He then jumps onto the lap of the greater god and balances by wrapping around his waist, then lands on the floor. While the greater god performs *yun-shou* movement above the lesser god, dancers roll on the floor in a sustained and flexible manner. Lying on his back with his limbs bent and floating, the lesser god reacts to the greater god's clapping action by bouncing up, similarly to the group dancers' earlier movement. As a result a hierarchical structure of manipulation is generated: the dancers are controlled by the gods of fate and the 'Lesser God of Fate' is controlled by the 'Greater God of Fate'.

Reacting to a series of rondo *yun-shou* (Peking opera movement) movements, dancers roll towards the gods then retreat. Reaching to the gods their torsos and limbs float and elevate. In contrast, dancers shrink and become heavier while rolling back to their earlier locations. Reacting the gods' forceful swinging movement, dancers roll towards stage right. Travelling behind the dancers in rondo style the gods continue to swing their arms and make them roll faster. The dancers appear to be under the spell

of the gods. At the end of this section two giant bamboo puppets appear at the up stage. They are moved by two male dancers and their arms dangle as their 'operators' stride. The gods immediately fall to the floor and roll among the group dancers. A sense of satire is conveyed as the puppets stand in the background observing the gods and their subjects.

Homage to the Goddess of the Xiang River

The fourth section begins with the sound of running water. It is followed by the singing of Mugamut, a classical female festive song of the Puyuma tribe in eastern Taiwan. Against the backdrop of a huge golden moon, five maids appear up stage in a spear formation. They wear white Chinese dresses with green streamers around their waists and green accessories in their hair. Carrying orchid flowers in their hands, dancers walk towards the audience in a slow and sedate manner. Arriving at the edge of the lotus pond, the dancers, standing in a line, slowly bend their knees and lay the flowers on the pond. They scoop the water and let the water run through their fingers. Smoothly withdrawing their hands, the dancers lightly pat their foreheads with their middle fingers of their right hands while placing their left hands on their chests. An atmosphere of ritual purification is generated as dancers dab their forehead in a manner similar to the gesture performed by the 'shaman woman' at the beginning of the dance.

Stepping back into standing positions the dancers begin to perform circular arm movements with their fingers in *orchid finger* gestures (Peking opera movement). Their arms and legs are bend, slightly bound, and their movement quality is light, sustained and indirect. As the circular movement evolves, the dancers begin to curve and rotate their bodies. Some of them bend towards the floor, others perform *attitude* and *developpé* (ballet) with flexed feet. Maintaining the smooth quality, the dancers travel up stage with their stance low and legs bent. Their torsos are arched, their hands are curved and their fingers pointed outward (Alus style). Arriving up stage, the dancers begin to dash into the space through a winding floor pattern. Their hands remain in a curved design, their left hands resting on their waists and right hands

posing in the front with *orchid finger* gestures (Peking opera). One by one the dancers perform movements such as turns, spins, jumps, *grand rond de jambe jeté en dedans*, *developpé* (ballet) as part of their circular travelling passages. At the end of the section three dancers remain up stage. They face stage left, descending into a kneeling position and waiting for the arrival of the goddess.

Escorted by her maids, the 'Goddess of the Xiang River' enters the stage from the left corner of the upper stage. The goddess stands on a carrier, made of two bamboo trunks supported by her guards. She is covered with a long white veil and her guards wear flesh coloured dance belts. Beside the goddess, a maid holds a flower pole, functioning as her support. As the procession travels, the goddess' veil extends and forms a long white trail behind them.

As the guards take the carrier and flower pole off the stage, the maids begin to rearrange the goddess's veil. A whirlpool pattern is created with the goddess standing elegantly in the centre. Slowly a maid removes the goddess's veil and reveals her masked appearance. The goddess wears a white mask with very fine lines of feminine facial features. She wears a white Chinese robe with a green belt and streamers around her waist. Her hair is decorated with green flowers and held by a green ribbon. Her arms are gathered in front of her right thigh displaying Javanese finger gestures. Accompanied by the Javanese court's Gamelan music, Gending Mandulpati-Ladrang Agun-Agun, the goddess lifts up her palms, with her fingers executing quivering movements. She glides her arms through various curving and winding shapes with her fingers quivering elegantly (Alus style). As the movement evolved, her torso begins to twist and her leg movement develops from standing to bending, to *rond de jambe en dehors attitude* (ballet). The goddess finishes her movement in *kua-tui* position (跨腿 raising a leg sideways with the lower leg sustained and slanting towards the supporting leg) with the foot in *kuai-chiao* (蹶腳 a sickle foot gesture. Peking opera movement) and her torso contrasted (Graham technique). Her movement quality is slow, light and slightly bound.

The goddess dresses her hair, puts make-up on her eyebrows and lips, then extends

her right arm towards stage left with orchid finger gesture. As she performs the combination, the quivering finger movements (Alus style) are executed as part of the movement sequence. The goddess points stage left with her fingers in *chih-shih* (指式, Peking opera movement). It looks as if she is preparing herself for the arrival of an important person. She makes a quick turn with her right wrist swinging a circle in front of her chest and finishes the sequence by stepping forward, facing stage left, with her fingers pointing in that direction in *chih-shih* (Peking opera movement). She poses for a short while then she retreats, in a hesitant manner. Facing the audience she bends toward stage left with her hands extended in the air above her chest. The goddess slowly walks along the outside of the whirlpool with her hands pointing forward in *chih-shih* gesture (Peking opera movement). Returning to the centre of the whirlpool, the goddess turns with her arms performing *yun-shuo* (Peking opera movement) then poses with her arms in a circular design. Quivering her fingers, the goddess performs circular shaky gestures indicating anxiety (Peking opera movement) while her right leg executes *rond de jambe en dedans* (ballet). The goddess performs a *developpé*, a turn, then finishes the combination by kneeling on the floor, facing the up stage. She bends backwards towards the audience in *hsia-yao* (下腰) style with her hands extended in the air above her chest. She rolls swiftly on the floor then resumes her standing position and travels along the path of a horizontal 8. Her stance is low and her arms are curved, one near her hip and one in front of her chest in *chang-shou* gestures (Peking opera movement). Arriving at the centre stage, the goddess swiftly performs *yun-shuo* (a circular arm movement, Peking opera movement) and kneels on one leg. The goddess smoothly stands up with her arms performing a curved movement and her fingers quivering (Alus style). Stepping on the road formed by her white veil the goddess performs *chan-pu* (蹍步 small feet-shifting sidewise steps, Peking opera movement) and travels across the down stage. She stops near stage left and poses with her hand pointing in that direction.

Walking in a smooth and sustained manner, the maids enter the stage with their stance low and legs bent. Their torsos are arched and their hands posing in a curved design, their left hands near their hips and right hands posed in front of their chests (Alus style). In a rather light and fast manner, they perform a series of turns, jumps,

skips and later they are lifted by their male companions. As dancers travel across the stage the goddess' veil is rearranged and changed into two parallel lines. In contrast to the dancers' fast and light sequence, the goddess slowly travels back to down stage right by performing curved arm passages, quivering finger movements and heavy steps. Against the background of the elevating duets, the goddess slowly descends to the floor and lies on one side of her body. In contrast to the merry duets, a sense of sorrow emerges form the goddess' continuous slow and low movement.

Assisted by her maids the goddess stands up and returns to the right edge of the whirlpool. Entering the stage from behind the goddess, the 'shaman woman' takes off the goddess' mask and puts it onto her face as if taking on a new identity. The 'shaman woman' begins a duet with the goddess. They enact a variation of the dressing-up sequence performed by the goddess earlier. Compared to the goddess' slow and light manner of putting on make-up, the 'shaman woman's movement quality is rather strong, sudden and her stance is kept low. Occupying different areas of the stage the two women begin to dance their sequences. On the right of the stage the goddess performs a series of elegant curved arm and small quivering finger movements (Alus style). In contrast to the goddess's rather static sequence, the 'shaman woman's sequence is mobile and forceful. Travelling along a zigzag path on the right of the stage, she performs a series of quick side walks similar to *yi-pu* (移步). She then dances the combination of *wan-tui* (彎腿 one leg lifted with knee and ankle flexed), *yao-tzu-fan-shen* (Peking opera movement) and *attitude* (ballet) turns with spiral (Graham technique) while her arms rotate in a curved design. Her legs are bent, her stance is low and her movement quality is big, quick, free and indirect. As the goddess and the 'shaman woman' perform, a group of male and female dancers appear up stage right performing a series of lively and smooth movements.

As the group dancers and the 'shaman woman' exit, the goddess stands alone on the right corner of the down stage. Standing on one end of the diagonal road made of her long white veil, the goddess looks towards the far end of it. As she looks, a maid appears on the other end of the veil sprinkling flower petals on it. Before making her exit, the maid bows to the goddess with one hand touching her forehead and the other

hand touching her chest. The goddess smoothly runs towards the left corner of the up stage with one hand pointing in that direction in *chih-shih* gesture (Peking opera movement). Stopping centre stage, the goddess poses for a short while, then flips her pointing finger upwards and falls onto the floor. She runs towards the pond and sits beside it. She touches the water with her right hand then glides it over her right face and drops it. There is a water mark on her face and her make-up is ruined. She repeats the sequence, as if reiterating her sorrow. At the same time the 'traveller' walks on her veil carrying a trunk. The goddess dashes to upper stage right, slowly picks up her veil then begins to spin. Holding the veil above her head, she covers herself with it, then runs around the stage. In the end the goddess is stifled by her veil and falls silently onto the floor. Biting her white veil she drags it with her and crawls along the floor. Her movement quality becomes heavy and bound, her hair is disheveled and there are expressions of distress on her face, suggesting that she is tormented. Running with their left hands near their hips and right hands in front of their chests (Alus style), the maids enter the stage and gather around the goddess. They attend the goddess and restore her to her formal, composed appearance. They mask the goddess, rearrange her dress, then cover her with the long white veil. Finally the goddess steps onto her carriers and departs.

Homage to the God of the Clouds

Accompanied by Estenraku in Hyojo (a Gagaku style Japanese court music) the 'God of the Clouds' performs his dance by standing on the backs of his carriers throughout the section. He wears a big square mask with a brown base with stiff white facial features. There are white streamers attached to the two sides of the mask. He wears a dance belt with blue patterns and a white waist belt. In contrast to the god's almost bare appearance, his carriers wear black suits.

The 'God of the Clouds' slowly enters the stage among clouds of white smoke. Supported by his carriers, crawling on their hands and knees, the 'God of the Clouds' travels with his arms floating forwards and backwards, as in the absence of gravity. Standing on the backs of his carriers, the god poses in *kung-chien-pu* position (Peking

opera movement) and gradually opens his arms in a sudden, strong and bound manner. He moves his arms along circular paths with his palms shaking (Alus style). In between he poses his arms in angular designs with his palms open, radiating strength. A sense of domination is generated as the god poses in a masculine postures while riding on the backs of his carriers. The flag bearer swiftly roller skates onto the stage and circles around the trio. He waves a long blue flag with a silver cloud pattern on it. He wears a white hair band, a pair of blue boxer shorts and a long white scarf around his neck. The scarf and the flag flow in the air as he roller skates through the space.

Shifting his weight and posture, the 'God of the Clouds' balances delicately on the upper backs of his carriers as they change their position. Angular arm gestures, shaking palms, pointed and arched fingers and tilted head movements of Baris are integrated with Peking opera movement such as *yun-shuo*, *kung-chien-pu* position, *tee-tui* (提腿 lifting a leg) and ballet movement *attitude*. The god moves his arms through various circular paths and in between he poses in angular shapes. Occasionally he shrugs his shoulders and tilts his head (Baris dance). Grasped by his carriers the god's weight is firmly placed on their shoulders. He slowly lands on the shoulder of his carrier, one after the other, and swings towards down stage. Stepping on his carriers, the 'God of the Clouds' moves his limbs with floating quality and it looks as if though he is travelling in slow motion through the air. Behind the trio is the flag bearer waving the cloud flag in a smooth and circular manner. A sense of flying is reiterated by his smooth skating action and the flowing motion of the flag and scarf.

Attended by the flag bearer, the trio moves into a technically highly challenging section. Stabilized by the grasp of his carriers, the god balances delicately on the top of one of them. One by one, the god rotates between his carriers and performs a series of *kua-tui* and *ti-tui* (踢腿 kicking a leg high with flexed foot) (Peking opera movement). His arms are open in *shan-ban* position (Peking opera movement) with pointed and arched fingers (Baris dance). His movement quality is very bound and tense. As the god lowers his leg, a carrier grasps his leg and places it onto his shoulder. The god poses in *plié arabesque* (ballet) while his carrier carries him through the

space. The duet is escorted by the flag bearer and is watched by another carrier posing in *shan-ban* (an angular arm position) and *ma-pu* position (Peking opera). Returning to the other carrier, the god performs another slow walking sequence with angular stances. The god then executes *wan-tui* and *Chao-tien-teng* (朝天蹬 lifting a leg vertically with flexed foot) followed by a long balancing position of *arabesque* (ballet) and finishing in *wan-tui* (Peking opera movement). High in the air the 'God of the Clouds' moves in a slow, light and bound manner. Escorted by the flag bearer and followed by the other carrier, the god poses in *plié arabesque* (ballet) while his carrier carries him through the space. As the dance evolves, it becomes clear that the carriers act as the extended limbs of the god. They submit themselves to the god, acting as his transportation, his subjects, his servants and his tools. The trio's performance suggests manipulation/subordination, ruler/servant relationships.

Standing at the centre of the stage, the god performs more angular Peking opera stances with Baris gestures. Balancing delicately, the god poses in tilted position with his leg in *kua-tui* (Peking opera movement). Meanwhile, stage left, the flag bearer swings the blue cloud flag and roller-skates in circles. Moving through a winding path, the flag bearer poses behind the trio for a while then skates towards stage right. Kicking his leg high in the air the god performs *yun-shuo* (Peking opera movement) with a *rond de jambe en dehors* into *attitude* (ballet) then lands his right leg on the shoulder of the other carrier. The 'God of the Clouds' executes a combination of *ti-tui* and *wan-tui* (Peking opera movement) with Baris arm, palm and finger movements. As the god's sequence evolves, the trio moves towards centre stage. While the god balances on the shoulder of one carrier, the other carrier stays nearby and poses in a low *kung-chien-pu* position (Peking opera movement). He looks up at the god and poses his arms in *shan-ban* position (Peking opera movement). A sense of supporting and praising is generated by the carrier's movements. As the carriers catch the god's steps, the 'God of the Clouds' is like a giant swinging across the stage. Balancing in *pan-tui* (盤腿 Peking opera movement) and *rond de jambe attitude* (ballet) the god looks towards the other carrier down below as he poses in a low *ma-pu* position with arms in *shan-ban* position (Peking opera movement) and palms open, full of strength.

Performing a *kui-tui* (Peking opera movement), the carrier turns the 'God of the Clouds' around and places him facing down stage right. He then begins to execute another walking sequence with his arms floating smoothly. With his legs bent and opened widely, the god performs several sudden and strong angular arm gestures originated from Baris dance. Reaching stage right, one carrier rolls on the floor and lies on his back with his legs raised vertically. Stepping one foot on the soles of the carrier, the god moves to *kung-chien-pu* position (Peking opera movement) with the other foot on the arched back of the other carrier. The carriers' pose changes from bending to standing while the god's movement changes from siting, rolling to lying. Standing on the shoulders of the carriers the god suddenly shifts his weight to one carrier and slowly lifts his leg into *tee-tui* (Peking opera movement). His arms are folded in front of his chest and his palms are shaking with fingers pointed (Baris dance). The god stretches his limbs and balances in *Chao-tien-teng* position (Peking opera movement). As soon as the god poses in *plié arabesque* (ballet) his carrier carries him off the stage. Following them, the flag bearer and the other carrier pose in *arabesque* (ballet), then exit.

Homage to the Mountain Spirit

Accompanied by classical Indian flute music, Rag Ahir Bhairav, a shrinking figure appears up stage left. In contrast to the huge green moon in the background, the dancer looks very small and lonely. The 'Mountain Spirit' sits on the floor with his torso bent forward and limbs crossed. He wears a green dance belt and there is a broad stroke of green paint on his chest. His face is painted white and his lips red. He gently raises his head along his right forearm with his mouth wide open. Suddenly he swings his right arm and hits the floor loudly. Flexing his left foot, he lifts his left leg, grasps it with his left arm, holds the leg over his shoulder then places it on the floor. His movement quality is sustained, light and indirect. Slowly he gazes at the space around him. He twists his torso to the left, slowly tilting his torso backwards and looking through the space with his mouth open. Suddenly he opens his legs and rolls towards stage right on his back. He jumps into the air in an animal like posture and lands quietly in a similar body design facing stage right. His arms are situated in front

of his chest with his palms facing the floor and fingers slightly stretched outwards. His limbs are bent in a parallel position. His legs are a step away from each other with his feet half *relevé* (ballet). Maintaining the body design, he walks quickly towards the right of the stage. Shifting his weight towards stage right he slowly turns his head around. He lands on the floor in the same posture, turns a cartwheel, skips then exits stage right.

The 'Mountain Spirit' enters stage right in an animal-like body design. Facing stage left, he slowly moves his curved right arm to the right side of his body and stretches his torso while tilting it backwards. His mouth opens wide facing the sky as if shouting or crying over his desolation. At the end of the sustained arching movement the 'Mountain Spirit' suddenly throws himself into the air. His body is parallel to the floor and his limbs are slightly bent. He swiftly performs an *attitude jeté* (ballet) and runs towards stage left in half *relevé* (ballet) with the animal like body design. He turns with his leg swinging high in the air executing *rond de jambe jeté* (ballet) with flexed foot. He finishes the sequence by falling onto the floor with a loud bang. Landing in a sitting position, his weight is supported by his hands and his right leg is bent and lifted in the air. While stretching his right leg, he slowly pushes himself forwards to the right diagonal. As he moves, his legs cross over each other several times. He makes a quick roll on the floor, stops in a kneeling position and finishes the sequence by gradually stretching his torso and tilting backwards. Continuing his tilting action, he rolls backwards and lands on his back with his legs stretched in the air. While in the air, his legs execute a walking sequence in slow motion and his torso gradually twists rightwards and leftwards. Gradually he lowers his legs, flips his body over and ends the sequence in a crawling position. His movement is very slow, light, free and indirect. Remaining in the low crawling position, the 'Mountain Spirit' suddenly hops several times and moves down stage. He swiftly shifts his weight onto his left side and quickly crawls sideways towards the left. Swinging his legs he spins on the floor and finishes in *plié attitude* (ballet) with his left arm bent slightly, reaching forwards.

Moving in a light and quick manner, he walks towards stage left in half *relevé* (ballet)

then turns swiftly facing stage right. He then walks few steps, turns to the left and travels towards stage left. First he travels to the left by a ballet like jumping movement, with his legs bent in the air, then he travels to the right by performing *jeté attitude* (ballet) and a side jumping movement. He lands quietly by sliding on the floor (similar to a Graham technique movement), turns a cartwheel and balances on one leg. His arms and torso are bent. Facing stage right, he slowly walks in that direction. Suddenly he turns around, jumps with his arms swinging in a curved design and slides on the floor towards stage left. He then flips his left leg and turns his body to the right side with his left hand suspended in the air in a curved shape. The 'Mountain Spirit' slowly ascends from the floor. He springs up to a standing position, swings his leg high in the air then turns. He performs a *shao-bun-tzi* (Peking opera movement) then spiral turns with his arms swinging upwards in a free and light manner. He finishes the combination in a befuddled standing posture. Travelling along a zigzag path he runs, turns around, then skip-jumps with bent arms parallel in front of his chest. After running around the stage, he stops at the left of the stage. In a shaky quality, he turns his body around and looks at the audience with his arms bent and mouth wide opened. Slowly he unfolds his right arm and opens his mouth. He begins to travel backwards along a circular path and finishes his travelling sequence in a pitch turn (Graham technique). He then lands on the floor in a siting position.

Shrinking into a curved body design, his legs and arms are crossed. He covers his face with his limbs as if in hiding. Slowly he rolls over and turns his torso stage left with his hip facing up stage. Maintaining the twisting body design he transfers his weight to his arms and leans towards the down stage floor with his legs stretched in the air and mouth wide open. His body is trembling from the tension. Returning to the sitting position facing up stage, he arches backwards and lands on the floor with his arms slightly expanded and mouth wide open. The combination of a crying mouth and shaky, twisted body movements suggests that the 'Mountain Spirit' is screaming in desolation. Slowly unfolding his torso, the 'Mountain Spirit' faces the sky with an open mouth. He turns then balances delicately on one leg in a curved shrinking body shape. His torso bends forward and his hands hold a leg, forming a hollow shape, like a husk. Suddenly he stretches his body, kicks his leg and tumbles on the floor. He then

performs a cartwheel and stands with his back bending forwards and arms dropping. Turning his head around, he looks back towards stage right. In a light and sustained manner he begins to walk towards stage right with an arched back. Like an autumn leaf, the 'Mountain Spirit' drifts quietly across the space.

As the 'Mountain Spirit' slowly moves towards stage left, a group of dancers enter the stage. Wearing white Chinese robes and white hair bands dancers run swiftly onto the stage with hands gathered in front of their chests in a greeting gesture. Behind them, a bicyclist, in yellow T-shirt, slowly rides across the up stage. The 'swordsman' steps out of the group formation, walks towards the lotus pond and thus the next section begins.

Homage to the Fallen

Reaching lotus pond, the 'swordsman' kneels on one leg and lays down his sword. Watched by the group dancers from upper stage right the 'swordsman' strips off the top of his garment and reveals his bare chest. He reaches out to scoop the water, then pats his forehead with his right hand and his chest with his left hand. He scoops the water a second time and swiftly tosses it away. A sense of ritual is generated as he performs a greeting gesture similar to the one performed by the 'shaman woman' at the beginning of their dance.

Picking up his sword, the 'swordsman' turns around and walks towards up stage. He bows to the group with his hands gathered in a greeting gesture. In return the group bows with the same greeting gesture then kneels on the floor with their hands on their laps. Facing the audience, the 'swordsman' begins his solo by slowly extending his left arm with the sword parallel to the back of the arm. He smoothly glides following a circular path then pushes his right arm upwards with his left arm downwards. He passes the sword to his right hand and slits the space with a bound and strong effort. Holding his sword in one hand, he slashes out in different directions several times. He begins with movements of slow and strong quality which then evolve into sudden and lighter quality movements. One by one group dancers begin to bend towards the right

then raise their curved right arms as they draw vertical circular paths in front of them. Returning to the previous kneeling position they watch the 'swordsman's dance with sombre expressions on their face.

Holding the two ends of the sword, the 'swordsman' performs a *plié* turn with his right leg pointing and extended backwards. His movement is sustained and bound and he finishes the turning movement in a Graham style twisted spiral body design with his hands stretching towards stage right. He swiftly performs an *attitude* (ballet) with *shan-ban* gesture and lands in *kung-chien-pu* position (Peking opera movement). He slaps his right leg, turns with *kua-tui* and turns again with *tee-tui* (Peking opera movement) in a smooth and fast manner. Holding the sword he slashes back and forth and stands tall with hands stretched vertically, full of strength. At the same time group dancers perform a variation of the earlier bowing movement with a circular arm passage. Their movement becomes bigger and faster. The 'swordsman' executes a combination of *pien-tui* (片腿), turn with *kua-tui* (Peking opera movement) and *sissonne* jump (ballet). Pointing his sword towards stage right, he finishes the sequence by landing in *kung-chien-pu* position with *shan-ban* gesture (Peking opera movement). His movement is fast, bound and strong. He then jumps in a *bun-tzi* (Peking opera movement) style and slashes the space around him several times. After flipping in the air horizontally in a *hsuan-tzu* manner (Peking opera movement), the 'swordsman' poses with the sword pointing to the front. He poses in stillness for a while then begins a series of fast jumping, turning and slashing actions. Evolving from the bowing and curving sequence, the dancers change to a standing position. Facing the group dancers, the 'swordsman' stops and suddenly kneels on one leg and bows. Group dancers immediately drop on to the floor on their knees and bow to the 'swordsman'. The 'swordsman' points to down stage right then exits.

Accompanied by fast regular percussive notes with irregular loud blasts, the dancers stretch their arms outwards and run into the space. Running along diagonal and circular paths, the dancers reach the edge of the stage then turn to a different direction by swinging their arms. Their robes are loose, revealing their black trousers. They bend forward, touch the floor then dash into the space. Posing at different spots on the

stage their arms and focus are strongly projected, as if searching for something. As the frequency of the loud blasts increases, the dancers' movement becomes very strong and energetic. They begin to support each other, some of them adopting postures suggesting the loss of consciousness. A couple circle around each other with fending gestures and watchful eyes. A sense of danger is generated by the rapid percussive blasts and the dancer's postures and weary expressions.

Several groups of dancers dash onto the stage from different directions. Wearing simple black trousers the male dancers perform with bare chests and the females in body stockings. They run across the stage and execute speedy turns, kicks, *side jumps* (Graham technique), *arabesques* (ballet) with flexed feet, and travelling with swinging arms in *low walk* manner (Graham technique). Their movement quality is very strong, bound and fast. Facing the audience stage left, three dancers bend their torsos, their arms bent and palms in fists. With strong and bound quality they unfold their torsos and raise their fists, with arms parallel in the air. The dancers repeat the movement several times. A group travels across the stage by performing a series of energetic arm swings, skip jumps and multiple turns. A male dancer jumps along a circular path and joins the trio. Surrounded by the fallen, four dancers remain stage left. Two male dancers are positioned in angular defending postures, one male looks upwards and a female drops her torso and bends forward. Their movement quality is bound and the male dancers' focus is strong and projecting into the space. A sense of resistance is generated as a result of the movement design and the dynamic quality.

Just before the music stops, a line of dancers walk slowly onto the stage. Wearing the same costumes, the dancers' hands are crossed in front of their stomach, wrist against wrist, and their heads covered with bamboo baskets. Their postures and costumes suggest that they are prisoners marching towards their execution. As they form a diagonal line across the stage, names of heroes and victims killed in wars, suppressions and massacres in Chinese and Taiwanese history are recited in Mandarin and their native languages (Hoklo, Hakka and Taiwanese aboriginal). As the sombre death march moves towards down stage left, the quartet begins to rise in a bound and sustained manner. Gradually they unfold their bodies, expand their limbs, open their

fists facing upwards. Meanwhile the fallen begin to rise and crawl towards the centre stage. The quartet begins to bend their bodies forward, descend to the floor then roll towards stage right. As the rolling sequence gathers momentum, dancers rise onto kneeling positions and stretch their arms outwards with clear spatial projections. Their movement is fast, strong and bound. Maintaining the momentum, dancers perform a series of multiple turns, kicks, skip-jumps, side jumps, *yao-tze-fan-shen* and *bun-tzi* (Peking opera movement) with their arms thrusting the air with strong force. A sense of defiance is generated as a result of the movement combination.

As names of the heroes and victims are recited, a group of dancers dash down stage right. Suddenly they retreat and move backwards. A group of youths enter the stage and perform a series of vigorous jumping, kicking and turning movements. Some of them throw themselves into the air and are caught and supported by their fellow dancers. Others perform bound and angular movements with their hands in fists. Some fall onto the floor and begin to crawl. There is an expression of determination on their faces as they struggle to stand up.

Dancers perform more fast, strong and bound movements. They thrust their bodies into the space. Kicking, tilting with flexed feet (Graham technique), skip jumps and multiple turns. Female dancers perform a fearless fighting sequence. *Shun-fun-chi*, *pian-tue*, *yao-tze-fan-shen* and *bun-tzi* (Peking opera movement) are integrated with *arabesque* and *grand jeté* (ballet). As dancers gather down stage right, a female dancer throws herself into the air and is caught by a male dancer. The male dancer slowly lowers her and the group gathers in a tighter formation. Moving in slow motion, dancers stretch their arms outwardly as if trying to grasp something. While performing the grasping movements, the dancers look towards the sky with an expression of anger. Gradually their movement evolves and they travel towards stage right and exit. As the recital of the names mixes with the blast of the percussive sounds, a line of prisoners enter the stage from the left and walk slowly up stage. They then turn around and walk steadily down stage. Reaching down stage, the dancers stand still against the blasting noise. A stream of sharp, fast percussive notes breaks out and dancers react to it with jerky and shaky movements. They fall onto the

floor as though they were shot. Their bamboo baskets drop onto the floor and scatter around the stage. A scene of execution is illustrated.

Several dancers dash onto the stage from different directions and perform fast and powerful movement combinations. Kicks, *arabesque spiral turns*, *march jumps*, *sledge jumps* (Graham technique) and tilts. Their movement is angular with fast and bound quality. One by one the fallen arise, except for the one laying down stage left. Dancers pose in kneeling position with their right arms in front of their chests in a fending position. There are defiant expressions on their faces. A male dancer skip-jumps into the air and stands up with his right hand stretching high into the air. Slowly dancers change to a standing position as they stretch their arms into the air then down to the side of their bodies. Their movement is sustained, strong and bound. Maintaining the strong forward focus, the dancers slowly step forward, then sideways. Dashing stage left the dancers gather in a group and march towards the audience. A stream of sharp and fast percussive notes explode and dancers react with jerky actions, then slowly fall onto the floor. Some of them drop out of the march, some are supported by their companions and some struggle to carry on. At one point the dancers bend their bodies and retreat as if in fear. Eventually they begin to stride forwards with their fists thrusting the air. Four dancers fall to the floor as the group dashes stage left. A man falls next to a female dancer. Carrying the woman with him, he struggles to stand up. Just before he manages to stand up, he loses the battle and falls to the floor. The female falls with him. Two bicyclists and several dancers rush onto the stage, one wearing black trousers and one in a white coat. Riding across the stage, the bicyclist bends forward considering different directions. Accompanied by the firearm-like explosive percussive notes, the bicyclist panics as he tries to avoid the bullet shots. As the other bicyclist falls, he escapes. Dancers run across the stage in different directions.

Suddenly two head lights project a sharp dazzling bright light from up stage towards the audience. Among the bodies, bamboo baskets and a bicycle the dancers manage to run across the stage. Facing up stage, a male dancer stops down stage centre. He pushes his palm towards the direction of the light as if trying to stop the approaching

vehicle. His body is violently trembling. Hesitatingly he tries to run away. He runs to the left then to the right. He then returns down stage centre and stands firmly with his right arm pushing towards the light with a stopping gesture. Standing against the light for a while, suddenly the man's body jerks and falls. The 'shaman woman' dashes onto the stage and grasps the man before he drops onto the lotus pond.

Having caught the body in the last minute, the 'shaman woman' struggles to get hold of it. She fails to carry the body and falls to the floor with it. Slowly she leans towards the dead man, stretches her right arm over the corpse and closes his eyes. Her hair is disheveled and her colourful floral accessories are replaced by two white ribbons. There is a sombre expression on her face. Swinging her head twice with her arms surrounding her torso, the 'shaman woman' maintains this position for a while. Slowly she stands up and walks to the lotus pond. She scoops a handful of water, turns around and pours the water on the dead man. Returning to her earlier position the 'shaman woman' looks at the dead man. She kneels on the floor and strokes his face tenderly. After placing his limbs together, the 'shaman woman' looks up and projects her right hand towards the sky. Slowly she withdraws her hand and touches her forehead. Meanwhile the 'traveller' walks steadily across the stage as a character totally unrelated to the event taking place there.

The 'shaman woman' solemnly stands up and walks towards upper stage left. The stage becomes dark but for a stream of golden light descending upon the dead man. Arriving up stage, the 'shaman woman' swiftly swings her hair and turns, then starts to perform a shaky sequence with quivering finger movements (Alus style). Accompanied by Tibetan bell music, the 'shaman woman' looks as if she is dancing in a trance. In the mean time, light descends on all the dead bodies and they slowly arise from the floor. There are six dancers, male and female, facing the audience. As soon as the 'shaman woman' exits, dancers, in white modern clothing, enter the stage. Walking slowly in a low stance, they position their limbs parallel in front of their chests. Each dancer carries lamps on their palms. They gently lay the lamps around the feet of the six dancers and leave the stage in the same smooth manner.

Honouring the Dead

Entering the stage from different sides, the dancers travel in a slow pace. Their movement quality is light and sustained. While other dancers continue to lay lamps the six dancers gradually exit. Only the dead man held by the 'shaman woman' remains on the stage. Accompanied by the singing of Farewell to the God by the Tsou tribe, more and more dancers enter the stage and place lamps on the floor. The stage becomes very dark and the dancers continue to place hundreds of lamps on it. The back drop lifts revealing more lamps linking the existing ones to create a river of glittering fires.

The performance of Nine Songs, concludes with the sound of flowing water and projections of Chinese calligraphy on the transparent screen which covers the front of the stage. The calligraphy is an excerpt from the last poem of Chu Yuan's Nine Songs, Honouring the Dead:

The rites are accomplished to the beating of the drums;
The flower-wand is passed on succeeding dancers.
Lovely maidens sing their song, slowly and solemnly,
Orchids in Spring and Chrysanthemums in Autumn:
So it shall go on until the end of time.(C.G.D.F. 1997a)

4.2 Summary of the Key Features of Macrostructural Analysis

Applying the new method of stylistic macrostructural analysis the result of the analysis of Nine Songs is illustrated in a glossary of stylistic features (Figure 4, see the Appendix).

Except for the sixth section of the dance, 'Homage to the Mountain Spirit', the dancers appeared as a group [IC2] and their numbers often are contrasted [IH3]. Characters such as the 'shaman woman', the 'Sun God', the 'Gods of Fate', the

'Goddess of the Xiang River' and the 'swordsman' are given sequences performing against the background of the group dancers [IC2a, IC2b, IC2c, IC2d, IC2f]. Additionally the 'traveller' travels across the stage with no relation to the dancers on the stage [IH2]. Clothes [IE2a], accessories [IE2b], masks [IE2c] and make-ups [IE2d] are applied to define the characters [IM3]. A long white veil [IE2b(v) worn by the 'Goddess of the Xiang River' is used as stage property [IM4a] and as the performing body [ID2e(iii)]. It is used to symbolizes the river [IIIM6c], to help the development of the action [IIIM4f] and the motif [IIIM7] of tangling. The dance costumes are stylized [IE1a] containing Chinese [IE1a(i)], Western [IE1a(iii)] and contemporary daily wear [IE1b].

The movement material is from multiple sources [IIC2]. There are Peking opera movements [IIA1a], Western theatrical movements [IIA3] such as Martha Graham technique [IIA3a], ballet [IIA3b], Javanese dance [IIA5] and Balinese dance [IIA6]. Movements developed from ritual movements [IIA10], sword fighting [IIA13] and pedestrian movements [IIA9] are used in the dance. Additionally, virtuoso dancing [IIA8], gestures of non-verbal communication [IIA14a] and acting [IIA16] are integrated [IIC2a] into the dance. Except for the fourth section, 'Homage to the Goddess of the Xiang River', the movement dynamics [IIE] are often extreme [IIE1b], and the combination of the effort factors varies between three to four elements [IIE2, IIE3, IIE4].

The sound sources are multiple [IVG2] and integrated [IVG2a]. The sound of flowing water [IVB3a], improvisational percussive music [IVB1b(i)] and the recitation of names of heroes and victims [IVE2] were recorded [IVF1] and created specially for the dance [IVA2]. More than four languages are used in a coherent manner [IVJ3]. They are Mandarin [IVE2a], Taiwanese [IVE2b], Hakkanese [IVE2c] and languages of Taiwanese aboriginal tribes [IVE2d]. The music derives from different ethnic-cultures. These are Taiwanese aboriginal [IVC4a, IVC4b], Tibetan [IVC5], Javanese [IVC6], Japanese [IVC7] and Indian [IVC8]. Additionally dancers' voice [IVE1a] and the sound generated by dancers' hitting their canes [ID2e(i)] against the floor can be heard during the performance of Nine Songs. The white canes are used as dance props

[IIID1b(i)], the performing body [ID2e(i)] and to reiterate the dance rhythm [IIIM5]. In the first and the final section of the dance images of Chinese calligraphy [IIID1c(i)(a)] are projected onto the transparent screen covering the front of the stage. These are used to reiterate the thematic content of the dance [IIIM7h].

The scenery and the stage properties of Nine Songs are frequently altered during the performance. The lotus pond [IIID1a(i)] is the only exception. It is fixed [IIIH1a]in the orchestra pit. Both the scenery and the stage properties serve to aid in the creation of the environment [IIIM3] and in the development of the action [IIIM4]. They are used to reinforce the main motif and imagery of the dance [IIIM7] and they stand as symbols [IIIM6]. For instance the lotus pond is multifunctional, it is part of the performing environment [IIIM3a] used to generate a sense of natural environment such as a water front. It serves to enhance the dancers' performance on executing the cleansing and praying gestures [IIIM4a]. It is applied to emphasize the motifs of purification and reincarnation and it symbolizes the origin of the universe and Nirvana. Along with the use of the lotus pond, lamps are applied to create a sense of the environment [IIIM3d], a winding formation of hundreds of lamps suggests the image of a river or the milky way. The lamps are used to develop the movement [IIIM4l] and to reiterate the motif [IIIM7g] of offering. The fire of the lamps symbolizes wisdom and Nirvana [IIIM6f].

4.3 The Socio-cultural References of Nine Songs

There are three socio-cultural references that are vital for the interpretation of features emerging from the macrostructural analysis: firstly, the mythological and religious thoughts; secondly, multi-ethno-cultural sources of art works; thirdly, the use of scenes of historical events and the recitation of names of the heroes and victims. Three colours are used to mark the nexial connections of elements which carry the above socio-cultural references; red for the first reference, green for the second reference and blue for the third one. In Figure 4 these references are represented by colours as follows: red for the mythological and religious thoughts; green for multi-

ethno-cultural sources of art works and blue for scenes of historical events and the recitation of names of the heroes and victims.

4.3.1 The mythological and religious thoughts

Four aspects contribute to the realization of the link between Nine Songs and the mythological and religious thoughts. They are (1) The inspiration of the dance, (2) The use of fertility rituals, (3) The use of the shaman character and masqueraded dancers, (4) The use of masks and 'five primary colours' and (5) The use of lotus, water and fire.

4.3.1.1 The inspiration of the dance

The creation of Nine Songs is inspired by Chu Yuan's Nine Songs, a collection of ritual verses in the ancient Chinese Chu State. As a renowned classical literary work Nine Songs has inspired many productions of music, drama and dance. Chu Yuan's Nine Songs consists of eleven songs. The number nine often means 'many' in Chinese, not the number of the poems. Chu's poems describe scenes of ancient rituals and lyrics praying to the gods and spirits. The first nine songs are dedicated to the gods and goddess of nature. They are (1) The Great Emperor of the East (東皇太乙), (2) The Sun God, (3) The God of the Clouds, (4) The Prince of the Xiang River (湘君), (5) The Lady of the Xiang River[1], (6) The Greater God of Fate (大司命), (7) The Lesser God of Fate (小司命), (8) The God of Rivers (河伯), (9) The Mountain Spirit.

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[1] The fourth and the fifth poems of Nine Songs are dedicated to the '*Prince*' of the Xiang River and the '*Lady*' of the Xiang River. There have been different ideas on the identity, gender and the number of the '*Prince*' and the '*Lady*' of the Xiang River. Because both of the Chinese nouns, '*Prince*' and '*Lady*', do not indicate the number, and the former noun, '*Prince*', does not indicate the gender. The word '*prince*' can be treated as male or as female, and the word '*lady*' can be treated as singular or plural. Some scholars believe that the '*Prince*' of the Xiang River is a male river god and the '*Lady*' of the Xiang River' are daughters of Emperor Yao, wives of Emperor Shun. Some scholars believe that the '*Prince*' and the '*Lady*' of Xiang River are the two daughters of Emperor Yao (Hung 1981? Juan 1981?, 16-17). Consequently there are different English translations of the Chinese titles of the '*Prince*' and the '*Lady*' of the Xiang River. They were named as the 'god' and the 'goddess' (or the 'goddesses') of the Xiang River. They were known as the 'princess' and the 'lady' of the Xiang River.

The tenth song, 'The Spirits of the Fallen', is dedicated to honouring the dead who died for heroic causes. Finally, 'The Ritual Cycle', is a recessional hymn. Scenes of the ritual procession are described in the first and the last songs of Nine Songs.

The choreography of Nine Songs does not follow exactly the structure of the poems. There are eight sections in the dance and the order of the scenes is different. Several scenes are either combined or omitted. 'The Prince of the Xiang River' and 'The God of Rivers' are excluded. 'The Greater God of Fate' and 'The Lesser God of Fate' are combined as a section which appears before the performance of 'The God of the Clouds' section. Maintaining the introductory nature of the first poem, the first section of the dance, 'Greeting the Gods', depicts the congregation welcoming the arrival of the 'Sun God' and the fertility dance between the god and the 'shaman woman'.

Chu Yuan created Nine Song during his exile. It is agreed among generations of Chinese literary scholars that Nine Songs records the ancient Chu rituals.[2] Disagreeing with the king of Chu (楚) over the king's decision to improve relationships with the Chin State (later the Chin dynasty), Chu Yuan was removed from his ministerial office and was banished to the Nan-yin county. The Chu State was known for its practice of ancient shamanism and the Nan-yin region was distinctive for its frequent demand for rituals. The Chu people practiced polytheism. They worshipped natural phenomena and the spirit of the dead. The sky, the earth, the sun, the moon, stars, mountains, rivers, seas, thunder and wind were worshipped along side the spirits of heroes and ancestors (Juan 1981?, 15). The Chu people often consulted the gods and spirits on matters such as diseases, natural disasters, political affairs and warfare. Purified and perfumed, the shamans and shaman women wear

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[2] There are two ideas on Chu Yuan's source of inspiration. The common and traditional approach considers Nine Songs a work inspired by the Chu provincial rituals. The modern scholars treat Nine Songs as a work recording the court rituals of the Chu kingdom (Wang 1991). There are disagreements among the traditional scholars. Some follow Wang Yi's (王逸) statement in The Division of the Ode of Chu (楚辭章句) and consider the text Chu Yuan's creation. Others follow Chu Hsi's (朱熹) interpretation in The Commentary of the Ode of Chu (楚辭集註) and believe that Chu Yuan replaced the

luscious costumes for the rituals. The beginning of the ritual was conducted to induce the arrival of the gods and spirits. The shamans and shaman women sang and danced to the accompanying music. Food, wine and flowers were offered to please the gods and spirits.

Ten years before the creation of Cloud Gate's Nine Songs the choreographer Lin Hwai-min attempted to create a dance based on the classical work but postponed the project for realizing that "the idea is not mature" (Lin et al. 1993, 107). Owing to financial and creative exhaustion Lin Hwai-min suspended the activities of Cloud Gate (1988-1991) and stopped his teaching at the National Institute of the Arts (where he had established the dance department in 1983). During the period between 1986 to 1991, Lin travelled to Europe, Indonesia, India and New York. His experience of India and Bali made him realize that "Nature and ritual are so much a part of life" (Dekle 1995). Stated in an interview Lin claimed this gave him the "feeling" of how he should present Nine Songs (Dekle 1995). It was in Bali that his choreographic ideas of Nine Songs became crystallized. Writing on the creation of Nine Songs, Lin Hwai-min (et al. 1993, 24) stated: "My impression about Bali is that it is the world of Nine Songs where human and nature are in harmony and rituals mediate between the human and heaven. It makes me feel that the spirit of Nine Songs should be like this." Three images of Bali captured Lin's imagination and were subsequently transformed in the making of the dance carrying religious connotations. They are lotus blossoms, lamps and a cremation ceremony.

It was in Bali that Lin became to appreciate lotus--"the representation of the meaning and vitality of life" (Lin et al. 1993, 20). Lin first visited Bali in 1986 to recuperate from the stress caused by the company's increasing financial difficulty and the tragic death of a young member of the company's technical team. Lin noted that he was attracted by images of lotus, particularly scenes of "vitality and decadence" of a lotus pond on the island (Lin et al. 1993, 20-21). "As the day grew, the lotus blossoms opened and revealed their beauty. In the evening, under the candle lights, tourists stared at the lotus silently, like lotus-eaters in a Greek legend." (Lin et al. 1993, 20-21)

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vile and vulgar language of the original lyrics with refined verses.

In the background behind the lotus pond, there is an abandoned temple. Lin (et al. 1993, 21) recalled: "I felt that the lotus pond is not only the foreground of the temple, but also a passage to a strange, remote place." Before creating the choreography of Nine Songs, Lin (et al. 1993, 25) asked Cloud Gate's technical team to create a lotus pond in the theatre for the piece. Lin declared that lotus is "the key to the world of Nine Songs".

A scene of glittering lamps impressed Lin Hwai-min:

> Every day, around five thirty in the evening, two boys carried lamps and placed them around the swimming pool of a hotel. The lamps, several dozen, covered the ground around the pool and extended all the way to the front door of the hotel. In the pitch dark, the returning guests followed the lamps as they walked through the hills, up and down. Approaching the hotel, they suddenly saw a field of lamps. (Lin et al. 1993, 21)

The image of a field of lamps was transformed into a river of glittering fires for the end of Nine Songs.

Lin Hwai-min declared that a Balinese cremation ceremony is what influenced him most on the creation of Nine Songs. "Balinese people believe that death is the rebirth, not the end of the life. Therefore, when facing the death of relatives, they do not feel sad. On the contrary, they conduct cremation ceremonies in a festive manner." (Lin et al. 1993, 23) Lin recorded that one night he witnessed a cremation happening across the river opposite to where he stayed. The ceremonial procession marched along the winding path and arrived at a river junction, a holy place according to Balinese belief. The following morning Lin discovered that the river bank was "littered with offerings, colourful sacrificial cloths, and white cloths for wrapping the ashes" (Lin et al. 1993, 23). That afternoon, a big shower cleared off everything left on the bank as if nothing had happened. People carried on bathing in the river, "as if there is no boundary between life and death" (Lin et al. 1993, 24). Lin stated: "It seems that death never happened; maybe no body ever died, or people died but did not vanish. They merely returned to nature." (Lin et al. 1993, 24) Lin realized that in the realm of water, life and death have no boundaries.

4.3.1.2 The use of fertility rituals

There are two occasions in the performance of Nine Songs that bear resemblance to fertility rituals in ancient China. First, the duet of the 'Sun God' and the 'shaman woman' supported by the 'celebrants' in the section of 'Homage to the Sun God'. Second, the merry duets performed by a group of male and female dancers with the white veil of the goddess (in the section of 'Homage to the Goddess of the Xiang River'). Lin Hwai-min (Lin et al. 1993, 48, 62 and Lin 1995, 20-21) stated that the first section is associated with the ritual poem of 'Sheng-ming'(生民, lit the birth of the people) on the origin of the Chou people. The second section is related to the poem on the mating ritual taking place in the Cheng (鄭) State of the Chou dynasty. The above two poems had inspired Lin Hwai-min on the creation of Sheng Ming (1982, see Table 1, dance no.91) and Spring Water (1981, see Table 1, dance no.77) respectively.

The myth of the origin of the Chou clan is recorded in the chapter of 'Sheng-ming' in Shih Ching (The Book of Odes). There are eight poems in the chapter telling the early history of the Chou clan (Wang 1981). The first poem tells the conception of Hou Chi (后稷), the first ancestor of the Chou dynasty. Accompanied by singing and music, Chiang Yuan (姜嫄), the shaman woman, danced in front of a prince, one of Emperor Ku's descendants. Her performance was conducted to invite the arrival of the spirit of Emperor Ku. Possessed by the spirit, the prince danced with Chiang Yuan in a kind of divine courtship. His steps were closely followed by Chiang Yuan. At the climax of the ritual the congregation joined the duet. The males and females danced in pairs and together the community completed the ritual. According to the ancient text Chiang Yuan became pregnant by "following the steps of the nobleman" and she gave birth to Hou Chi (Wang 1981).

It is recorded in Shih Ching that the temple where Chiang Yuan conducted the ritual was honoured by the Chou people and renamed Men-kung (閟宮, The Fertility Palace). Chiang Yuan was addressed, by the Chou people, as Kao-mei (高媒 lit, the Great Mother) so was the chief shaman woman of the Fertility Palace. In addition to consulting the spirit of Chiang Yuan and praying for the succession of the Chou

people, fertility rituals were conducted by shaman women of the Palace. Young men and women gathered in the early Spring and participated in the dance ritual, enacting the conception of Hou Chi.

Similar mating rituals were recorded in Confucian classics. Chou Li (The Rituals of Chou) records that the matchmaker (媒氏), one of the officials in charge of the secular affairs (地官), organized social gatherings and encouraged the coupling of the young men and the young women. "In the middle of Spring the men and the women are ordered to gather. During this occasion it is allowed for them to choose their own partners." (Wang 1991, 13) A mating custom is also recorded in Cheng Feng (鄭風, The Folk Songs of the Cheng State) of Shih Ching. At the beginning of Spring young men and women carried orchids and gathered by the meeting point of river Chen (溱水) and Wei (渭水). They met and exchanged flowers then they bathed in the river to avoid the unlucky spirit (Wang 1991, 64). The merry duets in the 'Homage to the Goddess of the Xiang River' resemble the mating ritual described above. It is particularly evident when considering the use of the goddess's white veil to symbolize the river, and the happy young dancing pairs in contrast to the lonely figure of the goddess.

4.3.1.3 The use of the shaman character and masqueraded dancers

The employment of the 'shaman woman' and masqueraded dancers is linked to the practice of ancient Chinese shamanism. Similarly to a shaman in the ritual, the 'shaman woman' character undertakes the conducting role in the dance performance. The performance of Nine Songs begins and ends with the 'shaman woman's dance. The 'shaman woman' performs a passionate solo to induce the arrival of the 'Sun God'. She then dances with the 'Sun God', the 'Goddess of the Xiang River' and, in the end, she performs a cleansing ritual on a corpse. During the whole dance, the gods wear costumes, masks and make-up, and are assisted by dancers acting as their servants and guards. In their complete outfits, dancers perform the divine movements and impersonate the gods. The use of masqueraded dancers resembles the practice of 'hsi' (尸) for hosting the advent spirit in ancient Chinese shamanism.

In ancient China people believed that Heaven was the place where all the wisdom of human affairs resided and access to the wisdom was obtained through the mediation of shamans and shaman women. According to Kou-yu (國語, Records of the States) the shamans and the shaman women were people who were "perspicacious, single-minded, and reverential" so that their understandings enabled them to make meaningful examination of the universe (Chang 1983, 44). Their special ability and knowledge made it possible for the spirits to descend into them. The shamans were called 'hsi' and the shaman women were called 'wu' (巫). They "supervised the position of the spirits at the ceremonies, sacrificed to them, and otherwise handled religious matters" (Chang 1983, 44). Since the 'severance of heaven-earth communication',[3] the ruling groups monopolized access to the wisdom of heaven via the mediation of the shamans and the shaman women. Ordinary people were prohibited access through the shamans and the shaman women.

Scholars (Chang 1983, Liu 1986, Wang 1981) believe that at the time of the Three Dynasties (the Shia, the Shang and the Chou dynasty), the king acted as head shaman. He conducted the state rituals and was assisted by the shamans and the shaman women of the royal court. Royal princes often acted as 'hsi' in rituals, requesting the advent of the spirit of the ancestor. It is recorded in 'Ching-yu' (晉語, the Record of Ching State) of Kou-yu that certain provincial rituals also required the attendance of 'hsi'. The Chou State fertility ritual of 'Sheng-ming' required the participation of a 'hsi'. Along with magical power, Wang (1981) believed that the close tie of genealogy would enable the spirit to descend into the prince. Wearing a tall hat and a white silk robe the royal prince was greeted with music and dance. Possessed by the spirit of the ancestor, the will and blessing of the ancestor were manifested through the prince. Reversely, the ancestor enjoyed the offerings and entertainment through the body of his offspring. During the ritual, the prince was treated as the ancestor.

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[3] It is recorded in Kou Yu that Chuan Hsu, one of the Five Emperors, ordered Chung (重) to manage the affairs of heaven and Li (黎) to manage the affairs of men. As a result of the segregation, no households could perform religious ceremonies that should have been conducted by the shamans and the shaman women. Hence spirits and men were correctly placed and they did not mix (Chang 1983, 44-45).

4.3.1.4 The use of masks and 'five primary colours'

For the performance of Nine Songs, masks, face painting and costumes are used to impersonate the gods. Masks are used for the role of the 'Sun God', the 'Greater God of Fate', the 'Lesser God of Fate', the 'Goddess of the Xiang River' and the 'God of the Clouds'. The use of masks in dance originates from the costume of Great Nuo dance (大儺) in Chinese dance history. Furthermore the colour of the masks, the colour of costumes, face paintings and body paintings of Nine Songs are associated with the concept of 'five primary colours' used in ancient China. These colours are blue/green, red, white, black and yellow/golden. 'Golden' for the 'Sun God', 'black' and 'red' for the 'Greater' and the 'Lesser Gods of Fate', 'white' and a hint of 'green' for the 'Goddess of the Xiang River', 'blue' and 'white' for the 'God of the Clouds' and 'green' for the 'Mountain Spirit'. Additionally 'red' is the colour of the 'shaman woman's costume, 'white' is the colour of the 'celebrants' robes and 'black' is for the victims and the dead.

The Great Nuo dance is an exorcist ritual conducted to expel diseases and evil spirits. Researchers of Oracle Bone Inscriptions identified a pictograph carved on a bone indicating the Great Nuo dance. The pictograph shows a shaman wearing a big square mask, pointed forehead and ears, with earrings (Liu 1986, 42, Wang 1991, 39). Chung (常任俠) (1985, 7) suggested that the origin of the Great Nuo dance is related to fights between humans and animals. Records of the practice of Great Nuo can be seen in Chou Li (the Ritual of Chou), the Analects of Confucius (論語) and The Book of Later Han (後漢書). When performing a Great Nuo, the chief shaman, Fang-hsiang-shih (方相氏, lit. Master-square-face):

> wears a bearskin having four eyes of gold and is clad in a black upper garment and a red lower garment. Grasping his lance and brandishing his shield, he leads the many officials to perform the seasonal Exorcism (Nuo), searching through the houses and driving out pestilences. When there is a great funeral, he goes in advance of the coffin, and upon its arrival at the tomb, when it is being inserted into the (burial) chamber, he strikes the four corners with his lance and expels the Fang Liang (方良).[4]

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[4] Fang Liang is one of the many evil spirits driven away by the Fang-hsiang-shih. Originally quoted from Chou Li, trans. in Bodde 1975:78-79 (Riley 1997, 63).

The black and red colours of Fang-hsiang-shih's garments symbolize Yin and Yang.[5] They are opposite colours, two of the 'five primary colours', considered to have magical powers. The 'five primary colours' are often used to symbolize the 'five primary agents'--wood, fire, metal, water and earth. Pre-Chin and Han scholars believed that the 'five primary agents' were fundamental elements of the universe and each of them is linked to a geographical cardinal direction.[6] They saw man as a creation of the universe and human activities as running parallel to the movement of heaven.[7] To enhance the harmony between heaven and man, ritual ceremonies were conducted in accordance with the concept of the 'five primary agents'. It is recorded in Shih Chi (The Book of History) that "the Duke Hsiang of the Chin State [秦襄公], as the monarch in the West, conducted a ritual in the western part [of his state] and worshipped the White Ti (God)" (Shirakawa 1981, 177). In the Early Han dynasty this practice was integrated into orthodox Confucian teaching and ritual dance by a celebrated scholar, Tung Chung-shu (董仲舒 176-104 BC). Tung introduced an elaborate metaphysical system linking the existing concept of 'five primary agents' with the cycle of seasons, the 'five constant virtues'[8] and 'five viscera'[9] (Liu 1986, 115). As a result, 'five primary colours' became an integral part of the symbolism of Chinese culture.

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[5] The original Yin-Yang symbol appeared in the Sung dynasty (960-1279AD). Red and black were used to represent the balance of two opposing forces. The colours red and black connote the combination of fire and water; North and South; Summer and Winter, and life and death.

[6] For example; Wood controls production (manifests in blue or green) and is linked to the East. Fire controls heat (manifests in red) and relates to the South. Metal controls destruction (manifests in white) and is linked to the West. Water controls cold (manifests in black) and is associated with North and earth is the natural benefactor (manifests in yellow or golden) and represents the central region.

[7] For instance, the pre-Chin scholars saw the Chinese dynastic order as a reflection of the action of the five elements. Water overcomes fire, fire overpowers metal, metal conquers wood, wood suppresses earth and earth overcomes water. For instance the characters of the dynasties of the Chinese prehistoric period were identified as the following; Fu His as wood character, Chu Jun as fire character, Chuan Hsu as water character and Huang Ti (the Yellow Emperor) as earth character (Shirakawa 1983).

[8] The five constant virtues are: benevolence (仁), righteousness (義), propriety (禮), knowledge (智) and faith (信).

A system of prediction is attached to the colour of the sky. Green indicates a plague of insects, red warfare, black floods and yellow prosperity. Colours are used to signify symbolic meanings in Chinese society and languages. As mentioned in chapter three (p85) red is the colour of joy and good luck used on all Chinese festive occasions. Black is the opposite colour, indicating sorrow, guilt and vice. It is the colour for mourning. Yellow is the colour for good fortune and wealth. It was the colour reserved for the emperors. Ordinary people, except monks, were forbidden to use the colour. White is the colour for purity and besides black it is also the colour for mourners. Blue is the colour for the sky; light blue represents celestial and green is the colour for fertility.

'Five primary colours' are significant in the context of Chinese dance history. The Han state rituals were organized in relation to the seasons. For example; the Red Ti (God of the South) was worshipped in the Southern district for "welcoming the breath of Summer". The White Ti (God of West) was worshipped in the Western district for "welcoming the breath of Autumn".[10] This model became the prototype of court ritual dances in the following sixteen centuries (Liu 1986, 115). Furthermore, 'five primary colours' are used to indicate the personalities of the characters in Peking opera. This is manifested in the face painting, lian-pu (臉譜), of the role type of jing (淨).[11] Blue suggests a ferocious, haughty and crafty role. Green indicates an unstable, unreliable character. White symbolizes a cunning, treasonous but dignified person. Red indicates a loyal and sacred role. Black suggests a rough but honest character and yellow implies a character similar to blue but in a lesser degree (Arlington 1966, 107-112). Following the practice of lian-pu, the golden mask of the 'Sun God' indicates a less rough and honest character. The 'God of the Clouds' mask--brown base with white line suggests--a rude and cunning temperament. The 'Mountain Spirit's white face

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[9] The five viscera are: the heart, the lungs, the liver, the kidneys and the stomach.

[10] Originally quoted from Fan Yeh's (范曄) Hou Han-shu (後漢書, Book of the Latter Han Dynasty), pp5-6 (Liu 1986, 119).

[11] Jing (painted face) is one of the four main role types of Peking opera. The other three types are sheng (生, male), dan (旦, female), and chou (丑, comic).

painting and green body painting can be interpreted as indicating the unstable, cunning yet dignified nature of the character. The red cloth on the mask, for the 'Greater God of Fate', indicates the sacred role and the black cloth on the mask, for the 'Lesser God of Fate', suggests a rough but honest character. The mask for the 'Goddess of the Xiang River' is an exception. According to the choreographer the colour white is intended for the feminine character, representing a fair complexion, rather than a cunning one. (Lin 1995, 28)

Realizing the link of 'five primary colours' with the cycle of seasons the performance of Nine Songs resembles a cyclical form. The colours used for masquerading the dancers as gods suggest qualities of Spring, Summer, Autumn and Winter. The fertility ritual performed by the golden 'Sun God' and the red 'shaman woman' has a quality of Summer. The group dance dominated by the 'Gods of Fate' (in red and black respectively) indicates that the group is controlled by two opposite forces, Summer and Winter; life and death. The performance of the 'Goddess of the Xiang River' (in white and green) symbolizes the beginning of Spring. The performances of the 'God of the Clouds' (in blue and white) and the 'Mountain Spirit' (in white and green) have qualities of spring and autumn. The transition from Autumn to Winter is completed by the performance of group dancers whose costumes change from white to black as they dash in the rain of percussive blasts.

An article issued by Cloud Gate Dance Theatre (C.G.D.F. 1999) states that the performance of Nine Songs "reflects the cycle of nature". It can be divided into two parts. "The first half moves from day to night" and "the second half of the dance follows the seasons" (C.G.D.F. 1999, 1). Following this logic, the dance starts from day then moves to night; it is followed by spring, summer, autumn and winter. The golden and red colour of the 'Sun God' and the 'shaman woman' contribute to the bright, warm and radiant property of dawn. For 'Homage to the Gods of Fate' the contrasting colours of red and black indicate the constant struggle of life and death, a hazardous state normally associates with darkness. The second half of Nine Songs represents the order of seasons. Spring descends with the arrival of the 'Goddess of the Xiang River', Summer is the 'God of the Clouds', Autumn is the 'Mountain

Spirit' and Winter is the death of youth.

Two sections do not match with the cycle of seasons. To explain the abnormality, the choreographer stated that the 'God of the Clouds' section is an 'Indian Summer' (Lin 1995, 22). The 'Mountain Spirit' ended its solo with the entrance of running white-roped 'celebrants' in a whirlpool formation. The 'Mountain Spirit' represents late Autumn "wandering through 'the strong wind whistling in the forest'[12]". Consequently, the performance of Nine Songs connotes not only the cycle of seasons but also the cycle of life. It starts with a fertility ritual and finishes with a ceremony of honouring the dead. It can be seen as a journey through history. It begins with a myth of the origin of life, then it moves onto depicting different facets of life, from manipulation, domination, unfulfilled love, loneliness and finally death. As the recitation begins, names of historical figures are called in a chronological order suggesting the changes of dynasties. The coexistence of the modern character (the 'traveller') and the ancient characters (the celebrant, the shaman and the gods) evokes a sense of a historical gap. Further more, the resurrection of the dead at the end of the dance can be linked to the fertility ritual at the beginning of the dance, thus indicating Spring: the beginning of a new cycle.

4.3.1.5 The use of lotus, water and fire

The images of lotus, water and fire are intermingled in the performance of Nine Songs. They are related to Buddhism, Taoism, Hinduism and the practice of Chinese culture in Taiwan. They refer to the origin of life, the cycle of life, wisdom, purification and reincarnation. Writing on the process of creating Nine Songs Lin (1995, 35) stated that the selection of lotuses is not just for "the visual beauty". "[T]he manifold cultural meanings of lotuses made me insist that they are significant visual symbols of Nine Songs."

The link between lotus and water can be detected before the dance begins. When the audience enters the auditorium the sound of running water can be heard and there is a lotus pond on the orchestra pit. A special black stage floor is used which reflects the

light and catches the reflections of the objects above it, the way water does. As a result the stage acts as an extension of the pond. The moment the curtain rises, the matching image of the lotus décor and the pond draws the audience's attention to this enormous framework. As the dance draws to its conclusion, a river of lamps is formed on the stage that works in harmony with the sound of running water which is heard on three occasions throughout the performance (at the beginning, during the interval and at the end of Nine Songs). It serves to enhance the awareness of the element of water and, as the dance concludes, it suggests the passage of time.

Lotus and water are the main elements in the décor of Nine Songs. Real and artificial lotuses are used to decorate the pond covering the orchestra pit. Based on Lin Yu-shan's (林玉山) painting, Lotus Pond (蓮池 1930), the image of the lotus is used to decorate the surface of a set of panels which function as the backdrop and the side wings of the stage. During the performance of the dance the panels slide and reorganize forming multiple layers of lotus pond images framing the proscenium stage. The lotus pond is not just a static décor that functions as part of the performing environment. It is designed to enhance the dancers' performance. Before performing their dance sequences dancers scoop water from the lotus pond and dab their foreheads with their right hands while touching their chests with their left hands. This action is derived from a Hindu gesture (Lin 1995, 53). It is not only a cleansing gesture, but also a praying gesture, showing one's respect to the gods. During the performance of Nine Songs this action is executed by the 'shaman woman', the maids of the 'Goddess of the Xiang River' and the 'swordsman'. At the beginning of the dance the 'celebrants' perform a similar movement by touching the floor then tapping their foreheads and their chests. Though they do not touch the water, their movement is very much the same as those performed by the 'shaman woman', maids and the 'swordsman'. Thus their movements connote the meaning of cleansing and praying.

The use of lotus is significant in the interpretation of Nine Songs. The lotus plant grows in the Spring and blossoms in the Summer; the leaves, flowers and stalks wither in the Autumn then die in the Winter, leaving the stems to generate new shoots

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[12] Originally quoted from Chu Yuan's 'The Mountain Spirit', Nine Songs (Line 1995, 22).

in the following year. The lotus plant is often seen in Taiwan and southern China. It is farmed by Chinese and every part of the plant can be consumed. The roots and the seeds are used for food, the stamens are used for medicines and cosmetics. Before the introduction of wrapping paper and plastic bags, the leaves were used to wrap up foods and goods. Lotus is an important symbol in Taoism. Ho Hsien-Ku (何仙姑), one of the Eight Immortals (八仙), is pictured holding a lotus stem with a seed-pod. The lotus pod is often used in Chinese art as an emblem representing offspring. Images of lotus can be seen in Chinese paintings, architecture, furniture, embroideries and accessories. It is also used to symbolize fertility.

The purity of lotus is revealed by its growth--it grows from mud but is undefiled by the dirt. In Hinduism, lotus is believed to grow from the navel of the world. It is said that a lotus grew from the navel of Vishnu while he was sleeping upon the coils of the serpent Ananta that floated on the surface of the ocean. The lotus opened and revealed Brahma, the progenitor of the worlds. Lotus is an integral element of Buddhist symbolism. It is related to the life of Buddha; When Buddha descended into his mother's womb, a lotus grew from the waters up to the Brahma's Heaven. It is said that before his Great Renunciation, Siddharta (the secular name of Buddha) dreamed of a lotus rising from his navel to the Akanistha Heaven, the Heaven of the 'Final Limit of Form' (Snodgrass 1992, 205). When Buddha attained Enlightenment under the Bodhi Tree, in his mind, he saw images of his fellow beings. They were like lotus stems and buds in a lake--some immersed in the mud, some coming out of it and some beginning to blossom. It is recorded that Buddha was determined to bring people to their full potential. He wanted to turn people into *tathagata* (truth-winners) (Williams 1976, 256-257). The Shingon Buddhists compare the lotus flower to the Mind of Enlightenment, "the virtuality of perfected Buddhahood". The growth of the lotus plant, from the seed to blossom represents "the growth of the mind of Enlightenment" and the blossoming symbolizes "the attainment of Awakening" (Snodgrass 1992, 206). The Pure-land School (淨土宗) of Buddhism, also known as the Lotus School (蓮宗), believes that the devotees of Amitabha (阿彌陀佛Buddha of Boundless Light) are reborn within the lotus buds in the Pure Land. Lotus symbolizes reincarnation, the cycle of life, wisdom, purity and perfection. The lotus motif often

appears in Buddhist art and architecture. It is the basic design of the seat and the nimbus of Buddha, the base of the stupa and the Dharma-cakra (the Wheel of the Low).

Symbols of fire and lotus can be seen in the representation of Amitabha Buddha. Amitabha Buddha is often depicted in a sitting position on a lotus seat with a halo of swirling flames. According to Snodgrass (1992, 205) a Nepalese tradition says that at the beginning of the world, Adi Buddha manifested himself in the form of a flame rising from a lotus flower. *Nirvana* is said to 'blow out' or 'extinguish' the fire of desire, a state of perfect bliss. When reaching the state of *nirvana*, one is 'liberated' from existence and is absorbed into the supreme spirit. The Buddha is considered to be the embodiment of the Fire of Knowledge and there are stories that call him the master of fire. It is recorded that Buddha drove out the spectres inhabiting Sri Lanka by flaming the whole island during his meditation. Once Buddha defeated a dragon that occupied a Brahmanic fire-temple by "assuming his own fiery form and fighting fire with fire" (Snodgrass 1992, 355-356). At his cremation Buddha's physical body was burned and his true body, *Dharma-kaya* (法相, the Embodiment of Truth and Law) was revealed. He is the devouring fire and the holocaust. Considering the fire nature of Buddha, flames are often seen as part of the representation of Buddha. Fire can be seen on his halo as well as emerging from his *usnisa* (the protuberance at the top of his head, one of the thirty-two distinguishing marks of Buddha).

As mentioned earlier, fire is one of the 'five primary agents'. For Chinese people, it represents Yang energy, symbolizing danger, anger and ferocity. It is the symbol of Mars, the Fire Star (火星). In the Chinese lunar calendar, two festivals are associated with fire. They are the Lantern Festival (元宵節, the 15th of the first month) and the Ghost Festival (中元節, the 15th of the seventh month). The origin of the Lantern festival is dated back to the Han dynasty--two thousand years ago. It began as a ceremony worshipping the Emperor of the First Cause (原始天尊). On the day, the first full moon of the year, people light lanterns and visit the temple to pay their homage to the god. The seventh month is called the ghost month. Chinese people believe that during this month ghosts are allowed to leave hell and visit the human

world. The ghosts can visit their descendants and receive offerings. Those ghosts without relatives on the earth can only wander around. On this day, rituals are organized and food is offered to ease the suffering of the ghosts. The Taoists worship the Earth God (地官) whose duty is to pardon. The Buddhists conduct ceremonies and offer food to ghosts who are condemned to starve in hell. In Taiwan Taoist and Buddhist practices merged into a lengthy ceremony named Pu-tu (普渡). (Huang 1988, 51-59) On the eve of the Ghost Festival, water-lamps (水燈) are released into the river or the sea. The lamps are used to guide the ghosts, so that they can follow the path of the light and arrive at the forum to receive the offering.

Water is the first element of the 'five primary agents'. It represents Yin energy. Often water is associated with rain, clouds, rivers and seas. In ancient China water is important for the survival of the agrarian society. Rituals were organized to pray for rain. Oracle Bone Inscriptions recorded that the shamans danced in rain rituals and at several occasions the Shang king danced as the chief shaman. Da Huo, one of the six Da Wu (The Greater Dances) is believed to have originated from a rain ritual. It is recorded in the Analects of Confucius that in the end of Spring rain dance Yu (雩), is performed by a group of youths by the river (Waley 1956, 160). Nine of the eleven songs in Chu Yuan's Nine Songs are dedicated to gods of nature. Four of them relate to water. They are the 'God of the Clouds', the 'Prince of the Xiang River', the 'Lady of the Xiang River' and the 'God of Rivers'. Though the 'Great Emperor of the East', the 'Sun God' and the 'Mountain Spirit' are not directly related to water they are associated with clouds. The 'Great Emperor of the East' is the sky god. The 'Sun God' is related to cloud making. It is recorded on Oracle Bone Inscriptions that rain rituals were organized near holy mountains (Shirakawa 1983, 87-92).

As mentioned earlier, in Hinduism water is associated with the origin of the universe. A lotus is said to grow from the navel of Vishnu while floating on the surface of the ocean. Buddhists believe that at the dawn of the universe there were lights shining from Heaven. The separation of Heaven and Earth by the rising sun induced the birth of the cosmic lotus. The universe is considered to be Water, and the pillaring apart of Heaven and Earth is known as the formation of the Upper Water and the Lower Water.

In Buddhist art, lotuses are used to symbolize Heaven (the Upper Water) and Earth (the Lower Water). For example the image of the sun god, Suya, is represented with two lotuses, symbolizing the Upper and the Lower Water. The sun god holds two lotuses, one in each hand. Amitabha Buddha is sometimes presented as siting on a lotus seat with a lotus nimbus (Snodgrass 1992, 97-98). The lotus pond is often mentioned as a symbol of Nirvana. For instance in a Mahayana literature, Maha-sukhavati-vyuha, Buddhas are said to be born in lotuses growing in 'the jewel ponds of the Supreme Blessing'. A Sanskrit invocation recited by Lamas called: "May my soul be like the gemmeaus dew-drop, which lies on the lip of the lotus leaf, before it falls into the peaceful obscurity of the lake" (Williams 1976, 258). Consequently the use of fire, water and lotus in the performance of Nine Songs connotes the passage of time, the cycle of life, the quest for enlightenment and the pursuit of nirvana.

4.3.2 Multi-ethno-cultural sources of art works

Nine Songs contains ethno-cultural elements originating from different styles of paintings, music compositions and dances. For instance, the choreography applied movement vocabularies originating from different ethnic-cultures. Indonesian dance vocabularies are integrated into the existing synthesis of Euro-American and Chinese vocabularies. The dance music derives from different historical-cultural genres. Paintings also provide inspirations for the creation of the dance. The design of the masks was based on pre-historic cave paintings, the stage décor applied a Taiwanese painter's work and certain images of the dance are associated with the works of four European artists.

4.3.2.1 The introduction of Indonesian dance elements into the existing dance vocabularies

Movements originating from Indonesian dances are integrated into the existing multi-ethno-cultural vocabularies. Elements of Peking opera movement, Martha Graham technique and ballet are integrated with elements of Javanese and Balinese dance. Alus (a style of dance movements in traditional Javanese theatre) and Baris (a male Balinese ritual dance) are used in the training of the dancers prior to the creation of

the dance (Lin et al. 1993; Lin 1995, 49). Writing on the movement style of traditional Javanese theatre, Sastrakartika (1979, 114; cited by Brakel 1993, 64) classified Alus as the movement style for refined beings, such as gods, women, young and noble heroes. The name Alus means 'refined' and its movement is known for its elegance.[13] Except when performing a battle scene with weapons, "the hands may not be raised above the level of the breast". (Sastrakartika 1979, 114; cited by Brakel 1993, 64) Movements and postures such as quivering fingers, arching torso, smooth weight shifting in low stance, and elegant tilting and turning movements of the head and arms have their origins in Alus. (Lin 1995, 49)

In addition to Baris, features of Balinese dances such as Kechak and Sanghyang Dedari are adapted in the choreography of Nine Songs. At the beginning of Nine Songs, the 'celebrants'' vibrating humming and shaking actions drive the 'shaman woman' to perform a passionate solo. The 'celebrants' circular formation and humming resemble the practice of Kechak. Movements of Baris dance are detected in the dance sequence performed by the 'God of the Clouds'. For instance 'shrugging shoulders while tilting one's head', 'posing in a stance with one leg supporting the weight', 'angular poses with pointed and arched fingers'. The entrance positions of the 'Sun God', the 'Goddess of the Xiang River' and the 'God of the Clouds' are similar to the parade procession of Sanghyang Dedari in which dancers, dressed as gods, are paraded through the space on the shoulders of two men.

Baris and Sanghyang Dedari belong to the most sacred category of Balinese dances, 'Wali'. Often they are performed in the inner courtyard, the most sacred space of the temple. Baris is danced for welcoming the deities to the ritual ceremony and Sanghyang Dedari is a trance dance which was credited as the 'prototype' of Legong and Kechak. Baris and Sanghyang Dedari are two important dances in the training of Balinese dancers. When a girl begins her training she starts with Legong (deriving from Sanghyang Dedari); when a boy starts his training he starts with Baris. (George

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[13] The other two movement styles are Madya and Kasar. Madya (medium) is performed by 'active', 'kicking' and 'brave' characters. Kasar (coarse) is for 'demon', 'warrior' and 'monkey' characters. (Sastrakartika 1979, 114; cited by Brakel 1993, 63-64)

1991, 19) Baris is particularly important for the education of professional dancers. Its form is simple, but "it contains essential elements of classical Balinese dance". Such is the importance of Baris that the first-year female students are required to learn the dance at the government sponsored I.T.S.I. (College of Arts), in Denpasar, Bali (Bandem & deBoer 1995, 82-83).

The name Sanghyang Dedari means 'Honoured Goddess Nymphs' in Balinese. It refers to demigoddesses, widyadari, in Hindu mythology. It is performed by pre-adolescent girls from priest families. The Sanghyang Dedari dancers are not professional dancers, they assist the priest and serve in the temple. Besides their learning of the sacred scriptural songs, they help to sweep the temple, to clean the shrines and to assist in the preparation of offerings. They are required to be ritually pure, for instance they are restrained from using bad language, quarreling, eating the remains of a meal, walking under clothes lines, or creeping under beds.

The performance of Sanghyang Dedari is not fixed to the calendar of the year. It is performed as an exorcist ritual aiming to relieve an epidemic or disaster. The performance takes place at night and the whole village participates in it. The beginning of the dance is called 'penudusan', purification by smoke (Bandem & deBoer 1995, 12). Goddesses are invited to descend upon two dancers while the priest presents offerings and a female chorus sings a ritual song. Once the dancers enter a trance, the female chorus stops singing and a male chorus, 'Cak', begins to chant with a percussive rhythm. When the priest is satisfied that the goddesses have resided in the bodies of the two girls he asks them to speak out. The dancers give instructions on the cure and necessary ritual procedure. They then walk on red hot coals and urge the villagers to join them to pursue the evil spirits. Accompanied by gamelan music, performed in the outer courtyard, the dancers dance for a while before they are placed on the shoulders of two men and paraded through the village. Following the priest, the procession visits all corners of the village and the dancers execute magic gestures while the priest sprinkles sacred water. The dancers are brought back to the temple and are brought out of their trance by the performance of a farewell ritual to the goddesses (Bandem & deBoer 1995, 10-13, George 1991, 30-33).

Kechak is a popular dance-drama derived from the 'Cak' male chorus of the Sanghyang Dedari ritual. It was originally created by dancers of Bedulu village, Gianyar Province (1932) at the request of Walter Spies[14] for a German film called The Island of Demons. The 'Cak' male chorus was selected for filming (Hitchcock & Norris 1995, 71). Given the sacred nature of the 'Cak' chorus, the villagers refused to perform the 'Cak'. Instead, they proposed to transform the magical 'cak-cak-cakacak' percussive chanting into a monkey-like chanting. Further more they linked the monkey humming with the story of the monkey army of Ramayana. The circular formation was kept and the size of the chorus was increased to one hundred and fifty, forming six concentric circles around a lamp. Actors were introduced to replace the Sanghyang girls and they performed the episode of the abduction of Sita. The dance is also known as Cak, sometimes called the Monkey Dance. The Bedulu version of Kechak was a success and quickly became very popular among tourists in Bali. Other villages soon followed and invented their version of Kechak (Bandem & deBoer 1995, 28-31, George 1991, 36-41).

The beginning of the original Kechak is described by de Zoete. In a silent temple court, under the flickering light of a wooden torch there are five or six circles of crouching bodies.

> Suddenly the motionless bodies grow tense, awaiting a signal. With a series of short cries they lift themselves, then sink with a hissing sound of outgoing breath. They intone a rhythm, menacing, intense, all exactly together; then drop and muffle it, press it down into the dark hole between their crowded head..... [they] throb together on one shuddering note, their bodies trembling. Each new phrase begins with stronger impulse of breath, as they sway from side to side with restless twining fingers. Suddenly they shoot up all together and sit erect with fingers spread, piercing the air like rays darting out of a thicket of thorny branches.
> (de Zoete & Spies 1938, 80-81)

Baris means 'line' or 'file' in Balinese. It refers to military formations assumed by the male dancers. George (1991, 25) suggested that the dance began as a ritual dedication

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[14] Walter Spies is a co-author of Dance and Drama in Bali (1938). He worked as a painter, a host and guide to scholars, artists, millionaires and Hollywood stars who visited the exotic 'lost paradise'.

of adolescents and their weapons to the temple. The performance of Baris is characteristic for its strength and its energy. "It involves simultaneously pressing the wide-open knees deeper into the ground at the same time that the shoulders are lifted and the elbows raised to the same level as the neck." (George 1991, 25) There are many variations of Baris in Bali. They differ from village to village using different weapons, different costumes, different number of dancers and different formations. Baris Tumbak is often performed by more than sixty dancers with shields, Baris Dadap is performed with 'wedge-like painted shields'. Baris Gede is a 'Wali' dance. It is performed by dancers wearing triangular-shaped helmets with many pointed mother-of-pearl shards that thrust upwards and quiver while dancers move. (Bandem & deBoer 1995, 18). Dancers of Baris Gede are considered to be the body guards of the visiting deities. The dance is performed in the afternoon of the opening day of the temple festival. It is complemented by a performance of women's Rejang dance.

4.3.2.2 Painting

The décor of Nine Songs is based on Lin Yu-shan's painting Lotus Pond. Lin Yu-shan is one of the Taiwanese pioneer painters. His career expands over more than six decades and to some extent reflects the development of Taiwanese fine art in the twentieth century. Like most of his fellow artists Lin Yu-shan gained his fame through participating in exhibitions organized by the Japanese colonial government. Among these the Taiwanese Art Exhibition (T.A.E.台美展) was one of the most prestigious events. Lin became known in the first Taiwanese Art Exhibition (1927). Together with him, two young painters, Chen Chin (陳進) and Kuo Hsueh-hu (郭雪湖), gained recognition in the exhibition. They were dubbed the 'three youths of T.A.E.'. Lin's painting, Lotus Pond, was selected to be shown in the fourth T.A.E. exhibition (1930) and was awarded the first prize.

Under Japanese colonization, Western fine arts were incorporated into the education system as a means to modernize Taiwanese people and to turn them into good Japanese followers. The design of the colonial curriculum was essentially based on the Japanese curriculum. A Japanized Impressionism was the main style of fine arts education. The style is a mixture of Impressionism and Realism. The depiction of

appearance is more important than the use of light (Yeh ed. 1994, 186-189). During the colonial period, Japan acted as the centre for Taiwanese modernization and many Taiwanese artists searching for further development often went to study in Japan. Lin Yu-shan was one of them (Huang 1995, 244-245).

The creation of Lotus Pond was based on the artist's impression of a lotus pond in Min-hsiung (民雄), Gia-ji. The area is known for its red soil and as a result Lin Yu-shan used golden colour to depict the water, as it reflected the earth below it (Lin et al.1993, 146-149). It is recorded in an article that the choreographer of Nine Songs, Lin Hwai-min, praised his fellow Gia-ji citizen, Lin Yu-shan, as one of the two great artists of Gia-ji.[15] Consequently, the use of the senior Gia-ji painter's work, in a sense, emphasizes the Taiwanese vernacular character of the dance.

Writing on the creation of Nine Songs Lin Hwai-min associated certain sections of Nine Songs to works of four European artists. Michelangelo's Last Judgment (1534-41), Pieta (late 1490s) and Edvard Munch's painting The Scream (1893) were mentioned in particular. Additionally Auguste Rodin's sculptures and Egon Schiele's paintings were credited for providing inspirations. The choreography of 'Homage to the Gods of Fate' relates to the Last Judgment. As Lin Hwai-min pointed out: "The images of man tumbling between the heaven and the earth match the theme of manipulation." (Lin et al. 1993, 55) Lin acknowledged that "while choreographing Nine Songs I was not conscious of the image of Michelangelo's Last Judgment. Subconsciously there must be an image of it." (Lin 1995, 64). While creating the sequence of a couple manipulated by two tall male dancers, images of Rodin's sculptures were used to inspire the dancers to create embracing postures in the same dance section (Lin et al. 1993, 54). The choreographer related the solo dance of the 'Mountain Spirit' with two paintings. The opening posture of the male solo was linked to works created by Schiele (Lin et al. 1993, 81) and the same dancer's opened-mouth, 'silent-screaming' posture was inspired by Edward Munch's painting The Scream (Lin et al. 1993, 81, Lin 1995, 68). Gestures from the two artists' works

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[15] The other great artist associated with Gia-ji is Chen Cheng-po (陳澄波), an artist whose life was cut short in the 2-28 Incident.

were applied to suggest a sense of desperation and loneliness. Finally, for the ending of 'Homage to the Fallen', Michelangelo's Pieta was used as an example by the choreographer to describe the sorrowful, yet peaceful, expression of the 'shaman woman' performing the cleansing ritual of the dead youth (Lin et al. 1993, 91).

The design of the masks derives from pre-historic cave paintings discovered in the Chinese mainland.[16] Materials such as paper, cloth, straw and copper wires are used to create the masks. The mask for the 'Sun God' contains straws and shiny copper wires. The design is based on a sun-like figure; a circular face with 'radiant' lines. The masks for the 'Gods of Fate' are based on two face-like drawings. The choreographer selected them for their grotesqueness. Later they are transformed into the two giant 'puppets of fate'. The mask design of the 'God of the Clouds' is square shaped. The figure looks like a mask with a beard. There are four tentacles on the top and streamers on the left and right side of the mask.

4.3.2.3 The use of 'world music'

The music of Nine Songs is selected from a variety of sources. Nine pieces of music are used for the performance. These are: two ritual songs of the Tsou tribe (Ali Mountain, Taiwan), an American modern composition of Tibetan bell music (by Henry Wolff and Nancy Hennings), a Tibetan Buddhist Tantra, a Puyuma tribe festive song (Taiwan), a piece of Javanese court Gamelan music, a Japanese court Gagaku piece, some classical Indian flute music and a percussive piece by Ju Percussion Group (朱宗慶打擊樂團).

The music of Nine Songs is used to create an atmosphere suitable for the dance sections. It is not used for providing the tempo nor the structure of the dance. Greeting the God and Farewell to the God are used at the beginning and at the end of the dance for generating a ritualistic atmosphere. They are songs sung by the Tsou tribe for the Mayasive ritual (lit. victory ritual). The Tsou people invite the spirits of their ancestors to participate in the ritual. During the Mayasive ritual the spirits descend,

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[16] Based on figures collected in Sung's (宋耀良) book, The Divine Face Figures of Chinese Pre-historic Cave Painting (中國史前神格人面岩畫). (Lin 1995, 28, 30)

receive the offering and leave through the holy tree growing next to the shrine (*Kupa*) of the village (Ming 1994, 7-8). In the performance of Nine Songs two pieces of music relate to the practice of Tibetan Buddhism. They are Henry Wolff and Nancy Hennings' Crossing the Line and a Gyuto Tantra. The former composition uses esoteric Buddhist instruments (Lin 1995, 41). The echo of the bells is applied to depict the warm, piercing radiance of the 'Sun God'. The later is a religious chant sung in Tibetan Buddhist rituals. The deep, endless, solemn chanting of the Buddhist monks generates a purgatorial atmosphere. It is used to underline the sense of manipulation and subordination for the section of 'Homage to the Gods of Fate'. (Lin et al. 1993, 154-155) For the 'Goddess of the Xiang River' a delicate and tender sentiment is generated by the use of a female chorus singing a Puyuma tribe festive song and the use of Javanese court Gamelan music. Japanese court Gagaku music is used to create the majestic and solemn air of the 'God of the Clouds'. For creating a sense of sorrow and solitude classical Indian flute music is used to accompany the solo of the 'Mountain Spirit'. The frantic pace of the striding youth, shooting and the scene of carnage is illustrated by the improvisational piece by the Ju Percussion Group.

According to Ju (Lin et al. 1993, 155, 159-160) the music of Nine Songs has four characteristics. First, the music and the dance movement correspond in sections, rather than in details. They are related in terms of atmosphere, as a whole. Secondly, the music, the rhythm and the dance movements are not completely matching. Dancers do not count the music; they take care of the rhythm of the movement. Thirdly, the dance music matches the spirit of the dance. The dance music ranges from Asian aboriginal music to ritual music and modern music. It matches the spirit of the dance: its journey from ancient to modern. The music varies from live performance to recorded music which generates a sense of time-space difference and the illusions of real and unreal. Finally, the music is hypnotic which affects the subconscious of the audience. The first two characteristics refer to the nexial connections between the dancer, the dance movement and the music. The third relates to the interpretation of the use and the treatment of the music with their distinct ethno-cultural and historical references. Consequently the sense of traveling or

shifting between ancient and modern, between foreign and native, between real and unreal accentuates the diasporic spirit of Nine Songs. Finally the hypnotic characteristics of the music relate to the function of the dance, particularly to generate the atmosphere of theatrical ritual.

4.3.3 The use of scenes of historical events and the recitation of names of heroes and victims

During the performance of 'Homage to the Fallen', dancers appear on the stage and perform sequences indicating scenes of historical events. For instance; The sword dance performed by the white-robed attendance resembles the 'River Yi Farewell' Incident (易水之別 227 B.C.) in the Chan-Kuo (Warring States) period. The march of dancers whose faces are covered by bamboo baskets resembles the way Taiwanese political prisoners were treated under Japanese colonial rule. A picture published by the Japanese authority in The Short History of Taiwanese Rebellions (臺灣匪亂小史 1920) shows suspects involved in the Chiao-pa-nien Incident (焦吧哖事件 1915A.D.) standing in two lines, waiting to enter the court. Handcuffed with their heads covered with bamboo baskets the prisoners were closely guarded by the Japanese policemen.[17] Accompanied by firearm-like percussive notes, images of fighting youth, escaping bicyclists, the injured and the dead and finally the strong head-lights suggest the massacre of demonstrators at Tienanmen Square (4th of June, 1989). The image of a man trying to stop a tank, a famous picture captured by Western journalists, is transformed into a scene of a youth trying to stop the approaching head-lights.

As dancers march across the stage, names of heroes and victims are recited in Mandarin and in the native language of the deceased. Among the recited names are famous Chinese historical patriots such as Ching Ke (荊柯), Yueh Fei (岳飛), Wen Tien-hsiang (文天祥) and Shih Ke-fa (史可法). Lu Hao-tung (陸皓東) and Chiu Chin (秋瑾) - republican martyrs who died for their campaign of democracy at the end of

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[17] Chiao-pa-nien Incident was a rebellion launched by a Taiwanese religious cult. The picture was originally published by the Ministry of Legal Affairs, the Palace of the Taiwan Governor (Chou 1998,

the Ching dynasty. Lo Fu-hsing (羅福星) and Lin Shao-mao (林少貓), Monalutao (莫那魯道), Chen Cheng-po (陳澄波), Lin Mao-sheng (林茂生) are heroes and victims in the history of Taiwan. Chang Te-kung (張德恭), Lee Te-piao (李得標) and Chen A-kuei (陳阿貴) are ordinary soldiers who died in the campaign to protect Taiwan. Famous or not, these are people who died for their patriotism and belief in freedom and democracy.

The 'River Yi Farewell' Incident happened during the final period of the Warring States. The Chou dynasty was toppled and the new dynasty (Chin) was not yet established. Following a series of military successes the Chin State was on the verge of establishing the first Chinese empire. As an attempt to save his kingdom, prince Tan (丹) of the Yen (燕) State ordered the assassination of the king of the Chin State, Ying Cheng (嬴政 238-221 B.C.)[18]. Knowing that the assassin would not survive the mission, Ching Ke volunteered to carry out the task. On the day of his departure, a group of white-robbed people gathered by the river Yi (易水) to see off Ching Ke. They dressed in funeral outfits and paid their respects to the hero. To reply to the attendance's gratitude, Ching Ke performed a sword dance as a gesture of respect.

The first three recited names are patriot generals and ministers of the Chinese dynasties. Yueh Fei was a celebrated general of the Southern Sung dynasty fighting against the Mongolian invasion. He was wrongfully accused and imprisoned by the dishonoured Sung prime minister, Chin Kuei (秦檜), and later died as a result of his refusal to compromise his anti-Mongolian stance. Wen Tien-hsiang was a senior minister of the Southern Sung dynasty. Following a military defeat, he was captured by the Mongolians. He refused to declare his loyalty to the Mongolian king and was subsequently executed. Shih Ke-fa was a minister of the Ming dynasty. He defended Yangchow (揚州) city during the Manchus invasion and prevented the Manchu army

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[18] In 221B.C. The Chin State defeated the other states and united China. King Ying Cheng named himself the First Emperor (始皇帝). The First Emperor was credited for establishing an efficient centralized government. Under his rule censorship and penal systems were set up as ways to control the empire.

reaching Nanking, the capital of the defeated Ming dynasty. After months of resistance, Yangchow city was captured and Shih Ke-fa died in the battle.

At the end of the Ching dynasty China was invaded by European, Russian, American and Japanese imperialist forces. The republicans saw the corrupted Ching royal family and its conservative government as the main cause of China's demise. They formed secret societies and organized armed revolts to overthrow the Ching dynasty. The republican revolutionaries were hunted by the authorities and many of them were killed before the 1911 revolution. Lu Hao-tung and Chiu Chin are two of the notable revolutionaries who were associated with Dr. Sun Yat-sen (孫逸仙), the founder of the Republic of China. Lu Hao-tung was one of the early republicans who worked closely with Dr. Sun. Lu was known for designing the republican flag that was used as the basic design for the ROC national flag. The original design was later used as the flag of the Nationalist Party, the Kumintang. Lu was arrested and was subsequently executed as an anarchist by the Ching authority. Chiu Chin was one of the few female revolutionaries. She was educated and worked closely with an important revolutionary, Hsu Hsi-lin (徐錫麟). She was the principle of a secret society in Shao-hsing (紹興), Chekiang (浙江) Province, in charge of establishing a network of secret societies in the neighboring areas and organizing a revolutionary army. (Li 1967, 224-225) Following one failed revolt, her name became known to the authorities and she was arrested then executed.

Lin Shao-mao, Lo Fu-shing and Monalutao were known as anti-Japanese martyrs. Following the end of the Sino-Japanese war, Taiwan was given to Japan in 1895. Objecting to the Ching government's decision, the governor of Taiwan Province, Tang Ching-sung (唐景松), declared independence as an attempt to resist the Japanese ruling. Soldiers and civilians were mobilized to fight against the Japanese take-over. Liu Yung-fu (劉永福), a celebrated Ching general, was in charge of organizing the Taiwanese army. In Liu's Taiwanese army fought Lin Shao-mao, a gentleman-businessman who was famous for his military planing and guerrilla

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Consequently people rebelled for they could not endure the harsh reign.

warfare. Following Liu's defeat and his subsequent retreat to mainland China, Lin Shao-mao acted as the leader of the guerrilla forces in Southern Taiwan. Under his directorship Taiwanese and Taiwanese aboriginal people fought together and resisted the Japanese colonial government for seven years. The Japanese colonial government saw him as the leader of the Taiwanese resistance forces and launched a major military campaign to terminate Lin's army (Yi 1986, 87-110). Lo Fu-hsing was a republican who took part in the Chinese republican revolution on the mainland. He moved to Taiwan and organized an underground resistance movement against the Japanese colonial government. He was arrested within a year of his arrival and was executed by the government.

The Wu-she Incident (霧社事件) was one of the more significant revolts carried out by the Atayal people against the Japanese regime. On the 27th of December 1930, members from eight Atayal villages took part in the rebellion. Lead by Monalutao they attacked police stations in the Wu-she region and a school, where Japanese people were having an annual gathering. One hundred and thirty-nine Japanese people were killed. The Japanese retaliated with a two-month-long air and land attack. Monalutao and his two sons fought against the Japanese. The death toll of the Atayal people reached six hundred and forty-four. Monalutao and his sons were among the dead. (Chou 1998, 124-135)

Chen Cheng-po and Lin Mao-sheng were victims of the 2-28 Incident. The 2-28 Incident was the suppression and mass killing of Taiwanese people. It was ordered by the Taiwanese provincial governor, Chen Yi (陳儀), as a means of quelling the civil unrest caused by public fury over political corruption, economic crises, authoritarian rule, and, more importantly, the discrimination of Taiwanese people (Chen 1988, 126-137 & Cohen 1988, 10-13).[19] There were looting and random killings on the streets,

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[19] The wave of protests and demonstrations for political reform was caused by an incident which occurred on the 28th of February 1947. A detective of the Alcohol and Tobacco Monopoly Bureau harassed a street peddler for money. During the argument the detective fired a gun and killed an onlooker. Since the Nationalist government still refuses to provide full information on the 2-28 Incident the picture of the incident is incomplete and the death toll is unclear. Estimates vary between eighteen to twenty-

committed by the secret police. Students who helped to maintain order during the upheaval were later, regardless of their pacifying role, rounded up and shot by the troops. Scholars, local representatives and businessmen negotiating with the government for political, economic reforms were executed without trial. Chen Cheng-po and Lin Mao-sheng were among the dead. Chen was a celebrated painter and Lin was the head of literature at Taiwan University.

Chang Te-kung, Lee Te-piao and Chen A-kuei were soldiers who died during the battle of Quemoy (金門) island. On 23rd of August 1958 the Communist troops launched a campaign to 'liberate Taiwan'. Quemoy island is just a few thousand yards away from the cost of the mainland and it is situated inside Amoy Bay (廈門灣). During the first day of the bombardment forty-one thousand shells landed on the island. During the following week the intensity of the shelling varied from three to thirty-three thousand shells per day (Whiting 1987, 491-500). Quemoy was subjected to bombardment, blockade and several amphibious and air assaults. ROC soldiers were sent to protect this island frontier and the American Seventh Fleet was deployed to patrol the Formosa Straits.

During the section of 'Homage to the Fallen' the heroes and the victims' names are recited once, with the exception of the above Taiwanese soldiers. Their names are recited three times. They appeared at the climax of the section, a significant moment when the 'shaman woman' dashes onto the stage and grasps the dead youth before he drops to the floor. With this arrangement, the choreographer emphasized the importance of the Taiwanese war dead, for the sacrifice they had made to secure the democratic future of Taiwan.

The combination of the citation of names and the offering of lamps to the dead underlines the political significance of the dance. The decision to present offerings to the dead, not to the gods, is a significant statement. It suggests that the heroes and

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eight thousand. (Wakabayashi 1994, 75) After decades of campaigning, relatives of the victims of the 2-28 Incident finally received compensation from the government and, from the year 2000, the 28th of February became a national memorial day for the victims of the 2-28 Incident.

victims are the focus of the dance rather than the gods. Further more, considering the citation of the names of the Taiwanese war dead at the climax of 'Honouring the Dead', the performance of Nine Songs, in a sense, is a tribute to Taiwan's heroes. Writing on the theme of Nine Songs Lin Hwai-min stated: "If there is a great love in the world, it should be the love that motivates people to defend and to die for their country" (Lin 1995, 15). Consequently, the performance of Nine Songs is a homage to those who lost their lives for the island state.

4.4 The Socio-cultural Significance of Nine Songs

Two significant socio-cultural features of Nine Songs emerge as the result of the above analysis. They are national identity and theatrical ritual.

4.4.1 National identity

The creation of Nine Songs is an attempt to revalue the past two thousand three hundred years of history from a Taiwanese perspective. Writing on the creation of Nine Songs Lin Hwai-min stated: "Spiritually it must be a ritual that Chinese people, at the end of the century, look back on the history subsequent to the creation of [Chu Yuan's] Nine Songs." (Lin 1995, 15) Without considering the ritual significance of the dance, the realization of the choreographer's tribute to the island state's war dead suggests that he is drawn to Taiwanese nationalism rather than Taiwan Chinese or Mainland Chinese nationalism. A Taiwanese national identity becomes evident in the postcolonialist representation of the diasporic nature of Taiwan, and the allegory of Taiwan's experience of colonization in the performance of Nine Songs.

4.4.1.1 The postcolonialist representation of the diasporic nature of Taiwan

Three choreographic devices are used to represent the diasporic nature of Taiwan through a postcolonial perspective. They are: the use of the 'traveller' character, the structure of the dance, and the heroic depiction of martyrs fighting against authoritarian regimes.

The use of the 'traveller' character

The opening section of the dance hints at the choreographic intention of reviewing the diasporic nature of Taiwan. A man in black clothing carrying a black trunk enters, then walks slowly across the stage from up stage right to down stage left. He stops at down stage left and looks back. His costume reveals his 'traveller' character and his diagonal pathway evokes a sense of past time in western theatrical practice. According to Humphrey (1978), Blom and Chaplin (1982) the diagonal line from upstage right to down stage left is the most powerful path on the stage. Blom and Chaplin (1982, 52) proposed that left is associated with the past and right with the future. Further more down stage left is the place for "scenes of intimacy". Different from the diagonal line used in Legacy (the pioneers' journey to the new land, from up stage left to down stage right), the traveller's pathway in Nine Songs indicates a sense of reminiscence, particularly, when the 'traveller' looks back to where he came from. As the dance unfolds, the 'traveller' passes an ancient fertility ritual, a scene of manipulation, a grieving female solo and a modern site of massacre. Travelling through different sections of Nine Songs, his western attire contrasts with the styles of the other dancers' costumes and the historical-cultural periods of the music pieces. As a result, the 'traveller's' journey evokes a connotation of the choreographer's compromise between tradition and modern, native and foreign, Chinese and Western culture, and more importantly, it underlines the mutating hybrid character of Taiwanese society.

Several writers associated the performance of the 'traveller' with 'searching' (Shi-chun 1993, Koegler 1995), a retrospection of history (C. Chang 1993, Koegler 1995, Langer 1995 and Shi-chun 1993) and an ironic reflection on China's modern reality (Li 1993, Siegmund 1995). Among them C. Chang (張照堂 1993) considered the 'traveller' as a leading character of the dance and the other dancers as "settings of historical scenes". For him the 'traveller', like the 'shaman woman', represents the choreographer. C. Chang (1993) stated: "The traveller not only departs but also enters the passing moment of joy and sorrow. He is searching for consolation." Lin Hwai-min stated:

> In the dance drama Nine Songs the traveller guides the audience into the dance-music ritual of the Chu State some two thousand years ago, and at the same time reminds them of the present reality. As the traveller continues to enter and exit the stage, the audience is kept contemplating; gradually the traveller turns into the most important character of the dance drama. Maybe he is the audience. Maybe he is myself, the creator of the dance drama. (1995, 23)

The structure of the dance

The performance of Nine Songs in a sense depicts a simplified version of the diasporic origin and the history of Taiwan. For instance, the use of ancient fertility rituals evokes the link with the myth of the origin of the Chou clan, hence, generating a link to the origin of the Chinese nation. The presentation of scenes referring to historical events and the recitation of names of heroes and victims, who died for their patriotic beliefs, freedom and democracy, indicate the cultural and historical link between China and Taiwan. The 'swordsman's' solo for the white robed assembly resembles the event of 'River Yi Farewell' in the Chinese Warring States period. The death march of dancers whose faces are covered by bamboo baskets indicates Taiwanese resistance under the Japanese colonial ruling. The combination of escaping bicyclists, fighting youths, firearm-like percussive notes and strong head-lights suggests the June 4th Tienanmen massacre. The above characters are not founders of Chinese dynasties or republics, they are heroes opposed to suppressive regimes. Far from depicting the positive image of the expansion of Chinese civilization and nation, a theme often propagated by the Nationalist and the Communist governments, the structure of Nine Songs represents a dark version of history, from the viewpoint of the ruled rather than the rulers.

The heroic depiction of martyrs fighting against authoritarian regimes

The heroic depiction of martyrs fighting against authoritarian political organizations is a postcolonialist version of historical events. It is a version from the viewpoint of the suppressed, not a version approved by any dominant political forces such as the Chin empire, the Japanese colonial government, the authoritarian Nationalist government, or the Chinese Communist government. For people resisting the military aggressions of the Chin State and its attempts to unify the warring states to form a great Chinese Empire, Ching Ke is a hero not an 'assassin'. For people fighting

Japanese colonization the members of the Taiwanese resistance are heroes not 'bandits'. For people opposing the authoritarian Nationalist government in Taiwan the victims of the 2-28 Incident are martyrs not anarchists nor 'communist bandits'. For people supporting the democratization of the government of the PRC, the victims of the Tienanmen massacre are martyrs not 'anarchic rebels'.

Since 1949, Taiwan has been under the threat of Communist military invasion. Though the PRC's unification policy has changed from "liberate Taiwan by military force" to a more peaceful "one country, two systems" formula, the bottom line of the PRC's policy remains the same. There is only one China which is ruled by the government in Peking and military force remains the option for achieving unification. Two dance designs in Nine Songs serve as poignant reminders of the uncertain and treacherous future of Taiwan. They are: the recitation of names of the war dead of the 1958 Communist invasion and dance images referring to the Tienanmen massacre.

4.4.1.2 An allegory of Taiwan's experience of colonization

In contrast to the sacrifice of the fallen, the manipulative god characters appear to be detached from their subjects. People pray for the arrival of the gods. One by one gods descend, command their subjects then depart. Yet no salvation is achieved. It is an allegory of the colonizer over the colonized in the history of Taiwan. Two choreographic designs are used to indicate Taiwan's experience of colonization. Firstly, the disguised and deceptive nature of the god characters. Secondly, the detached and manipulative nature of the god characters in the dance.

The disguised and deceptive nature of the god characters

During the performance of Nine Songs, dancers adopt the characters of gods, appear with their distinctive masks, costumes, then perform their unique dance sequences. The use of dance movements, masks and costumes not only serves to indicate the characters of the gods but also serves to disguise the real identity of the dancers. Though the above dance elements are employed to create a sense of illusion, to generate desirable effects, the performance of Nine Songs does not intend to create a real ritual with magical effects. It is a modern dance version of the ancient ritual.

As mentioned earlier, in ancient China shamans were believed to possess special abilities that enabled the spirits to descend into them. The decision of substituting dancers for shamans in the performance of an ancient ritual not only removes the potential magical elements, in favour of aesthetic features, but also serves to remind the audience that 'Gods have never come' on the stage of Nine Songs. Dancers are not shamans and it is unlikely that the spirits are able to descend into them. What the audience sees is a group of dancers in disguise, taking on the identity of the gods and spirits described in Chu Yuan's Nine Songs. There is a Chinese idiom describing the act of pretending to be gods or spirits--'*Chuang-shen Nung-kuei*' ([装神弄鬼] 'to feign spirits and to pretend to be gods'). It is often used to describe people who make-up stories or things to achieve a certain goal. The metaphor of disguise and deception is evident in the use of masks. A statement made by the choreographer suggested the cunning and manipulative character of the gods. In Nine Songs "the gods are portrayed as brutal and cruel and they wear masks" (Dekle 1995).

As opposed to the frequent appearances of the 'shaman woman', each of the god characters only appear on the stage once. One by one the god characters enter the stage, perform their sequences then exit, never to return to the stage again. The 'Sun God' abandons the jubilant crowd and disappears in the midst of a fertility ritual. The 'Gods of fate' and the two giant bamboo puppets appear on the stage to manipulate their subordinates. After a fruitless waiting the 'Goddess of the Xiang River' is carried away by her guards. Supported by his carriers and escorted by the flag bearer the 'God of the Clouds' travels around the empty stage then departs. Wandering silently across the stage, the 'Mountain Spirit' performs his solo then exits stage left. It is stated at the beginning of the programme note of Nine Songs that rituals are offered "And yet the Gods have never come" (C.G.D.F. 1993h, 4). Ironically after a series of dance sections, performed by the six god characters, all that stays on the stage are the bodies of the six fallen youths.

The detached and manipulative nature of the god characters in the dance

The above dance sequences reveal the transitory nature of the god characters, and

more importantly, they portray the god characters as detached and manipulative. During the performance of Nine Songs they either appear alone or are accompanied by their servants. When performing in group scenes they remain detached, away from the group dancers. For instance in the fertility duet the 'Sun God' and the 'shaman woman', are watched and surrounded by the 'celebrants'. The 'Greater God of Fate' and the 'Lesser God of Fate' manipulate the group dancers, watching them roll and bounce on the floor. The 'Goddess of the Xiang River' performs her grieving solo against the background of merry duets. The 'Mountain Spirit' quietly exits while the white-robed dancers enter the stage. Some god characters are presented as manipulative figures. 'Homage to the Gods of Fate' and 'Homage to the God of the Clouds' are dance sections carrying clear features of manipulation. The 'Greater God of Fate' first rules the 'Lesser God of Fate' then they concurrently control the group dancers. Later the two gods are commanded by two giant bamboo puppets operated by two male dancers. The 'God of the Clouds' performs his solo above the floor by crushing his weight on his carriers, while at the same time relying on their support. As a result a political allegory is manifested. The domination of the god characters over their guards and the group dancers is a metaphor for the control of the ruler over his subordinates and the mass, the politicians over the people, the colonizers over the colonized.

Lin Hwai-min (1995, 15) stated that "in the poetry of Nine Songs people are persistently begging for the arrival of the Gods. The Gods arrive....and depart, leaving human beings to moan." Lin continued by stating that "The authoritarian Gods or emperors have no concern for man. They treat all the creatures as chu-kou". Chu-kou (literal translation, 'straw-dogs'[20]) are items used for sacrifice in ancient China, discarded and trampled upon after serving as offerings. It is often applied to describe cheap and useless things. The metaphor originates from Lao Tzu (老子 known as Tao-te Ching [道德經]). It is stated that "Heaven and earth are ruthless, and treat the myriad creatures as straw-dogs; the sage is ruthless, and treats the people as straw-dogs." (Lau 1963, 9) Heaven, earth and the sages operate according to the way of *Tao*. They have no concern for man, men are born, live their lives and die, just like animals

and insects. They treat all creatures equally, there is no preferential treatment for human beings.

Considering the metaphor of the ruthless rulers over their subjects and the portrayal of the distant and dominating nature of the god characters, an allegory of Taiwan's experience of colonization is manifested in the performance of Nine Songs. Gods descend then depart, just like those colonial powers that ruled Taiwan in the past. Gods have no concern for humans, just like the different political powers that have no concern for the people in Taiwan. Political and military crackdowns of the resistance movement and drastic cultural conformation were initiated by the governing powers as means to strengthen their rule. The management of Taiwan is driven by the interests of the political powers not for the benefit of Taiwanese people. The Spanish and the Dutch occupations of Taiwan were mainly for trading. Cheng Chen-kung and, later, the Chinese Nationalist government managed Taiwan as a base for their planned recovery of the Chinese mainland. The Manchu governed Taiwan for ensuring the peace of the southeastern border of the empire. The Japanese colonization of Taiwan provided economic and political foundations for building-up the great Japanese Empire.

The choreographer declared that the performance of the 'traveller' "guides the audience into the dance-music ritual of the Chu State over two thousand years ago, and at the same time reminds them of the present reality." (Lin 1995, 23) Around the time of the creation of Nine Songs, the reality concerning Taiwanese people was the uncertain future of Taiwan, often threatened by the aggressive approach of the PRC during initial political negotiations. The Taiwan Question and Reunification of China (台灣問題與中國統一) was issued by the Communist government of the PRC in August 1993, at the time of the premiere of Nine Songs. In its policy white paper, the Taiwan Question, the Communist government reiterated its "one country, two systems" policy and its determination to maintain the integrity of "its territory", if necessary by military force. (Leng 1997, 40-41) The Taiwan Question white paper is one of a series of proposals adopting the "peaceful reunification" policy, following

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[20] Some times 'chu-kou' was translated as 'dummies' in English texts.

the announcement of normalization of relations between the USA and the PRC.[21] The prototype of PRC's "one country, two systems" policy first appeared in a "nine points" statement announced by Ye Jiang-ying (葉劍英) in 1981 and later reemerged in a speech given by Deng Xiao-ping (鄧小平) in 1984. The proposed "one country, two systems" formula upholds the "one China principle" and allows Taiwan to practice capitalism within a socialist dominated united China. The Communist government is the central government and Taiwan is demoted to the state of a provincial authority. Taiwan will be able to exercise autonomy but its policies are not allowed to conflict with the central government's policies. Consequently this formula imposes PRC's jurisdiction over Taiwan, and more importantly, it denies the people of Taiwan the freedom to decide their future: whether Taiwan should remain the current separated state without claiming independence, to merge with mainland China forming a nation, or to become an independent nation.[22]

To challenge the "one China, two systems" formula the Nationalist government advocates the idea of "one China, two political entities" and democracy. The idea of "one China, two political entities" originates from the Guidelines for National Unification (國家統一行動綱領) declared by the Mainland Affairs Council in March 1991. Under the Guidelines document the ROC and the PRC are equal political entities. Following a three-phase programme of exchange, cooperation and consultation, the unification of China would be achieved. The formation of the Nationalist government's Guidelines is influenced by different opinions on Taiwan-China relations within Taiwanese society. Since the democratic transformation of the

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[21] The origin of "one China, two systems" can be dated back to the Chinese Communist Party's third Plenum of the Eleventh Central Committee in December 1978 and Message to Compatriots in Taiwan (告台灣同胞書) released by the National People's Congress on News Year's Day 1979.

[22] A compiled opinion poll data on independence and unification showed that the majority of the Taiwanese people preferred the status quo (from 57.5% in June 1989, 41.6% in June 1992 to 46.1% in June 1995). Though the percentage of the pro-unification (from 20.5% in June 1989, 29.9% in June 1992 to 20.0% in June 1995) was higher than the pro-independence one, there was a growing trend of pro-independence (from 2.1% in June 1989, 6.4% in June 1992 to 14.0% in June 1995) among the Taiwanese people. (Based on sources from Mainland Affairs Council [08/1993, 08/1995] and United Daily News [30/06/1993]; cited in Leng 1997, 50)

Nationalist Party, initiated by Chiang Ching-kuo as a means to consolidate its rule in Taiwan, Taiwanese politicians are selected into the government, the National Assembly, the Legislative Yuan and eventually the Presidential Palace. With the lifting of martial law, the decriminalization of opinions on Taiwanese independence and the formation of the Democratic Progressive Party (DPP) the Nationalist government's China policy has transformed from a firm anti-Communist stance to a more flexible approach. The government's change of China policy was first launched by Chiang Ching-kuo at the end of his reign. It moved from "recovery" of China to the "three nos" policy (no official contact, no negotiations and no compromise). Considering the flexible approach towards unification within the dominant faction of the Nationalist Party, the minority hard-line stance within the party and the DPP's independence policy, Guidelines was formulated as a compromise under the presidency of Lee Teng-hui.

Around the time of the historic meeting between the heads of the semi-official negotiating bodies[23] on the two sides, president Lee announced the concept of "*sheng-ming gong-tong-ti*" (生命共同體, literally translated as community of shared living, living community or as *gemeinschaft*, in German meaning community) in his keynote speech at the Third Meeting of the Second National Assembly in April 1993. Concerning different opinions towards Taiwan's China policy Lee stated that it can be resolved through democratic channels and the policy must be based on the consent of all groups in Taiwanese society. (Leng 1997,49) Lee believes that this common consent is the only thing Taiwan can rely on when facing external threats. Lee stated in an official visit to Latin American in 1994 that "since democratization, Taiwan's sovereignty has been in the hands of the Taiwanese people, not the PRC. The PRC is not qualified to declare Taiwan's sovereignty."[24]

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[23] Koo Chen-fu (辜振甫) of Taiwan's Straits Exchange Foundation and Wang Daohan (汪道涵) of mainland China's Association for Relations Across the Taiwan Straits.

[24] In the same speech Lee challenged the claim that the sovereignty of China resides with the PRC. He said that "China's sovereignty is in the hands of all the Chinese people, including people in Taiwan." (China Times 1994, 7 May; quoted in Leng 1997, 49)

Before Lee' proposition of nation, "*sheng-ming gong-tong-ti*", a related idea had been existing among activist of the Taiwanese independence movement. Based on their ideas of nationalism the history and culture of Taiwan were considered to be very different from those of China. Though Taiwan and China share a common culture and history, four centuries of anti-colonial struggles on Taiwan generates a sense of shared destiny among the people of the island. (Jiang, 1998, 174-181) This idea of a Taiwanese nation was defined by Peng Ming-min (彭明敏) as "community of shared destiny" ("*ming-yun gong-tong-ti*" [命運共同體]). Governed by the Nationalist government and threatened by the PRC, the people of Taiwan are like the group dancers under the spell of the 'Gods of Fate' and, later, two giant puppets. Consequently the choreographer's (Lin 1995, 60) use of the term "community of shared destiny" for describing the manipulated group dancers indicates that he is in favour of Taiwanese independence.

The publication of the PRC's Taiwan Question white paper was designed to deter Taiwan's effort to claim an equal status in the international community and to warn both the anti-unification and the pro-independence groups in Taiwan that a refusal of unification under Communist rule will lead to a military response. In particular, it was aimed to warn the pro-Taiwan independence Democratic Progressive Party, the opposition party at that time which achieved its breakthrough by gaining 31.86 percent of the popular vote in the Legislative Yuan elections in December 1992 (Leng 1997, 44). It was designed to discourage the mainstream faction of the Nationalist Party which held a flexible attitude towards unification and intended to legalize the promotion of Taiwanese independence. It was intended to suppress Taiwan's promotion of itself as an equal political entity and its campaign to return to the United Nations.

Considering Taiwan as the "renegade province", the PRC is not only strongly critical of the Taiwanese independence movement, it has also clearly rejected all Taiwanese attempts to participate in international organizations. Symbolic representations proposed by Taiwan such as "dual recognition", "two Chinas", "one country, two seats" and "one China, one Taiwan" were rejected by Communist China for

suggesting that Communist China and Taiwan are equal political entities. Armed with "the only representative of China in the United Nations" the Communist government declares that the sovereignty of China resides in the PRC and ignores the reality that the PRC's jurisdiction has never reached Taiwan. The fact remains that since 1949 China has been divided and each side of the Formosa Straits is administered by different political entities. In brief the PRC's Taiwan policy is designed to diminish Taiwan's political status, to narrow Taiwan's options and finally to force Taiwan to unite with Mainland China and accept the sovereignty of the PRC. To push Taiwan into accepting the predetermined condition of reunification the PRC applies its military muscle to deter any movement from Taiwan which it sees as an attempt towards independence. This was clearly demonstrated by the military rehearsals and two missile tests in waters close to Taiwan in 1995 and 1996. This political reference in Nine Songs emerged in Segal's (1995) interview with Lin Hwai-min for Cloud Gate's American tour in 1995. "Unlike the beneficent deities in the poems, however, the nature-gods who dance, one by one, in [Nine Songs] relentlessly manipulate and oppress their human followers... generating the sense of threat that all Taiwanese people have to live with." (Segal 1995) Following this statement Segal (1995) quoted Lin: "A strong fear of Chinese invasion is very pervasive in Taiwan at this moment". Lin continued, "Every day, there is a dramatic story in the newspaper about missile tests. It's had a tremendous impact. A lot of people have been emigrating" (Segal 1995).

Consequently a postcolonialist representation of national identity is conveyed by the performance of Nine Songs. The use of the 'traveller' character, the dance structure and the heroic depiction of anti-authoritarian martyrs connote the diasporic nature of Taiwanese society and its history from a postcolonial perspective. This representation of cultural nationalism is linked to political nationalism, particularly to the issue of unification/independence. A reminder of the uncertain and treacherous future of Taiwan is manifested through the use of the recitation of names of Taiwan's war dead of the 1958 Communist invasion and dance images referring to the Tienanmen massacre. The disguised and deceptive nature of the god characters and their domination over their guards and the group dancers contribute to the allegory of

Taiwan's experience of colonization. This metaphor is particularly significant in the context of the PRC's aggressive hegemonistic stance of "one China principle" in the cross-strait negotiations.

4.4.2 Theatrical ritual

Considering Dolhinow (1971), Norbeck (1971), Sutton-Smith (1971), Csikszentmihalyi and Bennett (1971) and Huizinga's (1967) theories of play, Hewes (1974) and Rappaport's (1971) theories of ritual, Peckham (1965) and Young's (1974) theory of homeostasis,[25] Kealiinohomoku (1976) proposed that dance is a means to achieve dynamic homeostasis. Since man wants order in the changing world, by rehearsing and experiencing disorientation during the art experiences he learns to cope with the stress and to adapt to the changes. Kealiinohomoku (1976, 50) proposed that "the primary functions of dance are those of play and ritual, and that fundamental need served by dance is the achievement of biological, psychological and cultural homeostasis". Using everyday activities as examples Kealiinohomoku (1976, 105-106) suggested that the stress caused by innovative response could be reduced by the use of "formula or clichés". For instance poetry or parables are used to mark a special occasion or mood shared by a group of people. Gestures such as waving goodbye, nodding in agreement, or folding hands in praying reduce stress at important moments. Short or prolonged, the disorienting experience must be lifted in the end to release the individual from stress. Consequently a sense of safety is felt.

Before the premiere of Nine Songs Lin Hwai-min (1993b) stated that "frustration is the real theme of the dance". Two years later, Lin (1995, 22) reduced the importance of the theme of 'frustration' and treated it as one of the sub-themes of the dance. The theme of frustration is manifested in various circumstances. It begins with the portrayal of the dominating characters of the 'Sun God' and the two gods of fate. For

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[25] According to Young's definition, homeostasis is "the condition of maintaining a constant organization in spite of continuous interchange with the surroundings" (Young 1974, 649; cited in Kealiinohomoku 1976, 51). The state of homeostasis is not static, however, it has a tendency to maintain a relatively stable state.

the choreographer the performance of the 'Goddess of the Xiang River' "reexamines the nature of frustration" (Lin 1995, 22). The performance of the 'God of the Clouds' is perceived as "Riding on the shoulders of people", it is applied to "reinforce the image of frustration" (Lin 1995, 22). A different kind of frustration is represented in the "silent cry" of the 'Mountain Sprit' (Lin 1995, 22). Finally the violent contest of the young people in 'Homage to the fallen' is an eruption of a collective frustration.

The performance of Nine Songs is a prolonged experience of stress. It is not a joyful voyage to the unknown mythical realm, nor a rosy fantasy of ancient Chinese shamanism. Following Kealiinohomoku's homeostasis theory, the performance of Nine Songs can be considered as a dance experience that helps the audience to adapt to the changing world. Soon after an enthusiastic opening with an ancient ritual, the audience witnesses an unfulfilled fertility ritual, hierarchical manipulations of gods and human beings, a fruitless waiting over a loved one, a leader crushing his followers, a lonely wandering figure and a massacre of youth. The experience of witnessing the domination of god characters over the subordinating mass, the realization of the absence of the gods and, eventually, the apprehension of the link between the dance and the uncertain future of Taiwan put the audience of Nine Songs in an uncomfortable state. Manifested in love, power, human relations and reproduction, the performance confronts the audience with events of life which are beyond the control of the individual. It puts the audience in a stressful state, reminding them of the unhappy facets of life.

For the choreographer Lin Hwai-min (1995, 15) the performance of Nine Songs is intended to achieve a "ritual effect". It aims to "guide the audience to enter the extraordinary spiritual sphere, to cleanse and to comfort the audiences by the end of the dance" (Lin 1995, 15). Considering the depiction of the deceptive and manipulative nature of the god characters, the indication of the diasporic history of Taiwan and its experience of colonization, the performance is a process of reorientation through the journey of history, suffering and suppression. Following the scene of violent death an offering of lamps is performed with the singing of Farewell to the God. Winding to the horizon, a river of glittering fires is formed as the

backdrop to the projection of Chu Yuan's poem Honouring the Dead. All over the screen which covers the front of the stage, huge Chinese calligraphy depicts an ancient prayer and captivates the audience. It says: "Orchids in Spring and Chrysanthemums in Autumn: So it shall go on until the end of time"(C.G.D.F. 1997a). As a result the dance moves beyond a tribute to the fallen. A sense of relief is generated. This effect is exemplified in Brook's account of her experience:

> Suddenly all is quiet. The stage is still. The terror is over. The fallen dancers recover and slowly fill the stage with hundreds of lighted candles... After what they have been through the audience is given a moment to mediate, to rest the eyes, mind and heart on a simple but life-affirming stillness. (1994, 70)

As a result the performance of Nine Songs eases the anguish of the heart and transports the audience from secular disturbances to a heavenly tranquillity.

Kealiinohomoku (1976, 101-110) proposed that a "ritualistic stress-reduction" is achieved through appropriate cue-giving and cue-receiving. Realizing stress is caused by coping with unpredictability, the use of redundancy increases the level of predictability and reveals the pattern of behavior. Thus the dance message becomes effective.[26] A similar theory was proposed by Schechner (1988, 138). Schechner believed that the emergence of ritual from theatre depends on the spectators and the performers' focusing on efficacy, and effective infusion and attachment of symbolic meaning to the performed events. Despite the difference of scope and intention, Schechner and Kealiinohomoku's theory all point to one thing: to comprehend theatrical ritual (or the opposite--theatrical entertainment) both the producer, performer and the audience must tune in to the intended function and must apprehend the device of achieving it.

The manner of 'cue-giving' is not solely the privilege of the performer, the choreographer is also influential in devising the means of communication for achieving the intended effect. This is particularly important when the choreographer

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[26] The other end of the spectrum is "theatrical excitation" in which play is the purpose of the dance and unpredictable behavior is the key feature of it.

plays a prime role in guiding the development of the piece, though the performing individual's approach to efficacy does not have to be the same as the choreographer's. In the case of Cloud Gate the dancers' and the choreographer's attitude tend to be similar. According to Lin, Hsu and Chi (Lin et al. 1993), during the process of choreographing, Lin Hwai-min gave dancers themes and images of the dance. He allowed them to develop their dance movements, then he transformed and re-arranged the selected dance sequences according to his intent. Although the choreography has an element of collaboration between the choreographer and the dancers, with an assimilation generated by the rehearsals, the final composition is, nevertheless, in the hands of the choreographer. As discussed earlier, theatrical ritual is the choreographer's creative intention. The following section focuses on the conditions and the method of production that helps to generate ritual from the theatre of Nine Songs and how this sense of theatrical ritual is attended to by the company, the critics and the audience.

Several means are used to guide the audience in apprehending the ritual character of Nine Songs. Among them are: (1) The propagation of ritual elements and connotations before the performance, (2) The reduction of distance between the dancers and the audiences and (3) The fusion of religious elements on the cyclical form of the dance.

4.4.2.1 The propagation of ritual elements and connotations of the dance prior to the performance

Before the performance of Nine Songs, Cloud Gate issued a series of press releases and a house programme to inform the audience of the ritual elements and intended connotations of the dance. For instance Lin Hwai-min's articles, 'Nine Songs: The Praying of the Myriad' was published in a newspaper two days before the premiere of the dance (Lin 1993b). 'A Mental Travel of Nine Songs', another of Lin's article (1993c), was revealed in a different newspaper on the following morning of the premiere. It is stated in the house programme that the choreographer used Chu Yuan's Nine Songs as "the springboard for creating a theatrical ritual" (C.G.D.F. 1993h, 4). The structure of the dance is based on the structure of Chu Yuan's Nine Songs with

the title of each dance section indicating who the intended god is. Following the title, a brief summary is given to underline the theme of the dance section. "The shaman woman dances to induce the arrival of the God", "a game of manipulation" and "death and rebirth" are summaries for 'Greeting the Gods', 'Homage to the Gods of Fate' and 'Homage to the Fallen' respectively (C.G.D.F. 1993h, 4-5).

Informed by the previews and reviews the readers learned that ancient fertility rituals and religious elements such as lotus, water, fire are used in the making of the dance. Religious connotations and socio-historical references of the dance are propagated. Previewing Nine Songs, Y. Wang (王亞玲 1993a) stated: "visually it is brilliant and spiritually it is soothing. Behind the strong images and the sublime myth, Nine Songs explores the grievances of contemporary people". L. Wang (王凌莉 1993) called the dance "a contemporary music-dance ritual". Among the previews are a series of reports conducted with the help of Cloud Gate. Two reporters observed the rehearsals, the production meetings and they interviewed the choreographer, the dancers and the participating artists (Lin & Hsu 1993a,b, Hsu 1993a,b,c,d, Chi 1993a,b,c,d). Their articles were published in Ming Sheng Pao, a major Taiwanese newspaper, for ten consecutive days. Prior to the premiere of the dance Cicada, Lotus and Nine Songs (Lin et al. 1993), a book based on their articles was published. Noticing immense expectation among the potential audiences, generated by the strong promotion of Cloud Gate, Su (蘇惠昭 1993) commented that upon the opening of Nine Songs the audiences "are solemn and peaceful". "They held their breath and observed attentively expecting a banquet of dance, a spiritual baptism." (Su 1993)

4.4.2.2 The reduction of distance between the dancers and the audience

Schechner (1988, 137-138) suggested that there are two ways for "ritual to rise out of theatre". They are firstly, breaking the role division between the audience and the performer and secondly, breaking the physical segregation between the stage and the auditorium. Considering the traditional practice of Western theatre, the physical division reflects the detached attitude of the audience towards the performer. Physically the design of Western theatre separates the audiences and dancers by the proscenium arch and mentally the audience maintains an impartial state and observes

the performance unfolding before its eyes. In the case of Nine Songs the role division between the audience and the performer complies with traditional Western theatrical practice, but the relation between the audience and the dancer is closer than the Western one. It is predetermined by a different set of cultural factors. The choreographer stated:

> In the Chu state, shamans were the mediators between gods and humans, today dancers replace the figure of the shamans. Though dancers can not communicate with spirits and gods, through the bodily expression and the accumulation of energy, the performance of Nine Songs should achieve a ritual effect. (Lin 1995, 19)

As mentioned earlier, in ancient China shamans mediated between gods, spirits and human beings. They conducted and supervised the ritual ceremonies during which offerings, songs and dances were presented to the spirits and in return the humans' requests were answered. Following the ancient practice, the choreographer employs dancers "to represent the audience and to attend an ancient ritual". (Lin 1995, 19) Words such as 'represent', 'attend' indicate that for the choreographer the audience's attitude towards the dancers is empathic, rather than detached and disinterested. Though the performance of Nine Songs takes place within a Western style theatre and the audiences are familiar with the codes of Western theatrical practice, the promotion and the realization of the dance's reference to ancient Chinese shamanism helps to alter the audience's attitude from that of disinterested to that of empathic.

Dance, space and sound are specially designed to reduce the degree of physical segregation, in particular by the playing of natural environmental sounds, and the use of the lotus pond and the lotus patterned panels as the stage design. The sound of running water overlaps with the performance of the dance. The sound is played as the audience enters the auditorium, it is played during the interval and it continues till the audience leaves the auditorium. Since the practice of ancient rituals tended to take place in a natural environment, the use of natural sound in a way links the performance forum to the ancient scene. Consequently, the sound of running water generates an outdoor atmosphere and creates the illusion of the auditorium being an ancient ritual forum. Because of the dance's association with ancient Chinese

shamanism and the transformational effect of the sound, the mental boundary between the audience and the dancers is reduced.

Although there remains a degree of separation, owing to the design of the theatre, the physical distance between the performing and non-performing space is reduced by the use of the lotus panels and the lotus pond. The sliding and reorganizing motions of the backdrop panels and side wings not only serve to create numerous lotus patterns, but also serve to break the rigid proscenium arch turning it into a changeable and a multi-layered moving frame. The orchestra pit, the structural gap between the auditorium and the stage, is covered by the lotus pond in the performance of Nine Songs. The lotus pond not only fills the gap between the stage and the auditorium, but also links the non-performing space with the performing space. This illusion is particularly effective for audiences seated at the front of the auditorium. Furthermore the reflection on the stage floor generates an effect similar to reflections in water. As a result the stage acts as the extension of the pond. The reduction of physical distance is particularly evident on the ground level of the auditorium. The combination of the lotus pond, the reflection of the floor and the multi-layered lotus panels generate the illusion of the performance of Nine Songs occurring above a giant lotus pond. The combination of proximity and view angle makes the dancers look as if they are dancing above the lotus blossoms. Brook (1994, 67) commented that "Monumental leaves embrace us, as if we ourselves are in the midst of the lotus pond, small creatures looking up rather than persons looking down, the flowers towering above us."

Though the basic concept of the space design, particularly the use of the lotus pond, is to "give the whole theatre a sense of nature".[27] The combination of lotus pond and the sound of flowing water not only reinforces the atmosphere of nature, but also draws the audience close to the world of Nine Songs. "As soon as the audience begins milling into the theatre", Brook (1994, 66) commented, "they find themselves communing with nature". Driven by curiosity, partially influenced by the publicity of the use of lotus, some members of the audience walked to the lotus pond and

observed it closely. Some of them lingered by the pond long after the curtain closed. This behaviour was observed with the Taiwanese audiences (Hsu & Chen 1993) during Nine Songs' premiere and two years later in New York (Hsu 1995, Reardon 1995). Consequently, the mental and physical boundary between the audience and the dancers is reduced by the dance's association with ancient Chinese shamanism, the spatial transformational effect of the natural sound, and the linking of performing space with the non-performing space.

4.4.2.3 The fusion of religious elements in the cyclical form of the dance

For the choreographer Lin Hwai-min (1995, 19) the performance of Nine Songs is a "modern theatrical ritual" and it is manifested through the use of dance structure, movement, costume and scenery. Among them structure is considered to be the most effective means of expression. Lin (1995, 19) claimed "Nine Songs can not be a performance of pure movements... Costume and scenery, as visual symbols, can assist the indication and elaboration of the theme." Lin continued: "More importantly form and structure should be the most powerful means of expression." (1995, 19) In Nine Songs the structure functions as the scaffolding of the dance. Based on the choreographic framework, dance elements are not only attached but also intertwined forming a complicated fusion of symbolic images.

Rituals originating from different cultural-historical periods are applied to form a multi-religious synthesis of theatrical performance. The use of the projection of Chu Yuan's ritual poems and the Tsou ritual songs at the beginning and the end of the dance call the audience's attention to the ritual character of the dance. Following the structure of Chu Yuan's poems, a series of dance and music offerings are conducted under the supervision of the shaman woman. The fertility ritual of the royal Chou clan is linked to the mating ritual of the Cheng state of the Chou dynasty, and the offering of water-lamps refers to the practice of Taiwanese Pu-du ritual. Hindu purification and cleansing gestures are integrated with Buddhist and Taoist symbolism of water and lotus. The metaphysical connotation of 'five primary agents' is attached to the design of the costume, masks and body make-up. As the dance unfolds the multi-

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[27] Stated by Lin Hwai-min in an interview with Dekle (1995).

religious elements blend with the hypnotic multi-cultural character of the music.

The combination of the projection of Chu Yuan's ritual poem and the singing of the Tsou ritual song at the end of the dance recalls the opening scene of the dance. A sense of regeneration is suggested by the reemergence of the opening image of the dance. Consequently, the cyclical form of the dance becomes apparent by the combination of the use of similar opening and ending designs (suggesting a sense of regeneration), the use of symbols of water, fire, lotus (connoting the cycle of life) and 'five primary agents' (indicating the succession of seasons). The performance of Nine Songs begins with an ancient induction of the gods, continues with the slaughter of youth and ends with a ritual offering to the heroes and victims. It begins with the origin of life, through a scene of death then ends with the resurrection of the dead. It starts in prosperous Spring, through desolate Winter then reaches a reviving Spring. It depicts the constant revolution of life, love, power and death. In brief it represents an endless spiral of hope and destruction.

Following Kealiinohomoku's (1976) theory of "ritualistic stress-reduction" the emergence of a cyclical form exposes the structural pattern of the dance and reveals the logic of the behavior. Since the structural formula does not become apparent till the end of the dance and the journey of frustration does not cease till the very end of the dance, the audience is kept in a state of uncertainty, wondering how the dance is going to develop. During the performance of the dance the audience might detect the tendency of the piece and speculate on the direction of development, nevertheless they are not sure of the structure of the work. The revelation of the cyclical form of the dance removes from the audience the anguish caused by uncertainty and provides them with an overall view of the dance. As Brook commented, "The startling contrast of the opening scene with the intensity of the main part of the dance now begins to make sense" (1994, 70). Commenting on Lin Hwai-min's choreography Kisselgoff (1995) stated: "Mr. Lin goes on too long, with little hint of the direction in which he is headed. Yet he at least knows his ultimate destination and reaches it with a satisfying sense of resolution." After seeing the 'shaman woman's performance of the cleansing ritual and the 'celebrants' offering of lamps Kisselgoff commented: "It is then that Mr.

Lin ties up all the loose ends" (1995). The sense of reorientation and relief is clearly indicated in the above writings.

Against the lotus-pond stage, the sense of relief generated by the cessation of the journey of frustration, and the realization of the cycle of hope and destruction engender an effect of spiritual cleansing. Considering the teaching of Pure-land Buddhism, the performance of the cycle of hope and destruction against the background of the lotus-stage connotes the Amitabha Heaven. Realizing the timeless spiritual character of Nine Songs Lu (盧健英 1993b) asked: "Can the lotus of Cloud Gate find a piece of pure-land on the increasingly polluted earth?" Cawthorne (1993) praised Nine Songs as "Lin's Step to Heaven". Two years later, Koegler (1995, 103) commented that the performance of Nine Songs "took the audience beyond the Cloud Gate [...], into a truly beautiful world somewhere between heaven and earth".

4.5 Conclusion

The effect of spiritual cleansing is not only reserved for Taiwanese audiences. The performance of Nine Songs achieves similar effects in international forums. Water and fire are used for religious purposes and they can be traced in ancient cultures and existing religious practices. As mentioned earlier water and fire are important elements in Taoism, Buddhism and Hinduism, symbolizing the origin of life, the cycle of life, wisdom, purification and reincarnation. For Christians water and fire are used in ceremonies. Water is used in baptism. A believer is sprinkled with or immersed in water. People light candles for praying, as offerings and on holy days. Candles are used in Indian temples. Candles are also used in most vigils, like in Hong Kong for the anniversary of the Tienanmen massacre.

In addition to the well known image of a young man standing in front of a tank trying to prevent it approaching Tienanmen square, Brook (1994, 73) identified two images which have a broad appeal. They are: a man holding a limp woman in his arms (in the massacre scene) and the 'shaman woman's lament over the dead youth (at the end of

'Homage to the Fallen'). The former is often seen in photographs of disasters or wars; the latter refers to Michelangelo's Pieta. Without necessarily being aware of the mythical and religious significance of fire, water and lotuses in Taoism, Buddhism and Hinduism, the sense of death and rebirth is clearly conveyed by the use of the *Pieta* image.

The performance of Nine Songs is a cycle of hope and destruction. It begins with a journey of frustration; the portrayal of the mirthless facets of life, the indication of Taiwan's diasporic history and its experience of colonization. Following the scene of massacre, an offering of lamps is performed and the dead are resurrected at the edge of the lotus pond. Writing on the effect of the dance, Brook stated: "Suddenly all is quiet. The stage is still. The terror is over... After what they have been through the audience is given a moment to mediate, to rest the eyes, mind and heart on a simple but life-affirming stillness." (1994, 70) A sense of peace and spiritual cleansing is achieved.

The sense of peace and reassurance is a result of the experience that begins with a bright hop, then shatters by the depiction of negative aspects of life and concludes with an imagery of hope and regeneration. The suppression of the group dancers and the tribute to the nation's martyrs are two incidences that evoke poignant memories from the history of Taiwan and its link with China. For Taiwanese audiences they are reminders of the uncertain and treacherous future of Taiwan. The domination of the god characters over their guards and the group dancers is a chilling metaphor of the possible Communist dictatorship over Taiwan should the PRC's hegemonistic stance materialize in the form of a united China. Dance images indicating the Tienanmen massacre bring about fears of the Communist regime's ruthless suppression of democratic movements. The recitation of the names of Taiwan's war dead implies that the solution to secure the future of Taiwan is to fight the suppressive regime.

For the choreographer, Lin Hwai-min, the performance of Nine Songs is a prayer of hope, a prayer dedicated to those who sacrificed their lives for future generations. This choreographic intention is manifested in Lin's (1993b) article titled 'Nine Songs,

The Prayer of the Myriad'. Lin wrote:

> And yet the Gods have never come. Nevertheless people still worship. Maybe they are creating a little hope of life. Maybe this is why there is a chapter called 'Homage to the Fallen', following those chapters dedicated to the Gods. The real gods are those martyrs who were concerned for the myriad and sacrificed their lives for the protection of the mass. (Lin 1993b)

As Lin Hwai-min stated, the performance of Nine Songs aims to "guide the audience to enter the extraordinary spiritual sphere, to cleanse and to comfort the audiences by the end of the dance" (1995, 15). Considering the significance of national identity and theatrical ritual, the performance of Nine Songs is a prayer for Taiwan. It is a dance prayer for this Chinese diasporic society struggling between surging Taiwanese nationalism on the island and the threat of Chinese nationalism from the other side of the straits.

5

DANCE, CULTURE AND NATIONALISM

The analysis of the socio-cultural significance of Cloud Gate Dance Theatre in Taiwan reveals that dance, culture and nationalism are intricately linked in the company's activities. In particular, the creation of the company and its dances are closely associated with the search for political and cultural identity in Taiwanese society. Chapter 1, 2, 3 and 4 demonstrate the socio-cultural significance of Cloud Gate Dance Theatre through the examination of the formation of the company in the context of contemporary Taiwanese society; the evolution of the company's repertoire in relation to the emergence of Taiwanese nationalism; and in-depth analysis of Legacy and Nine Songs (two landmark works of the company). Representations of cultural and political nationalism in Cloud Gate dances show how closely they are associated with the history of Taiwan, its Chinese origin and the tension between Taiwan (ROC) and mainland China (PRC). Based on the findings of the particular Chinese diasporic conditions which facilitate the emergence of Cloud Gate, chapter 2, 3 and 4 demonstrate how political issues of unification/independence affect the complex network of interpretations of the representation of the nation and its culture.

Chapter 1 focuses on the socio-cultural context of Cloud Gate Dance Theatre, particularly the significance of the name 'Cloud Gate', the formation of Taiwanese culture and the creation of the company in the Chinese diasporic society. The name 'Cloud Gate' is significant in the context of the formation of Chinese mythological nationalism and dance history. The company is named after the ancient ritual dance, Cloud Gate, created at the dawn of Chinese civilization. The Cloud Gate ritual dance is often associated with the Yellow Emperor, the common ancestor of the Chinese. Shirakaw (1893) demonstrated that the relationship between the mythical ancestors of the successional dynasties had been rearranged and systematized in ancient Chinese texts. It is made to establish the new order of the new nation. Consequently, the Yellow Emperor was honoured as the head of the Chinese 'nation' and the ancestor of the subsequent dynasties. The Cloud Gate ritual dance is of the highest order of Da Wu (The Greater Dances), a category of ancient ritual dance employed in major

rituals and in the education of the young noblemen during the Chou dynasty. Consequently naming a Taiwanese dance company 'Cloud Gate' can be considered an indication of its founder Lin Hwai-min's inclination towards Chinese nationalism.

The second part of chapter 1 analyses the formation of Taiwanese culture. As a relatively new territory in the long history of China, Taiwan has been exposed to different cultural forces that came with the arrival of each imperialist power. New rulers often undo marks left behind by their predecessors, which stimulates the breaking of cultural margins and leads to the juxtaposition of the existing culture and the new one(s). Spain (1626-1642), Holland (1642-1661), the Chinese Ming and Chin dynasty (1661-1895), and Japan (1895-1945) have all colonized Taiwan. Supporters of Taiwanese independence see the arrival of the Nationalist government in 1945 as the beginning of another Chinese colonization and an American neo-colonization. The Lin Shuang-wen Incident (1786-1788), the Chiao-pa-nien Incident (1915), the Wu-she Incident (1930) and the 2-28 Incident (1947) were just some of many Taiwanese rebellions and massacres sparked by the people's struggle for autonomy combined with the authorities' propensity to use force.

The formation of Taiwanese culture can be divided into three stages: (1)The expansion of Han Chinese culture and its encounter with the cultures of the Taiwanese indigenous peoples. (2)The introduction of West European culture and Japanese culture. (3)The return of Han Chinese culture and the arrival of American culture. Situated at the periphery of the empire, Taiwan was one of the last places to be incorporated into China. There were two major waves of Chinese immigration in the history of Taiwan. They reached their peaks during the arrival of Cheng Chen-kung (known as Koxinga) in 1661, and Chiang Kai-shek in 1949. Both the Cheng and Chiang Chinese authorities established their control in Taiwan, fighting against invasion from the mainland. These Chinese immigrants moved to Taiwan to avoid famines, wars and political suppressions. They brought with them Chinese cultural practices and encountered the island's indigenous people on their arrival. Compared to other frontier areas of China, Taiwan was the area that experienced the most rapid Han Chinese colonization with a dominant Han Chinese population. (Yi 1995)

The Spanish and the Dutch did not leave visible effects in the making of Taiwanese culture. Though the Ching government initiated projects of modernization in Taiwan, the introduction of Western European culture was mainly carried out by the Japanese colonial government. The Japanese language, Western fine arts and gymnastics were taught to students at school, and the Taiwanese were encouraged to adopt Japanese names and customs. Ballet was introduced into Taiwan during this period. Practices of Han Chinese and Taiwanese culture were suppressed. Consequently, elements of Japanese and Western culture were integrated into Taiwanese culture.

At the end of the Second World War, Taiwan was under the control of the Chinese government and Han Chinese culture was reintroduced into Taiwan. The Nationalist government did its best to de-Japanize and, more importantly, to Sinicize Taiwanese. Education was used as a way to generate 'Chinese identity' among the students. The government encouraged Peking opera, Chinese classical music, literature, painting and Chinese folk dances. Taiwanese performing arts such as New Drama, Ko-zai-shi and Taiwanese puppet shows were under strict censorship. (Hsiao 1990) The Nationalist government promoted Han Chinese culture as the orthodox culture and treated the existing Taiwanese culture as the peripheral one.

Since 1949, the Nationalist government's political and economic dependency on the United States of America contributed to the acceptance of American neo-colonialist culture in Taiwan. America replaced Japan and became the core country of Taiwanese modernization. (Winckler & Greenhalgh 1994, Wakabayashi 1994) Hollywood movies, Coca Cola and jeans were popular among the locals, especially the young. American contemporary dance was introduced into Taiwan by American and American Chinese dance artists with support from the US State Department. Financial aid from American foundations have helped Taiwanese students to study in the United States. Traffic rules, education systems, economic and political policies have all been based on American models. On a Han Chinese cultural base, Taiwanese indigenous, Western European, Japanese and American culture are all integrated into a new type of Taiwanese culture.

The final part of chapter 1 looks at the hybrid nature of this Chinese diasporic society and the emergence of Cloud Gate Dance Theatre. Social and historical forces have

stimulated the formation of Taiwanese culture and Taiwanese identity. Both the first and the second wave of Chinese immigrants are dispersed people. The majority of the population in Taiwan are descendants of the early Hoklo and Hakka immigrants from the Chinese mainland. The names of these ethnic groups indicate their dispersive nature. The name 'Hoklo' indicates that the region of the Yellow River (Ho) and the Lo River (Lo) is the ancestral origin of the Hoklo people, and the name 'Hakka' suggests that the Hakka people are 'guests' (Ha) in Taiwan. Against the Nationalists' and the Communists' propagation of Chinese culture and Chinese identity, people in Taiwan see themselves as a new kind of Chinese. Hsiao (1989) identified the co-existence of Chinese and Taiwanese ideologies and emphasize the hybrid nature of Taiwanese culture. Hsiao's approach to Taiwanese society is similar to Gilroy's analysis of the black disapora, the 'Black Atlantic' (1993). Gilroy's usage of Du Bois's concept of 'double consciousness' provides a way to comprehend the unstable multi-cultural nature of Taiwanese society and the consideration of this hybrid characteristic in the name and the mandate of Cloud Gate Dance Theatre. The name Cloud Gate Dance Theatre does not only relate to Chinese nationalism and dance history, but also indicates the hybrid nature of Taiwanese society. The company is a product of a multi-cultural society; generated and performed by diasporic Chinese.

Chapter 2 studies the evolution of Cloud Gate repertoire from 1973 to 1997. Ethno-cultural characteristics of the one hundred and forty three dances are identified and documented. Synopses of the Cloud Gate repertoire (Table 1) are produced as descriptive documentation of the identified ethno-cultural characteristics. Figure 1 is the colour-coded chart of the identified characteristics, showing the evolution of the dances. The manner of integration of these characteristics is analysed in relation to the growth of Taiwanese identity and the representation of Taiwanese nationalism from a postcolonial perspective. Since its establishment in 1973, Cloud Gate has developed a unique Taiwanese contemporary dance style integrating different ethno-cultural elements within its repertoire. Chinese and Western characteristics are crucial ingredients in the early Cloud Gate dances (such as dance *no.1,2,7,11,18*). With the introduction of Taiwanese characteristics, Chinese, Western and Taiwanese elements gradually intermingled (dance *no.13,19,28,45,62*). Finally different Asian cultural elements, such as Taiwanese indigenous, Indian and Balinese are applied and integrated with the existing multi-cultural characteristics (dance

no.30,63,86,102,125,143). A picture of diasporic culture is suggested through the creation of the Cloud Gate repertoire. Consequently, a complex picture of a diasporic culture has emerged through the creation of Cloud Gate dances. Graham contemporary vocabularies, Peking opera movements, Tai Chi movements and Balinese dance movements are integrated into the choreography. Chinese and Japanese traditional music, Stravinsky's and Mahler's music, Taiwanese and Taiwanese indigenous tribe songs are used for the dance music. Taiwanese paintings, Chinese Calligraphy, Japanese and Atayal (Taiwanese indigenous) props are used to decorate the stage. Chinese legendary figures, Taiwanese heroes, and Taiwanese indigenous characters are portrayed in Cloud Gate's dances. The repertoire, as a whole, is a synthesis of Chinese, Western, Taiwanese, Taiwanese indigenous and Asian cultures. The result is a repertoire that is neither Chinese nor Western, neither traditional nor modern. It is a distinctively Taiwanese phenomenon, reflecting Taiwanese culture through the transformation of dance.

Following Gilroy's concept of 'Black Atlantic' the evolution of ethno-cultural characteristics of the Cloud Gate repertoire represents the "flows, exchanges, and in-between elements" of Taiwanese society (1993,190). It indicates the transformation of the state of 'double consciousness' in Taiwanese society and its mutation from Chinese identity to a multi-cultural Taiwanese identity. The evolution of Cloud Gate repertoire essentially follows Lin Hwai-min's search for a cultural identity in a diasporic society. Lin began his search with a re-evaluation of the Chinese culture in Taiwan, then the re-evaluation of Taiwanese Culture. As he stated "I do love the Yellow River; I do love the Yangtze. When I grew up, I realized that this kind of love is dangerous. It is autistic and unreal, unless I know the Tanshui River [Taiwan] and love the Choshui River [Taiwan]". (Lin 1986) Realizing that both "modern ballet" and "traditional opera movements" were "out of touch with Taiwanese reality", and what Cloud Gate had achieved was a "transitional phenomenon" (C.G.D.F. 1977b), Lin turned to the Taiwanese vernacular arts. Taiwanese dance rituals, vernacular novels, legends and songs contribute to his dance creations. In his words: "Those materials are more effective than Peking opera, they still have live roots." (Chen-i 1978) Though Lin Hwai-min and Cloud Gate did not get involved in the Controversy of Vernacular Literature on cultural identity, they share a fundamental socio-cultural condition. The creation of Legacy and Cloud Gate dances with Taiwanese themes

such as Days by the Sea, Liao Tien-ting, Rite of Spring, Taipei, 1984 and My Nostalgia, My Songs were the artists' reaction to the surge of Taiwanese ideology.

It is the change of cultural identity that leads to shifts in political national identity. Since the creation of Cloud Gate Dance Theatre, both the company's and its artistic director Lin Hwai-min's stance on national identity has moved away from Taiwan Chinese to Taiwanese. As discussed in chapter 1, Cloud Gate's endorsement of Taiwan Chinese nationalism is demonstrated in the company's name and its mandate (Composed by Chinese, choreographed by Chinese, danced by Chinese for Chinese audiences). "[T]he nation needed a dance company" was a statement made by Lin on the motive behind the creation of Cloud Gate (Shackman 1989, 212). It was a nationalist passion, evoked by diplomatic defeats in the international arena (for instance, Tiao-yu-tai Incident [1971-1972], ROC's withdraw from the UN [1971] and the consequent loss of many allies), that stimulated the creation of Cloud Gate. As Lin stated, it was "a different form of 'Tiao-yu-tai' protest". (Lin 1989a, 237).

Cloud Gate's change from a Taiwan Chinese version of nation to Taiwanese nationalism is closely related to the emergence of Taiwanese nationalism on the island. M. Chang (1993, 238-265) proposed that there were four conditions contributing to the emergence of the Taiwanese nationalist movement in the late 1980s. These are: (1) the inequality between Taiwan and China; (2) the transformation of the authoritarian state–the democratization and Taiwanization of the Nationalist government; (3) the inadequacy of the policy of national territory; and (4) the most important factor, the development of 'Taiwan' as the 'idol of the tribe'—the identity symbol representing the collective experience in Taiwan.

Considering the experience of living in a diasporic society, the experience of democratisation, segregation from the Chinese mainland, and above all the experience of struggling between Chinese and Taiwanese cultural and national identities, Taiwan is a real experience while China appears as a collective memory. Since most countries refer to the PRC (Communist China) as 'China', the adoption of 'Taiwan' as the national symbol of the ROC is a practical solution to distance itself from mainland China.

Taiwanese national symbols and ceremonies such as Taipei (the capital city), Taiwanese and Taiwanese indigenous costumes, heroes and stories often appear in Cloud Gate dances, for instance Legacy, Liao Tien-ting, Rite of Spring, Taipei, 1984, My Nostalgia, My Songs, Dance of Ploughing, Street Steps Shooting the Sun, Nine Songs, Symphony of the Sorrowful Songs and Portrait of the Families. Following Smith's theory (1991) on nationalism and cultural identity the emergence of the above features in the Cloud Gate repertoire not only indicate the choreographer and the company's stance towards cultural and national identity, but more importantly, stimulate nationalist passion among the Chinese community.

Effected by the socio-cultural condition of Taiwanese society, the representation of nation in the Cloud Gate repertoire evolved from Taiwan Chinese to Taiwanese. From a postcolonial perspective Chen (1997) commented: "The early Cloud Gate was full of Chinese symbols. Performance as such was entirely limited by the environment of the time. Maybe the absence of Taiwan was a sorrowful and unavoidable expression of the time." The introduction of Taiwanese characteristics into the Cloud Gate dances can be considered as the process of rediscovery of Taiwan in dance creation, after a long period of suppression by the Japanese colonial and the Chinese Nationalist governments. Applying Ashcroft, Griffiths and Tiffin's (1999) theory of post-colonial literature, Chiu (1995, 175) proposed two procedures for constructing a Taiwanese postcolonial writing. They are: "resisting the assumption of the language of the imperial centre" and "adjusting and reconstituting the language culture, constructing a language sufficient to express the experience of colonization" (Chiu 1995, 174-175). The introduction of Taiwanese characteristics can be seen as Cloud Gate's first step towards formulating a Taiwanese dance style that expresses Taiwanese sentiment. It is a move of 'de-centring' and a move to resist 'silencing' under Chinese colonization and American neo-colonization. In the case of Cloud Gate, dance movement vocabulary, dance title, décor, costume and dance music are means of expressing the 'Taiwanese experience'.

Legacy and Nine Songs are analysed in chapter 3 and chapter 4 respectively. The description of each dance is followed by the stylistic macrostructural analysis of the dance. The findings of the stylistic macrostructural analysis are recorded in Figure 3 and 4. Socio-cultural references, vital for the interpretation of the salient intrinsic

features identified in the analysis, are discussed, as a basis for considering the socio-cultural significance of the dance. Among these two dances, Legacy is the dance most concerned with national identity. It is a dance with more obvious representations of nationalist identity using expressive elements of symbols and ceremony. Furthermore, since its premiere in 1978, these representations of nation evolved from Taiwan Chinese to Taiwanese nationalism, demonstrating the company's change of stance. Created in 1993, Nine Songs is a dance with a clear effect of theatrical ritual with Taiwanese nationalist undertones of the diasporic nature of Taiwan and its experience of colonization.

Legacy is an epic dance telling the story of the Chinese immigrants who cultivated Taiwan around the mid seventeenth century. The choreography of Legacy is structured in eight sections. They are: 'Prologue' , 'Call for the New Land', 'Crossing the Black Water', 'Taming of the New Land', 'Blessing in the Wilderness', 'Death and Rebirth', 'Planting of Rice Sprouts' and 'Celebration'. The dance begins with a group of youths offering incense sticks to their ancestors. Falling into a trance, dancers remove their contemporary clothes and reveal the image of their pioneer ancestors. The dance depicts the hardship on the mainland, the terrifying experience of crossing the Straits of Formosa, taming the new land, love, death and rebirth in the new world, farming and harvest. The 'Celebration' section of the dance takes place in contemporary Taiwan with dancers performing a festive Chinese ribbon dance and lion dance.

Three socio-cultural references are vital for the interpretation of the salient features identified through the stylistic macrosturctural analysis of Legacy. The cult of ancestor and the succession of lineage: this is embodied in (1) The theme of the dance—'the succession of lineage' (the meaning of the Chinese title of the dance, 'Hsin Chuan'), (2) The use of incense sticks, a burner and bowing movements—ritual elements essential for ancestors worship, (3) The use of the colour red—a colour symbolizing child and blood; a colour of joy used for Chinese festive occasions, (4) Female characters as leaders of the group—striving for the survival of the patriarchal community, and (5) The spatial relationship between the incense burner and the dancers—the burner as the focus of ancestral worship as dancers travel from the past [the mainland] to the present [Taiwan]. Taiwanese vernacular characteristics: this is

manifested in (1) Hakka figures—an ethnic group known for their diligence in Taiwan, (2) Ma-tsu belief—'Goddess of the Sea', a popular deity in Taiwan, (3) The use of labouring movements in the choreography—depicting the pioneers' struggle against the hostile force of nature and their cultivation of Taiwan, (4) The transformation of the dynamic qualities of fixed movement vocabularies—integrating ballet, Graham and Peking opera movements through the use of a combination of sustained, bound, strong and direct movement dynamics gained through outdoor training, and (5) The use of contemporary Taiwanese music. The pioneer spirit of struggle and solidarity: this is demonstrated in (1) The theme of the dance—Legacy tells the story of Chinese pioneers and their struggle in the hostile environment, (2) Female characters as leaders of the group—embodying the pioneering spirit of the group, (3) The dynamic quality of the movement vocabularies—particularly when combining with movements such as crawling, pushing and embracing, (4) The image of a group of people in a boat—in 'Crossing the Black Water', and (5) The location of the premiere of Legacy—Gia-jie, the landing point of the early Chinese immigrants.

The socio-cultural significance of Legacy is manifested in its representation of national identity and its effect as a theatrical ritual. Smith (1991) proposed a list of fundamental features of national identity. They are (1) an historical territory, or homeland, (2) common myths and historical memories, (3) a common, mass public culture, (4) common legal rights and duties for all members and (5) a common economy with territorial mobility for members. Since the use of expressive nationalist elements (such as national flags, anthems, folk costumes, the countryside, popular heroes) evokes instant emotional responses from members of the community, the use of nationalist elements in conjunction with the socio-cultural references of the dance contributes to different interpretations of the representation of national identity in Legacy in the greater Chinese community. In the earlier production, Legacy contained the national flag of the ROC and the singing of the Song of the National Flag. The appearance of the national symbols indicated the company and the choreographer's support of the ROC and its Taiwan Chinese nationalism. Omission of the national symbols in the later versions alters the representation of nation in the dance.

The performance of Legacy seeks not only to heighten the participants' (dancers and audiences) awareness of the socio-political reality but also to generate confidence

among them. The intended effect of the theatrical ritual is to heighten awareness of the need for political solidarity within Taiwan. Ritual gestures, incense sticks, an incense burner, dance elements associating to Ma-tsu belief are all elements signifying the theme of worship. During the twenty-odd years of the production of Legacy, different methods have been used to generate the effect of theatrical ritual. For instance, the performers and the audiences sang the song of the national flag together, the performers walked through the auditorium with torches before going onto the stage, and the use of non-dancers as group performers. Lin Hwai-min compared Legacy with Marseillaise for both dances share the same intention: to give strength to the dancers and to society. (Wen 1993) The complex interaction between politics and the theatrical ritual of Legacy was clearly demonstrated in the premiere of the dance, in the wake of the cessation of diplomatic ties between Taiwan and the United States of America. As Lin told the dancers on the night before they went onto the stage: "Cloud Gate Dance Theatre has never faced such a responsibility. Tonight, we have the responsibility to comfort the audience, to help them to express their emotions and eventually to inspire them during the performance" (Wen 1993, 30). The external social and political crises stimulated nationalist passion among the participants and permitted the identification of Taiwan Chinese nationalism represented in the dance. The sense of insecurity and the awareness of the need to consolidate facilitated a suitable mental state to respond to the ritual effect. The release of emotion, the breaking of the division between the participants and the use of audience participation in the dance contributed to generate confidence among the participants. Consequently, the theatrical effect of ritual enhanced the political nationalism in real life.

Different interpretations of the representation of national identity in Legacy have been suggested in terms of different political beliefs and interests. Supporters of the Nationalist government see Legacy as an anti-separatist dance, reiterating the importance of solidarity. Proponents of the Communist government emphasize Legacy's link with Chinese culture and propagate this Chinese feature as a means to reiterate the need of Chinese unification under Communist rule. Since both the competing governments emphasize the close link between Taiwan and the Chinese mainland, their supporters interpret Legacy as a dance emphasizing the tie of consanguinity and use the dance to propagate their ideal of Chinese unification. During Cloud Gate's very first tour on the Chinese mainland in 1993, the Communist

authority censored the use of phrases indicating Taiwanese independence and replaced them with statements reiterating the Chinese bond. Lin Hwai-min was reminded not to use the term 'Chinese tour' and use 'mainland tour' instead. (H. Lin 1993e) Cloud Gate's statement describing Legacy as a dance paying homage to "their ancestors, pioneers of Taiwan" was removed and replaced with "their mainland forefathers" in press releases and journalist reports (China News 1993, 23, Chinese Culture Society 1993, 2, H. Lin 1993e, T. Wang 1993). The company's attitude towards national identity was underlined in its 1992-1993 annual report. The mainland-tour is recorded as one of the 'overseas performances' and the company's acknowledgment of Taiwan as an ethnic community by addressing its residents as 'relatives'. For Cloud Gate, mainland China is a foreign country; Taiwan is the homeland. The sense of national identity is Taiwanese not Chinese. It evolves from Taiwan Chinese nationalism to an exclusively Taiwanese one.

Nine Songs is a dance inspired and named after a Chinese classic literary work, Nine Songs, written by Chu Yuan (343-285 BC) based on his collection of ritual verses in the Chu State. The dance has eight sections. It begins with a shaman woman leading a fertility ritual in "Greeting the Gods". It is followed by 'Homage to the Sun God', 'Homage to the Gods of Fate', 'Homage to the Goddess of the Xiang River', 'Homage to the God of the Clouds', 'Homage to the Mountain Spirit', 'Homage to the Fallen' and concludes with 'Honouring the Dead'--a dance section dedicated to the spirits of heroes and victims in Chinese and Taiwanese history.

Three socio-cultural references are essential for the interpretation of the salient features emerging from the stylistic macrosturctural analysis of Nine Songs. The mythological and religious thoughts: this is manifested in (1) The inspiration of the dance—ancient ritual verses recorded in Chu Yuan's Nine Songs and the ritual atmosphere of Bali, (2) The use of fertility rituals—dance sequences relating to mating rituals of the Chou dynasty, (3) The use of the shaman character and masqueraded dancers—relating to the practice of ancient Chinese shamanism, (4) The use of masks and 'five primary colours'—representing the characteristics of the gods with links to an exorcist ritual and Chinese religious symbolism, and (5) The use of lotus, water and fire—symbolizing wisdom, purification and reincarnation in Buddhism, Taoism and Hinduism. Multi-ethno-cultural sources of art works: this is

demonstrated in the use of paintings, music compositions and dance movement vocabularies originating from different historical-cultural genres, such as Taiwanese contemporary painting, Italian Renaissance sculpture, Japanese royal court music, American modern music composed for Tibetan bells, Balinese dance and Peking opera movements. Scenes of historical events and the recitation of names of the heroes and victims: this is embodied in dance sequences indicating the 'River Yi Farewell' Incident, the march of Taiwanese political prisoners, the Tienanmen massacre and the recitation of names in Mandarin and in the heroes' native language.

The performance of Nine Songs not only generates a sense of theatrical ritual, but also evokes a postcolonialist interpretation of Taiwanese national identity. It represents the diasporic nature of Taiwan, its experience of colonization, and reminds audiences of the uncertain future of Taiwan. The use of the traveller character travelling through scenes indicating the history of Taiwan and its Chinese origin, and the heroic depiction of martyrs fighting against authoritarian regimes contribute to the interpretation of the diasporic nature of Taiwan. An allegory of Taiwan's experience of colonization is manifested in the representation of the disguised, deceptive, detached and manipulative natures of the god characters. The gods' domination over their guards and the group dancers, can be seen as a metaphor for the PRC's hegemonistic stance on issues of Chinese unification. Images indicating the Tienanmen massacre arouse fears of communist oppression. Finally, the honouring of Taiwan's war dead implies that resisting what is seen as an oppressive regime is the way to safeguard the future of Taiwan.

Following Kealiinohomoku's (1976) theory of homeostasis, the performance of Nine Songs can be seen as a theatrical ritual that helps the audience to adapt to the changing world through the realization of a cyclical pattern of hope and destruction. The experience of witnessing leaders crushing their followers, the loss of love, the massacre of youth, and the apprehension of the link between the dance and the uncertain future of Taiwan put the audience of Nine Songs in an uncomfortable state, reminding them of the unhappy facets of life, particularly, the suppression of the group dancers and the tribute to the nation's martyrs which evoke the worries of Communist dictatorship over Taiwan. Dance images alluding to the Tienanmen massacre bring about fears of the Communist regime's ruthless suppression of

democratic movements. The recitation of names of Taiwan's war dead implies that the solution to secure the future of Taiwan is to fight the oppressive regime. Furthermore, the ritual characteristics of the dance are generated by (1) The propagation of ritual elements and connotations through the press and the house programme prior to the performance, (2) The reduction of distance between the dancers and the audience by the use of elements of ancient Chinese shamanism--using the dancers to represent the audience, the environmental sound of running water, the use of a lotus pond and moving panels to break the frame of the proscenium arch, and (3) The fusion of religious elements in the cyclical form of the dance—symbolizing the cycle of seasons and life. At the end of Nine Songs, a sense of peace and reassurance is generated as the dancers journey through scenes of suffering and suppression ends with the offering of lamps and the singing and the projection of ritual verses. Consequently, the cessation of the journey of frustration, and the realization of the cycle of hope and destruction create an effect of spiritual cleansing.

For the choreographer, Lin Hwai-min, the performance of Nine Songs is a prayer of hope, a prayer dedicated to "martyrs who were concerned for the myriad and sacrificed their lives for the protection of the mass." (Lin 1993b) The aim is to "guide the audience to enter the extraordinary spiritual sphere, to cleanse and to comfort the audiences by the end of the dance" (1995, 15). The interaction between theatrical ritual and political reality is manifested in the revelation that the performance of Nine Songs is a prayer for Taiwan, a society struggling between Taiwanese nationalism and the external threat of Chinese Communism.

Although the theme and the use of the elements of the dance medium are different in the creation of Legacy and Nine Songs, chapter 3 and 4 demonstrate that the performance of these two dances share similar socio-cultural significance--generating a sense of confidence in the future of Taiwan through the interplay between theatrical ritual and national identity. Stimulated by the effect of theatrical ritual, the audience's sensitivity and interpretation of the representation of cultural and political identity becomes heightened. As a result the performance of Legacy and Nine Songs accentuates three significant features of Taiwanese society: its Chinese diasporic nature, the struggle between Chinese and Taiwanese identity, and the political issue of independence versus unification in the context of the formation of the State of Taiwan.

This study of the socio-cultural significance of Cloud Gate Dance Theatre reveals the profound interconnection of dance, culture and nationalism, and their influences on the activities of the company.

At the final stage of the preparation of this thesis Taiwan had experienced a radical political change. After fifty-five years in power the Nationalist Party lost the presidential election to the Democratic Progressive Party. As the tenth president of the Republic of China (despite his known support of Taiwanese independence) Chen Shui-bian stated in his inaugural speech that he would not declare independence unless Taiwan was threatened by military invasion from the People's Republic of China. This change of political power in Taiwan underlines my argument of the development of Taiwanese identity and nationalism. For the inaugural celebrations (20/05/2000) Cloud Gate Dance Theatre performed 'Crossing the Black Water', a highlight of Legacy, illustrating the interconnection of dance, culture and nationalism in Taiwanese society.

This thesis demonstrates that dance, like literature, painting, music and drama, plays an influential role in expressing the experience of postcolonial society. Researching contemporary Australian drama, Gilbert (1999) proposed that dance can be studied as a site of struggle in the representation of individual and cultural identity. Gilbert pointed out that "reading/producing the dance as text provides an approach to drama that de-naturalizes notions of the self grounded primarily in language, and avoids privileging the performance of the mind over the performance of the body." (1999, 345) Similarly to Gilbert's approach, this thesis also emphasizes the non-verbal characteristics of dance as an advantage to the artist in expressing the complex and intricate struggle between different ideologies. The non-verbal character of dance is particularly effective for it allows viewers access to understanding the work without having to possess a knowledge of the language of the culture in which the piece was conceived.

Unlike Gilbert's approach to studying dance as a branch of the theatrical tradition, which provides indications of the contesting ideologies in drama, this thesis proposes that dance can be studied alone as a reflection of society's struggle between traditional and modern, indigenous and foreign ideologies. Considering the shifting of interests

within postcolonial studies, from literature to other arts, from works of Indo-Anglo artists to a more global perspective, dance is a potentially important site in postcolonial studies. This thesis proposes a method to study dance as a way to understand the postcolonial experience of the society in question.

APPENDIX

Research Methodology

This thesis proposes to establish an interdisciplinary research method involving sociology and choreological studies for the investigation of the socio-cultural significance of Cloud Gate Dance Theatre in Taiwanese society. Two aspects of the sociological research of dance are outlined and examined by looking at some of the particular problems encountered with the Cloud Gate repertoire between 1973-1997: firstly, establishing the methodological interrelation between sociology of dance and choreological studies through the mediation of semiotics and symbolic anthropology; secondly, researching dance source materials with particular reference to the Cloud Gate repertoire.

Establishing an Interdisciplinary Research Method

Methods of sociological analysis of dance and stylistic macrostructural analysis of dance are incorporated to construct and analyse correlated data collected in the research process. This methodological interrelation is achieved through Zelinger's theory of semiotics of theatre dance. Geertz's concept of 'Thick description' is employed to interpret the data in relation to the socio-cultural significance of the Cloud Gate repertoire.

1. Thomas' sociological analysis of dance: from an extrinsic perspective and an intrinsic perspective

Traditional sociological research into dance focuses on the relationship between dance and society. Artists are socially involved and influenced individuals. Consciously or unconsciously, they transmit their vision of society into their work. Thus works of art can be studied as denotations of economic, political, social, cultural and historical conditions. Circumstances of production, fruition and the manner of representation in reproducing ideology are issues under examination. Information gained through sociological scrutiny of the conditions of the emergence of dance provides insight into the socio-cultural character of the dance.

Following works of Hall (1969, 1973) on proxemics, Birdwhistell (1975) on kinesics, and Douglas (1970) on body symbolism, Thomas realized that a work of dance does not simply reflect reality, but "transforms reality into its own context" (1986, 66-67). Thomas (1986) proposed a mode of sociological analysis of dance that operates on two levels: from an extrinsic perspective and from an intrinsic perspective. The extrinsic perspective "involves analysing the social denotative features of dance" and the intrinsic perspective "considers the aesthetic, connotative features" (Thomas 1986, 69). Movement, music and décor are some of the 'intrinsic qualities' (or 'intrinsic features') of dance. (Thomas 1986, 3, 65, Thomas cited in Preston-Dunlop 1998, 594) The former indicates a traditional sociological approach that studies the conditions of the creation of dance. In other words it approaches the study of dance extrinsically. The latter indicates examining dance "in terms of its specificity" (Thomas 1986, 66). Thomas suggested that the intrinsic features of dance are not only a resource for understanding the specificity of dance but its social context as well. In the case of American modern dance "this specific interpretative medium is 'significant movement'."(Thomas 1986, 68) Using Appalachian Spring Thomas developed her theory about "cultural interpretations of American history on the basis of the interrelationship of its features: movement, modernism and contemporary culture" (Thomas 1986, 3-4).

The relationship between the two perspectives is demonstrated through the analysis of Graham's Appalachian Spring. Considering movement as the "primary substance of dance", Thomas explored the transformational character of dance movement (1986, 68). The preacher's solo was analyzed for the elucidation of "some of the emergent meaning of the dance" (1986, 320). 'Shaking', a movement motif of the preacher's solo, is considered to be one of the devices carrying the idea of "shaking off the flesh", an idea associated with Shakers, and "enables the viewer to interpret that he is going into a trance state" (1986, 327). Thomas began with a description of the movement. "The shaking movement begins small with the hand coming shaking in to the side of the body, and with the focus on the hand, the whole arm is raised, quivering, wide and high to the side." Then she stated the possible referent of the movement. "In everyday life we speak of 'shaking with laughter' and 'shaking with fear', signifying a loss of bodily control." "Shaking, in our culture, denotes the idea of involuntary movement. Trance is also an instance of loss of bodily control, which along with other aspects of

movement is conveyed through shaking." (1986, 327) Using Appalachian Spring Thomas demonstrated that "dance can offer interpretations of culture through movement symbolism" (1986, 314).

In response to Thomas's transformational theory several questions arise: How can one, especially people who are not familiar with the practice of the specific dance, be able to differentiate dance movement from everyday movement? What are the properties that make one realise the difference between dance and everyday action? Is this kind of movement analysis sufficient for sociological analysis of dance?

2. Zelinger's theory of semiotics of theatre dance

Zelinger (1979) writing on the semiotics of theatrical dance suggested that it is the code of practice that differentiates dance from everyday action. Characteristics such as rhythm, posture and stylization of movement as well as music, lighting, stage and costume design constitute part of the codes.[1] "A theory of dance", as he stated, must refer beyond the "raw materials of dance" and "it must also include the raw materials appropriate to the production and reproduction of dance" (1979, 47). Zelinger suggested that in order to 'read' dance, one has to have "a knowledge of the codes and subcodes of the dance system" and "a knowledge of the code associated with everyday movement and nonverbal communication" (1979, 44). Thus, dance operates as a codified system that can be decoded and understood against the background of its tradition and that of everyday movement.

Considering that the emphasis or absence of certain dance elements (which function as practical elements in construction and as symbolic elements in expression) is the result of different factors,[2] Zelinger's proposition can be seen as the mediation

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[1] Zelinger considered the first three characteristics parts of the 'dance codes' and the other parts of the 'theatre codes'. Though the dance concept behind Zelinger's division of 'dance-theatre' code is different from the concept proposed in this thesis. (See the later paragraphs regarding the definition of dance.) It is 'dance-theatre' code that constitutes and signifies the differences between dance and everyday action. (1979, 47)

[2] The list of factors can be endless. To name a few; the dance tradition, the relation between dance and other arts, the state of dance within society, financial allowance, freedom of creation, the individual's

between sociology of dance and choreological studies. The codes and subcodes can not only be referred to the conditions of the creation of dance, but also to the practice and aesthetics of dance itself. It not only offers researchers a channel to refer the finding of sociological analysis to the dance itself, but also to relate the result of dance analysis to the social cultural environment of the dance. Hence, the methodological interrelation between sociology of dance and choreological studies can be materialized and operated on a practical level.

Though Thomas considered movement, music and décor as some of the 'intrinsic features' of dance, she did not consider them as equally important for the construction of meaning. She named movement as the 'primary substance'. Using a descriptive approach, Thomas focused her analysis on movement and revealed certain socio-cultural aspects embodied in dance. Additionally decor and music are discussed in terms of symbolic usage on generating the meaning of the dance. Her decision to prioritize movement might be influenced by the following factors: (1) When Thomas constructed her sociological analysis on Appalachian Spring she did not have the methods or the resources of dance analysis. (2) Movement is the focus of creative activities in American modern dance. (3) Movement is the centre of Graham's choreography. Thomas' method might be sufficient for analysing dances in which movement is the focus of the creation. It might not be sufficient for analysing dances which, in a greater degree, rely on several intrinsic features to convey the meaning of the dance.

Realizing the diverse and multifunctional usage of dance features in Cloud Gate dances (this will be discussed later) a movement-centred analytical method is insufficient for this sociological analysis of dance. Its scope of inquiry is limited for it emphasizes the function of movement and overlooks functions of other intrinsic features which might be crucial for the interpretation of the dance. As a result the findings tend to be rather partial, concerning movement related issues thus failing to show the complexity of the whole work. To make up for the deficiency of Thomas' method, it is necessary to draw resources from choreological studies and apply methods and concepts of structural analysis for the identification of 'significant'

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dance training, the individual's relation with the tradition and the social environment.

intrinsic features of dance.

3. Choreological theories and methods of structural analysis

This section focused on choreological theories and methods of structural analysis and their application on the analysis of Cloud Gate dances. Adshead's 'four components of dance' and Sanchez-Colberg's 'stylistic macrostructural analysis' are scrutinized and pave the way for the proposed new method of stylistic macrostructural analysis.

3-1 The medium of dance

Recent developments in choreology have led scholars (Adshead ed. 1988, Armelagos & Sirridge 1978, Preston-Dunlop 1988, 1998, Sanchez-Colberg 1992) to argue that movement is not the sole medium of choreography, but one of several media. As Adshead (ed. 1988, 12) stated: "dance analysis does not remain solely at the level of a description of movement as 'movement analysis'.....it is beyond the scope of theories that simply analyse movement". Four "separately identifiable components" are suggested: 'Movement', 'Dancers', 'Visual Setting' and 'Aural Elements' (Adshead ed. 1988, 21). A similar view was expressed by Preston-Dunlop (1988, 5) in a discussion document about the nature of dance medium where she argued that: "No dance can take place without a performer of some kind, or without movement. These two form two recognized strands of the medium. A dance has to take place somewhere and with some kind of sound. The medium constitutes therefore two further strands, the dancer's space and the dancer's sound, making four major strands to the medium".

Although dance writers and artists vary in their definition of dance, most dance writings concentrate on discussing dance as a movement art. Reid (1970, 21) claimed dance as an art form and its medium is "gesture, any expressive movement of the body". Langer (1979, 174) stated that dance is an independent art that has its own "primary illusion" and "gesture is the basic abstraction whereby the dance illusion is made and organized". Following Langer's statement Sheets-Johnston (1979, 29) discussed dance as a kinetic phenomenon, stating that "movement is foundational to dance". Though Sheets-Johnston emphasized the spatiality and temporality of dance, but as characters of movement rather than components of dance.

Terms such as 'basic' and 'foundational' indicate that movement is the irreducible feature of dance. Cohen (1982, 27) argued that "The fundamental element is human movement; without this, we may have theatre--but we cannot have dance". Like Langer and Sheets-Johnston, Cohen's argument reinforced the idea that movement is a necessary condition of dance. Nevertheless, it did not establish that movement is a sufficient condition of dance.[3] One can challenge Cohen's argument and question 'what will we have if we are only left with movement?'[4]

Armelagos and Sirridge (1978) challenged the idea of movement as the 'central notion' of dance works. They argued that the so called 'incidental' elements (such as stage effects, music and specific performers) are "as important as movement in creating the properties of a dance work" (1978,130). Instances regarding four particular aspects (music, costume, lighting and individual performers) were given as counter-examples to movement as the central feature of dance. First, music, generally thought to be a consistent functioning element in Western theatrical dance tradition, became a variable element in Tharp's The Big Pieces. Tharp first created the dance to Haydn's music, but the final work was performed to Bix Biederbecke's. Secondly, costume contributes to the dynamic quality of the movements; in Nikolais's multimedia dances as well as Balanchine's neoclassical ballets. Performing in leotards is one of the elements that makes Balanchine's Chopiniana different from its origin, Les Sylphides. Thirdly, lighting not only sets the 'mood' but also defines 'what is seen'. A fully lit stage will change Cummingham's Winterbranch, a dance which has its lighting set by chance and thus reveals the dance movement only partially. Finally, an individual performer's manner of executing the movement at the performance level is both an "articulation and a further development" of the choreography. The Moor's Pavane danced by a cast including Nureyev, Fonteyn, Kain and Bortoluzzi is different from one entirely performed by dancers of the Jose Limon Company (1978, 130-131).

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[3] In logic, a necessary condition for the occurrence of an event is a circumstance in whose absence the event cannot occur; and a sufficient condition is a circumstance in whose presence the event must occur. There may be several necessary conditions for the occurrence of an event and jointly they are the sufficient condition.

[4] The answer can be found in Wigman's writing The Language of Dance. "Certainly, bodily movement alone is not yet dance. But it is the elemental and incontestable basis without which there would be no dance." (Wigman 1966, 10)

Armelagos and Sirridge proposed that the above aspects are important in creating the properties of a dance work. Even in the most minimalist conditions, movement does not occur in a vacuum, and aspects such as performer, music and lighting are vital to the presentation and perception of movement.

As argued in the previous paragraphs, movement alone does not constitute dance, or the identity of dance. It is partial; it is a necessary but not a sufficient condition of dance. This leads to further questions about the character of dance. What is the necessary condition and what is the sufficient condition of dance? Can a formula for dance be established? Is there any successful attempt at defining dance?

A necessary condition of dance is a circumstance in whose absence dance cannot occur, and a sufficient condition is a circumstance in whose presence dance does occur. There may be several necessary conditions for the occurrence of dance which jointly constitute the sufficient condition. Copeland considered Judson Church dance as "any movement designed to be looked at" (in Copeland & Cohen 1983, 323). The above statement suggests that intention, observer, performer and movement are the possible necessary conditions, and together they are the sufficient condition of Judson post-modern dance. A different set of sufficient conditions was proposed by Hanna. Dance is defined as:

> human behaviour composed, from the dancer's perspective, of (1) purposeful, (2) intentionally rhythmical, and (3) culturally patterned sequences of (4a) nonverbal body movements (4b) other than ordinary motor activities, (4c) the motion having inherent and aesthetic value. (Hanna 1979, 19)

Sparshott (1988) proposed a direct approach to defining dance--by examining definitions of dance as a way towards a better understanding of it. He suggested seven categories of definitions: (1) conscious movement, (2) pattern, (3) endotelicity (being evaluated by the appropriate dance criteria), (4) institution, (5) dancing a dance, (6) the sacred and (7) specialness. Definitions proposed by scholars such as Copeland (in Copeland & Cohen 1983), Driver (in Fancher & Mayers 1981), Smith (1795), Best (1978), Villari and Villari (1978), Davidson (1901) and Hanna (1979) were deemed insufficient, either being partial (referring to particular kinds of dance practices) or too broad (covering a wide spectrum of human activity). Sparshott concluded with the

definition that:

> Dancing is patterned conscious movement of one or more agents, not controlled by considerations of mechanical instrumentality but governed by its own standards of rightness and wrongness in relation to an institutional context that is in the first instance that of dancing, and such that its character as a specific kind of dancing is determinable. (1988, 262)

Sparshott considered the above condition as "perhaps severally necessary, and perhaps jointly sufficient; but perhaps not" (1988, 262). Once again, Sparshott's investigation proves the unlikelihood of finding a formula for dance.

Instead of looking for "a crisp criterion" Goodman (1976) suggested that one should look for "symptoms". "Symptom", as defined by Goodman, "is neither a necessary nor a sufficient condition" but "merely tends in conjunction with other such symptoms to be present" (1976, 252). Goodman's abandonment of an essentialist approach echoes Wittgenstein's experience in the search for definition. Wittgenstein (1963) suggested that among the varieties of the subject in question there is "a network of similarities". He characterized these similarities as "family resemblances" that are "overlapping and crisscrossing: sometimes overall similarities, sometimes similarities of detail" (1963, 32). In the light of Wittgenstein's argument, conditions proposed by Sparshott and other dance scholars, as mentioned in previous chapters, all indicate part of the family resemblances of dance, in a greater or lesser range.

In the development of American modern dance, three successive choreographers, St. Denis, Graham and Cunningham, demonstrated different aspects of dance in their artistic creations, each dealing with the relationship between movement and music in a different manner. St. Denis saw music as the medium that generates choreographic movements of music visualisation.[5] Music is the leading element and movement echoes the development of music. In contrast to St. Denis's approach, Graham saw dance as the centre of her interest and commissioned music for her dance.[6] Movement

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[5] St. Denis defined her Music Visualisation as "the scientific translation into bodily action of the rhythmic, melodic and harmonic structure of a musical composition....." (Shelton 1981, 149-150)

[6] In an article about collaboration between composer and choreographer, Horst described Graham's approach to music. "She outlined the action, or the mood and set the duration of the section. Sometimes,

dominates the development of music; there are adjustments between the two elements but dance remains supreme. Cunningham treats dance movement and music as individual entities which happen to exist in the same time and space. Neither music nor movement is the dominating element, they are "separate elements each central to itself" (Cunningham & Lesschaeve 1985, 137). The relation between movement and music in St. Denis, Graham and Cunningham's dances indicates diverse development in contemporary dance.

There are greater differences between these choreographers' theatrical dance. St. Denis saw her dance as the combination of "dramatic line", "site and period" and music.[7] Graham claimed that "dance is theatre" and movement, music, setting, lighting, costume are elements that contribute to the experience.[8] Cunningham stated that "the subject of dance is dancing itself" (Cunningham & Lesschaeve 1985, 139), and it is movement that he is "basically interested in" (Cunningham & Lesschaeve 1985, 106). Cunningham also acknowledged that elements of theatre are "both separate and interdependent" (Cunningham & Lesschaeve 1985, 140).[9]

As the above examples demonstrate, artists construct elements of the dance medium according to their particular purpose, influenced by individual choice or socio-cultural conditions (such as the choreographer's dance training, his or her relation with other artists, the relationship of dance to the other arts and to society) or, on most occasions, by both. Trained dancers, movement technique, composed music and theatrical effects are common features in the production of Western theatrical dance. Elements other

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with both methods, adjustments would have to be made....." (Horst 1963, 6)

[7] St. Denis once told Terry that "Isadora [Duncan] was a concert dancer.....She herself was the dance. I was theatre. I always began with the idea, next I found the dramatic line....., then came site and period and lastly.....suitable music. When she left the stage, her dance went with her. When I left the stage, the shell of my theatre remained." (Terry 1979, 16)

[8] Graham claimed that "Dance is theatre and everything proceeds from that point.....dance, music, setting, lighting, costume.....all must come together as the whole audience experiences" (Graham 1963, 4).

[9] A choreographic drawing by Cunningham that "movement/stillness, sound/silence, lights/no lights (white or bare or darkness), costumes/no costumes, set/bar stage" are "allowance for all elements of theatre" (Cunningham & Lesschaeve 1985, 169).

than these emerged in contemporary dance and later in ballet. Mundane movements are applied alone, or together with technical movements. Performers who are not dancers appear in dances. Non-literal and juxtapositional structures replace plot. Environmental sounds are used for performances and dances take place in open space forums. As dance artists keep on pushing forward the frontier, the features of family resemblance of dance became diversified as dance evolves into various and sophisticated varieties. It is understandable that the 'symptoms' or 'family features' of dance are not fixed but open to various combination.

3-2 Methods of structural analysis

The following section examines Adshead and Sanchez-Colberg's structural analytical methods. A new method of stylistic macrostructural analysis is proposed for the examination of Cloud Gate dances.

3-2-1 Adshead's 'four components of dance'

Realizing the diversity of dance production Adshead (ed. 1988) included aspects of non-dancers, public domain and noise in her discussion of dance analysis. Though Adshead incorporated new features into her check-list, her naming and categorization of the components of dance are confined to the traditional frame-work. Among the four components of dance ('dancer', 'movement', 'visual settings' and 'aural elements'), 'dancer' suggests a specific type of performer, i.e. the professionals and 'visual settings' indicate theatrical arrangements (Adshead ed. 1988, 30-32). Furthermore, problems arise from Adshead's five stages of "naming" the observable features of the dance components.[10] First, during the analytic process, one might encounter the choreographer's individual manner and manners of usage which are other then the known movement vocabularies. Therefore it is necessary to include 'unidentified' features when it is not possible to "name" the feature. Secondly, features of dance components, identified by Adshead, remain as compound elements, needing further analysis. Sanchez-Colberg (1992, 49-50) demonstrated that 'number',

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[10] The five stages are: (1) The range of bodily action each dance type uses is distinctively different. (2) Spatial and dynamic elements further define the specific use of the body. (3) The number of dancers employed, their sex and role, reflect the function of the dance. (4) The visual setting provides the climate and immediate context of the dance. (5) The dances are related to sound or lack of it. (Adshead

a feature of 'dancers' suggested by Adshead, can be divided into 'solo' and 'group'; and 'group' can be further divided into 'integrated', 'disintegrated' and 'numbers contrasted'. Other features are subdivided, such as 'sex' (in Sanchez-Colberg's terminology: 'gender') which is divided into 'female', 'male' and 'both'; and 'both' is further divided into 'complements', 'polarized', 'androgynous' and 'cross-gendered'.[11]

Adshead (ed. 1988) selected four examples to demonstrate the relevance of her method. They are step dancing, Tongan dance, French noble dance and Doris Humphrey's Water Study. 'Sex' a feature of 'Dancers' was analysed and described in the following manner: man's solo, a couple performs a duet and "some [dance] patterns restricted to one sex" (Adshead ed. 1988, 38). Quoting from Kaeppler (1971), Adshead analysed Tongan dance as the following: "the movements that they performed are different, the men's vigorous and the women's graceful 'reflecting the Tongan conceptualization of movements appropriate to the roles of men and women'." (Adshead ed. 1988, 35) Adshead identified biological difference between performers but ignored culturally imposed behaviour. It is male/masculine and female/feminine behaviour reflected in dance that are discussed in her analysis.

In relation to 'number', a feature of 'Dancers' identified by Adshead, dances are analysed and described as solo, duet, group dance without considering the dance structure. In the second part of Water Study, dancers are divided into two groups and individual dancers rush out to a collision in the centre stage, then gradually the group unites. There is unified group dance, solos danced against the group in the background, and two groups perform on the stage opposite each other. In most group dances, as shown in Water Study, dancers do not just perform the same movement sequence as a unified group, but also perform different formations of grouping. Thus the identification of 'group' as a sub-feature of 'number' is not up to analysing the choreographic structure; and needs to be further divided into details.

3-2-2 Sanchez-Colberg's 'stylistic macrostructural analysis'

1988, 34-37)

[11] Sanchez-Colberg used gender to cover both biological sex (male and female) and social-psychological attributes (masculine and feminine).

Expanding Choreological Studies, Sanchez-Colberg (1992) introduced a methodology for stylistic macrostructural analysis. A dance medium consists of four 'strands'; a 'strand' is divided into 'substrands'; a 'substrand' is split into 'features', then subdivided into 'subfeatures', 'aspects' and 'subaspects' (Sanchez-Colberg 1992, 41). For instance, 'body', the first 'strand', is divided into six 'substrands'. They are 'type', 'gender', 'number', 'treatments of the body', 'the performing body' and 'costume'.[12] 'Costume' is divided into three 'features'. They are 'type', 'function' and 'costume in performance'. 'Costume in performance' can be further divided into two 'subfeatures'- 'fixed' and 'altering'. Finally, two 'aspects' deriving from 'altering' are identified. They are 'paralleling the development of the movement material/theme' and 'as a contrast to the development of the main motifs'(Sanchez-Colberg 1992, 49-52). In addition to the existing four 'strands' of the dance medium, Sanchez-Colberg devised two categories–'ideational sources' and 'process/product'. 'Ideational sources' is not considered to be a 'strand' of the dance medium for "it deals with the less concrete aspects of the dance" (Sanchez-Colberg 1992, 48). Thus it is given the code '0'. "Process/product" is considered as the fifth 'strand' for it deals with the actual production of the dance during the performance, identifying in particular how different strands "come together".[13] An explicit glossary of 266 features is introduced as a check-list for a comparative analysis of dance productions of German Tanztheater. It is used as a choreological documentation of the dances of Rudolf Laban, Kurt Jooss and Pina Bausch.

3-2-3 The proposed new method of stylistic macrostructural analysis

The benefits and problems of applying Sanchez-Colberg's method are related to the

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[12] 'Movement', the second strand, is divided into five substrands–'movement material', 'choreographic devices', 'treatment of the movement', 'substrand of movement: time', 'audience participation in the movement'. 'Space', the third strand, is divided into five substrands.–'the kinesphere', 'the performance space', 'the performative space', 'substrand of space: light' and 'substrand of space: decor'. The fourth strand, 'Sound', contains two substrands. They are 'types/sources' and 'treatment of sound' (Sanchez-Colberg 1992, 49-60).

[13] Sanchez-Colberg (1997) suggested that, for the fifth strand, the term 'production' should be changed to 'product'. After consulting Sanchez-Colberg regarding some typing errors in her 'Glossary of Stylistic Features ' (1992, 49-61), numerical orders of certain features were altered for the purpose of adapting it in my stylistic macrostructural analysis of Legacy and Nine Songs.

spectrum of this method. It is necessary to address these crucial issues relating to this Tanztheater specific choreological method before adapting it for analyzing Cloud Gate dances. First, the device of the glossary is influenced by the concepts and practices of German Tanztheater. Secondly, the glossary is an incomplete list of macrostructural features identified in the field of choreological studies. Thirdly, the logic of selecting and classifying the stylistic features is not consistent.

3-2-3-1 The influence of the concepts and practices of choreological studies and German Tanztheater

Elements considered to be important within the two disciplines are listed in the glossary suggesting that they should be searched for in analyzing a dance work. For example, 'type' of the dancer refers to Laban's division of dancers' natural tendency of movement; 'dynamic range' and 'effort' are based on theories of Laban. 'Extended kinesphere'[14] and 'democratic' stage space[15] are features identified by Preston-Dunlop in the field of choreological studies. Practices such as audience participation in the dance performance, revealing the theatrical production process on the stage, the use of 'multi-media' and the use of mundane gestures are often seen in works of German Tanztheater.

As a Tanztheater specific analysis, the listing of the dance features is influenced by the practice of the dance style. Consequently, the glossary only catalogues features detectable in the practice of that dance form. As discussed earlier (p222-224), in the family of American contemporary dance, choreographers use dance medium differently, and it is likely that choreographers of different genres take very different approaches in applying elements of dance medium. The differences can be significant

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[14] According to Laban, kinesphere is defined as: "the normal reach of our limbs, when they stretch away from our body without changing stance, determines the natural boundaries of the personal space or 'kinesphere' in which we move. This kinesphere remains constant in relation to the body even when we move away from the original stance; it travels with the body in the general space." (Laban 1960, 38). Extended kinesphere is the enlarged kinesphere which is extended beyond one's normal kinesphere (Preston-Dunlop 1981, 36).

[15] 'Democratic' [stage space] is divided by Preston-Dunlop. All areas on the stage are treated with equal importance. For example; centre stage, down stage and upper stage right are considered to have the same value (Preston-Dunlop 1981, 36).

when dances of German Tanztheater are compared with dances of Cloud Gate. The use of type of dance elements might be different, the treatment of the elements might be different, thus generating different effects. For instance, on the use of dance costume, accessories such as kerchiefs, scarves and drapes are often used in Cloud Gate dances to create different effects rather than solely as decoration of the performer. Often they are used to generate movement vocabularies, to change a dancer's kinesphere and to create spatial imageries. The effects created by 'the shaman woman' manipulating a kerchief (Legacy), 'the Goddess of the Xiang River' dancing with her long white veil (Nine Songs), or the dancers spinning with drapes (Nirvana) can be very different from those generated by a dancer performing without any of these accessories. The use of stage property is diverse and multifunctional in the Cloud Gate repertoire. It is used not only as a symbol, to identify character, to create environment, to develop action, to reiterate the main motif and imagery, but also 'to define areas of the stage' and 'to reiterate the rhythm'. In Nine Songs, white canes are used to form a circle marking the performance space of the celebrants and the shaman woman. In Legacy a dark kerchief is used to emphasize the rhythm of the sequence performed by the shaman woman for expelling the evil spirit. These functions can be detected in the use of decor and multimedia in Cloud Gate dances. Further-more, the sources of Cloud Gate dance music are more diverse than those of German Tanztheater. Western composition is not the indispensable source of Cloud Gate's music and the musical instruments used in the composition are not exclusively Western. The source of the music might be a Taiwanese folk song, Chinese traditional festival music, a Western popular song or Tibetan Buddhist music. The musical instruments used might be 'Chinese', 'Taiwanese', 'Western', 'Tibetan' or 'Japanese'. Identifying the ethno-cultural character of 'the source of the music' and the 'instrument' is important to realizing the multi-cultural dimensions of the music.

In terms of choreological analytical method, Western dance genres, such as ballet, ballroom and contemporary dance, are considered to be dominant dance styles and are given special attention and treatment in documentation. In Sanchez-Colberg's glossary 'folk-ethnic', 'danse d'ecole', 'social dancing/ballroom dancing' and 'fixed vocabulary [such as ballet and contemporary dance] movement' are classified as features of 'movement material'. This set of classifications suggests that 'folk-ethnic' is a loose category for all kinds of folk dances and dance forms other than those listed

specifically. It is the category for 'others', the category for the dance styles which are assumed to be less important and marginalized. Since 'folk-ethnic' dance is an inconsiderable source of movement material of the German Tanztheater, it is logical to gather the less important elements and place them under the same category without differentiating them.

But 'folk-ethnic' is a loose and problematic category. It can include dance styles like classical ballet, contemporary dance, danse d'ecole, ballroom dancing, Peking opera movement and Balinese dance which are originated and still mainly practiced within their ethno-cultural communities. By treating these Western dance genres as non-ethnic styles and classifying them as equivalent categories alongside 'folk-ethnic', Sanchez-Colberg granted them higher status in the hierarchical structure of the glossary. As a result, the glossary helps to reiterate a kind of Western-centric value of dance. Considering the importance of multiple ethno-cultural movements in Cloud Gate dances, the classification is at odds with the practice of Cloud Gate. Though Sanchez-Colberg's system might be suitable for analyzing dances of German Tanztheater, it is not adequate as it stands for analyzing the works of Cloud Gate.

3-2-3-2 Inconsistencies in the logic of selecting and classifying stylistic features

Types of a category are not always supported by the classification of their treatment. For instance, 'pre-existing' score and 'commissioned' score are identified but how they are used in the dance performance is not mentioned. Either of the scores can appear as recorded music played during the performance or they can be performed live during the performance. Within the same sound strand, 'language' and 'song' are identified but no treatment is described. One or both of the identified features can be used for the dance sound, and the coexistence of them can be treated in an integrated or juxtaposed manner.

Within the same category some features are omitted. Often the use of 'multiple sources' or 'both' [sources] are recorded as modes of treatment, but the use of single source material is forgotten. This happens in categories like 'type' and 'gender' of the performers, 'movement material' and 'language'. On some occasions types, treatments and functions remain undifferentiated. For example 'female', 'male', 'both', 'complements', 'polarized', 'androgynous' and 'crossed-gendered' are

classified under the category of 'gender'. To be precise, 'female' and 'male' can be classified as types of 'gender' and the others can be classified as treatments of 'gender'. Furthermore, six features are classified under the category of 'multi-media'. Among them 'stage projections', 'drawing/painting', 'sculpture' can be classified as types of 'multi-media'. 'As complements to the movement material' and 'contrast to the movement material' can be classified as treatments of 'multi-media'. 'Provide additional information regarding the main themes and images of the dance' can be classified as the function of 'decor'. As mentioned earlier 'scenery', 'stage property' and 'multi-media' can all perform this function.

3-2-3-3 Changes of Sanchez-Colberg's glossary of stylistic features

In addition, to amend the inconsistencies in the selection and classification of stylistic features, several changes of the original glossary are required in order to develop an adequate analytical method.

Expanding the list of stylistic features; For instance, (1) Body: The list of 'stylized' costumes should indicate the ethno-cultural character of the costume. 'Chinese', 'Taiwanese' and 'Western' are characters which might be detected in the costume design. 'Make-up' is often applied to indicate characters of performers in the Cloud Gate repertoire. Peking opera style 'face painting' and abstract 'body painting' are used alongside normal facial make-up. As discussed earlier, 'accessory', is an important part of dance costume, and needs to be incorporated into the expanding list of stylistic features.

(2) Movement: Vocabularies of non-Western dances need to be incorporated. They are Peking opera movement, Chinese folk dance, Javanese and Balinese dance. Movement materials such as acting and those originated from martial arts, contact improvisation, labouring activity and ritual worship need also to be included.

(3) Space: The use of lighting needs to be reconsidered. The source of light should not be limited within the category of electric lighting. Natural lighting might be applied in the dance space. The sun, the moon and the stars can be sources of lighting in out-door performance. Artificial lighting, such as gas lighting, torch light and lamp light can be used to create lighting effects during the performance. The use of scenery

needs to be incorporated as part of the usage of décor and can be applied alongside 'stage property' and 'multi-media'. Considering 'decor', 'stage property' and 'multi-media' can all (i) provide additional information, (ii) can stand as symbols, (iii) can be used to define the area of the stage, (iv) to identify the character, (v) to create the environment, (vi) to develop action, (vii) to reiterate the rhythm, (viii) to reiterate the main motifs and imagery, the original functions of the above three subfeatures are expanded and categorized under 'function of the decor'.

(4) Sound: Two categories can be added to the existing glossary. They are 'the source of the music' and 'instrument'. 'The source of the music' indicates the ethnic origin of the material which inspires the music creation and 'instrument' identifies the ethnic origin of the instruments used for the dance music. 'Chinese', 'Taiwanese', 'Western', 'Tibetan' and 'Japanese' are some of the possible ethno-cultural characters of these two categories. The list of entries can be expanded depending on the diversity of the ethno-cultural character of the music. Additionally, non-verbal sounds, such as 'voice', can be added alongside verbal sounds like 'language' and 'song'.

Rearranging the hierarchical order of the identified features; For example, (1) Body: Two new categories are created and placed under 'costume'. They are 'attire' and 'make-up'. 'Attire' can be placed besides 'type', as a 'feature' of 'body'. It contains 'sub-features' such as 'clothes', 'accessories', 'mask' and 'make-up'; 'make-up' can be further divided into two 'aspects'. They are 'face painting' and 'body painting'.

(2) Movement: The term 'folk-ethnic' is abolished and different ethnic dance styles such as 'Western theatrical', 'Chinese theatrical', 'Chinese folk', 'Javanese' and 'Balinese' dances are treated equally as 'features' of 'movement'. 'Ritual', 'acting' and 'martial arts' are some of the additional 'features'. 'Ballet' and 'Martha Graham technique' are classified as 'subfeatures' of 'Western theatrical' dance.

(3) Space: Two 'subfeatures' are created as types of 'light'. They are 'natural lighting' and 'artificial lighting'. 'Gas lighting', 'torch light' and 'lamp light' are possible 'aspects' under 'artificial lighting'. 'Scenery', a new 'feature' of 'decor', is placed alongside 'stage property' and 'multi-media'.

(4) Sound: Two 'substrands' of 'sound' are created. They are 'the source of the music' and 'instrument'. Each of them contain 'features' such as 'Chinese', 'Taiwanese' and 'Western'. To incorporate 'voice', a new category, 'vocal' is created as a 'substrand' of 'sound'. It replaces 'verbal sounds' and contains features such as 'voice', 'language' and 'song'.

Additional choreological features for macrostructural analysis; Only effort factors (weight, space, time and flow) are recorded under the 'dynamic range' of movement. In reality, individual effort factors hardly ever occur. Effort factors are artificially divided and applied for the purpose of theoretical discussion. Bartenieff and Lewis detected that effort factors are "usually perceived in combinations and sequences that express dominant characteristics of the mover and that vary for specific intents" (1980, 51). Their finding indicates that analyzing effort factors alone is insufficient. It is the combination of effort factors that generates expressive qualities of movement. The combination of two, three and four factors and their distinct functions need to be incorporated as features of the movement strand.[16]

Alteration of the structure of the glossary of stylistic features; In addition, to incorporate the newly identified features and to rearrange the hierarchical order, this thesis proposes to alter the structure of Sanchez-Colberg's glossary. A three-fold structure replaces the original structure which lists all the identified features from top to bottom along a vertical line. 'Type', 'treatment' and 'function' are each given columns which run parallel to each other (Figure 2). 'Type' contains modes of existence of the identified features, 'treatment' contains modes of usage of the identified features and 'function' catalogues the identified effects generated by the

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[16] The combination of two factors is called 'inner states', also known as 'inner attitudes' or 'incomplete effort' and "they produce mood-like qualities in movement" (Bartenieff and Lewis 1980, 58). There are six possible combinations and their characteristics can be described as 'awake', 'dreamlike', 'remote', 'near', 'stable' and 'mobile'. The combination of three effort factors is called 'effort drives' and they are more energetic and dynamic. The names and the characteristics of the drives are: 1. 'action'--basic effort actions, 2. 'vision'--a vision-like quality, a non-real, disembodied state, 3.'spell'--a quality of fascination 4. 'passion'--expressive of emotion and feeling. The combinations for four factors is called 'full effort combination', they appear in extremes of function and expression. The movement appears to have a power of self-propulsion. (Laban 1960, Bartenieff and Lewis 1980).

application of certain types of features or the treatments of them. By putting features of 'type', 'treatment' and 'function' beside each other it is possible to realize how certain features are applied for a particular treatment and how a particular kind of treatment interacts with other features or treatments, within the same strand or cross-strands. To illustrate the nexial connections of elements which carry the socio-cultural references, several colours are used to link-up and to assort the elements. For example, in the glossary of stylistic features of Legacy (Figure 3), three colours are used to indicate the nexial connections. The colour red is used to indicate the cult of ancestor and the succession of lineage, green for the Taiwanese vernacular character and blue for the pioneer spirit of struggle and solidarity. Consequently, the new method of stylistic macrostructural analysis can be applied in order to locate the detected features and patterns within the total dance structure, making it possible to consider the significance of a dance work by referring it to the socio-cultural context. This is demonstrated in the analysis of Legacy (Chapter 3) and Nine Songs (Chapter 4).

Finally, for the purpose of documentation, the numerical order for the identified features starts from [0] ideational sources, to [I] body, [II] movement, [III] space, [IV] sound and [V] process/product. The order of features of a strand starts from those classified under 'type', then 'treatment' and finally 'function'. To record the detected stylistic features of Cloud Gate dances, two additions are made to the numerical order. (1) A description of the element is added, as for instance in figure 3 [IE2b(i) kerchief], indicating that kerchief is used as an 'accessory' [IE2b] of dance 'costume' [IE]. (2) A bold Arabic numeral is added after the description indicating the section in which a feature is detected. For example, [IE2b(i)(b) Dark kerchiefs **4,6**] means that dark kerchiefs are used in the fourth and the sixth section.

Though the new glossary of stylistic features provides the detailed cognition of the dance composition, it cannot offer researchers any background information of the cultural condition of interpretation and evaluation. As Zelinger (1979) clarified, reading dance requires not only the knowledge of the codes and subcodes of the dance, but also the knowledge of the code associated with the social-cultural background. A similar view was taken by Lange (1981, 19), suggesting that research into the movement texture is not enough for understanding dance and it is "cultural significance" which is "decisive in interpreting data in dance". Thus the collaboration

of sociology of dance and stylistic macrostructural analysis is vital for the comprehension of the significance of a dance work.

Along with the need to incorporate cultural information into structural analysis of dance, a substantial point was proposed in the same article written by Lange (1981, 18). "The analysis of dance cannot be confined entirely to synchronic viewing of the researched material. Dance as part of culture has to be viewed in fact diachronically, as required by the interpretation of its structural elements". The creation of dance does not occur without any socio-cultural influences. 'Freedom of expression', a phrase often claimed by artists, is not as simple as it seems. An individual is socially and culturally bounded and any action is the result of multiple forces. In the case of artistic creation, an invention (technique, expression, or in a broad scale, style) is generated as a way to differentiate from a particular genre. 'Modern', 'new', 'fresh', 'creative', 'innovative' and 'revolutionary' are vocabularies often used to describe it. To appreciate the distinctive character of the work, both artistic and socio-historical, the work has to refer to the current conditions and the tradition in which it is made, since the significance of a work can only be realized when it is situated within its circumstances.

4. Geertz's 'Thick description'

Following Weber's (1968) concept that man is an animal suspended in webs of significance, Geertz (1973) considered culture as an essentially semiotic system of meaning and proposed "the analysis of it to be therefore not an experimental science in search of law but an interpretive one in search of meaning" (1973, 5). Applying Ryle's concept of 'Thick description' Geertz used a Morocco sheep raid as an example to show that so-called 'objective' data are actually the researcher's construction of other people's construction of their experiences. What has been constructed is not what the actors (Berbers, the Jews and the Frenchmen) of the sheep raid actually experienced, but what the researcher interpreted as the actors' interpretations of the event. The researcher, as Geertz (1973, 9) stated, is "explicating explications," and the analysis of culture should therefore deal with "the structure of significance" (1973, 9). He proposed four characteristics of ethnographic description: (1) Ethnographic description is "interpretative", (2) It deals with "the flow of social

discourse", (3) It consists in "trying to rescue the 'said' of such discourse from its perishing occasions and fix it in perusable terms", and (4) it is "microscopic". (Geertz 1973, 20-21)

Consequently data collected through the analysis of social (extrinsic) and inherent (intrinsic) features of cultural phenomena are employed in the interpretative act of 'Thick description'. Socio-cultural references of the intrinsic features of dance are explicated. The choreographer, the dancers and their audiences' interpretation of the dance activities are placed against the background of relevant historical, cultural and political events. Thus, the significance of the dance in question is exemplified by the complex network of interpretations of it within its socio-cultural context.

Researching Dance Source Materials with Particular Reference to the Cloud Gate Repertoire

"The way in which documents are used is clearly a methodological and theoretical question, as well as a matter for the technicalities that surround method." (May 1997, 158) Considering documents as media expressing social power, May (1997, 164) stated that documents "do not simply reflect, but also construct social reality and versions of events." They can be analysed in terms of cultural context. Instead of approaching documents in a 'positivist', 'detached' manner, a researcher needs to approach documents in an engaged manner. A hermeneutic approach is proposed: "Researchers do not then apologize for being part of the social world which they study but, on the contrary, utilize that very fact." (May 1997, 163)

On researching Cloud Gate's activities, I realized that most of the company's dances have not been recorded on videotapes or in notational forms, and many of the dances are lost or have hardly been performed since their premieres. As a result of the absence of the actual dances, other dance source materials are needed for the analysis of the evolution of the Cloud Gate repertoire (1973-1997).

1. Types of source materials

Writing on methods of social research May (1997, 161) proposed three groups for the classification of documents: (1) Primary, secondary and tertiary documents, (2) Public and private documents, and (3) Unsolicited and solicited sources. Primary documents refer to materials written or collected by witnesses of the event. Secondary documents refer to materials written after an event by people who had not witnessed it. Tertiary documents are materials which indicate the location of other references. For instance; indexes, bibliographies and abstracts. Following Scott's (1990) finding, May (1997, 161-162) divided the second group of documents into four sub-groups. They are closed, restricted, open-archival and open-published. Burgess' (1990) definition was applied to divide the third group. Materials "produced with the aim of research in mind" are considered as solicited documents. Materials produced for "personal use" are identified as unsolicited. (May 1997, 162)

Similar categorization of primary and secondary sources are proposed by Layson (Adshead & Layson eds. 1994, 18-21) with particular emphasis on dance historical research. Layson considered primary sources as "those [which] came into existence during the period being studied". They are raw, first-hand and contemporary materials such as choreographers' logs, dance props, costumes, dance performances, eye-witness accounts of the events and photographs. Secondary sources are defined as "second-hand, processed, after the event accounts, often using hindsight to trace developments in the dance over a span of time." For example, history, encyclopedias and reference books of dance. (Adshead & Layson eds. 1994, 18-19) Each of the categories contains materials that can be further divided into three groups. They are (1) Written sources; such as diaries, autobiographies, choreographers' notes, dance notations, music notations, previews, reviews, dance programs. (2) Visual sources; the dance itself, costumes, settings of the dance, video recording, photographs, etc.. (3) Sound sources; including aural materials such as music and sound accompaniments of the dance, and oral materials such as oral history and reminiscences, etc..[17]

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[17] Layson stated that there are no "definitive lists" of source materials, "since different kind of materials may be of value to the dance historian in different circumstances". This point is relevant to the social-cultural research into and macro-structural analysis of dance. The author also acknowledged that some materials could be placed in more than one category depending upon their use. (Adshead & Layson eds.

Primary, secondary and tertiary documents; Primary source materials such as house programmes, press-cuttings, previews, reviews, books, and secondary sources such as theses on Cloud Gate and a biography of Lin Hwai-min were obtained during field research. Bibliographies of the theses functioned as tertiary source for my search of references. The above documents are mainly written materials that contained copies and photocopies of photographs taken during performance and in the studio. Dance videos gathered during field research were applied as visual and sound sources. Additionally, the programme notes of the videos served as written and visual materials. Furthermore, sound created by the dancers, such as running, tapping and breathing contained in the recording of the dance performances were used as sound references. Considering the absence of key visual sources (mainly the dance itself and dance video) and sound sources (primarily oral history and reminiscences) and the limitations of time and finances on my field research I have managed to gather information about Cloud Gate's dances from a variety of sources.

Public and private documents; Photocopies of the original press-cuttings and dance programs kept at the China Times archives and, particularly, at the office of Cloud Gate Dance Foundation, form the majority of the primary written and visual source materials about Cloud Gate. Written sources kept at the Cloud Gate office contain some amount of English documents--programme notes and promotion documents. The majority of the English materials are programme notes. Most of them are translations of key sections of the programmes, while some of them are translations of the complete documents. There are some Chinese programmes with full English translation. There are also a few English programmes produced for the company's overseas tours. Documents stored at the China Times and the Cloud Gate offices are restricted documents and permission is required to read and photocopy them. I did not find any closed, open-archival, or open-published documents on Cloud Gate.

Unsolicited and solicited sources; Solicited sources are materials produced to inform the public about the activities of Cloud Gate. There are dance programmes for special occasions of Cloud Gate and premieres of certain Cloud Gate dances. Previews,

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1994, 20)

reviews and interviews published in major Taiwanese newspapers and foreign ones, articles printed in local magazines and foreign ones are among the collection of primary, solicited sources. There are books that gather writings about Cloud Gate by the major choreographer Lin Hwai-min, former Cloud Gate dancers, composers, artists, critics, playwrights and newspaper reporters. A biography of Lin Hwai-min, a book of a selective collection of Cloud Gate photographs and three theses on the activities of Cloud Gate were obtained. These are secondary, solicited sources. Among these there are interviews with retired and senior Cloud Gate dancers, rehearsal directors and assistants on the company's repertoire. They are primary, oral materials. As a result, information on Cloud Gate dances are gathered and later cross-checked. During an interview with a retired Cloud Gate dancer/rehearsal director I came across photographs of early Cloud Gate dances and activities. They are taken by the interviewee's friends and relatives, and are placed in her family albums. These photographs are unsolicited sources.

Although the original copies of the written, the visual and the sound sources are primary sources, this does not indicate that the information provided in the documents is correct. Thus it is necessary to examine and cross-reference these materials before using them for studying Cloud Gate's repertoire.

2. Problems of applying source materials

Dance programmes, dance photographs and videos are usually assumed to be reliable sources. Although these materials are authentic as far as their origin is concerned, there can, nevertheless be representational problems related to the way such materials are applied to the study of the dance.

Dance Programmes There is always a possibility that the information on the dance programme may be incorrect due to editorial errors, changes of dancers, costumes, and other theatrical designs. There also might be last minute changes of dancers or repertoire due to physical injury. For instance, in the early years of Cloud Gate, dance programmes often contain photographs of dances with dancers in their practice clothes. Without checking other references, one might assume that the dance costume is the practice clothing. During an interview with a founding member of Cloud Gate I

learned that the traditional Japanese trousers (a style of skirt-like broad trousers) shown on a dance photograph (C.G.D.F. 1973, 6) is not the actual dance costume. They were only used for rehearsal; for the actual performance the dancers wore broad black skirts. (Chen 1999)

Dance Photographs and Videos Since photography and video-filming are recordings of a particular version of the dance work, they are, first of all, influenced by the condition of the performance (for instance, the facility of the performance space, the dancer's bodily condition). Method, skills, the limitation (or the speciality) of the media and, above all, the visual artists' attitudes towards the dance also influence the making of the dance photograph and video. Thus, in a sense, they are authentic as an expression of the artist's view of the dance through the use of a particular medium. For instance, on the influence of the performance space: the video recording of an outdoor performance of Nine Songs (C.G.D.F. 1996) is very different from the recording of the same dance in the theatre. Because the facilities for outdoor performance are different from those in the theatre, certain dance movements and theatrical effects were adjusted or changed as a result of the particular condition of the performance space. (1) Instead of using a set of sliding lotus panels as the side wings and back drop, two lotus panels are used as the side wings and a pair of black curtains are used as the back drop. As a result the outdoor performance of Nine Songs did not contain changing images of lotus flowers generated by the sliding and reorganizing actions of the panels. (2) Because of the mismatch of the square stage floor (used for the outdoor performance) and the curved pond (created to fit the orchestra pit in the theatre) there are gaps between the stage and the lotus pond. As a result the maids of 'the Goddess of the Xiang River', positioned on either side of the down stage, could not reach the lotus pond. To prevent dancers from falling into the pond, the choreographer adjusted the movement design and allowed dancers to perform an act of scooping water, rather than actually touching the water, before they pat their foreheads (Lee 1999).

A photograph 'records' what happened within the release and closure of the camera's shutter. It certainly does not represent the whole dance, and nor would a large amount of photos of the same dance. Dance photographs taken outdoors, in studio(s), in theatre, during a rehearsal or a performance, are different, especially the movement

dynamic, the lighting and the back-ground. For instance, a photograph of Nirvana taking by the same photographer Liu Chen-hsiang (劉振詳) in a grassland with wind blowing (C.G.D.F 1993a, covers, 49) is different from one taken indoors (C.G.D.F 1993e, 10-11). As a result, each photograph generates different interpretations about the dance. The picture taking in the windy grassland suggests that the dance, in a sense, is one of the phenomena of the changing world. The indoor picture suggests a rather static, timeless character. Additionally, there are photographs recording a particular moment of an earlier version of the dance which no longer exists in the production. For example a photograph of Legacy taken in 1978 (Chen Ping-hsun [陳炳勳] in Lin 1993a) shows the costume and the microphone that were removed from the later production.

A video-filming of a dance often alters the dimension, the dynamic and sometimes the structure and the duration of the dance. This is due to the use of camera and the possible application of changes of lenses and post production editing. As a result the space, time, rhythm of the dance and the relation between the dancers are distorted, manipulated and transformed.[18] The duration of the dance can be changed as a result of editing. For instance certain sections of the dance and the music were omitted from the Legacy video (C.G.D.F. 1993b) and it is shorter than the expected length of actual performance.

For both photography and video-filming, black-and-white and colour pictures each have different effects on one's interpretation of the dance events, since shade and colour are often seen as indicating certain symbolic meanings. Comparing a colour picture of Dance of Plowing (Liu Chen-hsiang C.G.D.F. 1992b, 6) to a black-and-white one (Liu Chen-hsiang C.G.D.F. 1991, 34) fails to indicate the Chinese festive atmosphere, for it could not show the colour red on the dancer's costumes and the props. Furthermore, photocopies of dance photos tend to lose details and become vague, and thus can be inaccurate.

Verbal accounts of the dance An individual's written or oral description of a dance

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[18] For further discussion of the problems of dance videos and dance films see Brook (1984) and Fox (1991, 1-9).

event only tells the author's version of the event. The accuracy of memory, the sensitivity of observation, the purpose of making a statement and the attitude towards the subject in question are some of the factors which need to be considered when examining a person's report. Nevertheless, reports of artists that contributed to the making of the dance reveal insights unknown to outsiders, such as the inspiration of the artistic creation, the socio-cultural references of the work, the intended meaning and purpose of the work. Since most written materials tend to focus on the theme and the movement of the dance, writings about the dance music, costume and theatrical designs are particularly helpful for realizing the creation of the Cloud Gate dances. For dances and music with few written references, the title of the work should be taken into consideration as an indicator of the theme of the dance.

3. Individual applications of source materials

Consequently, for the purpose of this study, dance video cannot be considered as an accurate representation of the dance. Thus an alternative means of representation is needed for the analysis of Cloud Gate dances. Traditionally, dance notation is considered to be a better method of recording a dance. There are several notational methods available for documenting the dance and Labanotation is the method widely accepted in the international dance community. Despite the spread of the Laban system and the publication of texts and teaching materials produced by notation centres in England, France, Germany, and the United States, the use of Labanotation remains a highly specialized system. The time required for undertaking notational scores, is beyond the scope of this study. Therefore verbal description is applied to represent the dance.

Verbal descriptions Within the main text, Legacy (chapter 3) and Nine Songs (chapter 4) are described in detail, providing the ground for stylistic macrostructural analysis of the dances and the hermeneutic act of 'Thick description'. In order to reduce the probability of misrepresentation and misinterpretation of the dance features, fixed movement terminology, such as terms used in classical ballet, Martha Graham technique and Peking Opera movements are used in the description. Additionally terms originated from Laban movement principles are used in the description. For instance the four effort factors: Time (quick and sustained), Flow (bound and free),

Weight (strong and light) and Space (direct and indirect). Terms of stage orientation, such as 'right stage', means the right side of the stage as seen from the view point of the performer who stands at the centre of the stage and faces to the audience in an upright position. 'Left stage' means the left side of the performer, 'up stage' means the area near the back of the stage and 'down stage' indicates the front of the stage near the orchestra pit. Finally the verbal descriptions of the Cloud Gate dances were presented to former and present rehearsal directors and assistants for examination. Amendments were made after consulting the Cloud Gate artists.

Written materials constitute the majority of the dance source materials collected during the field research. Dance themes and movements are often reported in the written works. Dance features like movement vocabulary, costume, decor and music are occasionally noted. The particularity of the source materials determines the scope of the inquiry into the creation of the Cloud Gate repertoire. In particular, it reflects the formulation of the synopsis of the Cloud Gate repertoire (1973-1997) (Table 1). The range of the dance features and the accuracy of the description are affected. There are dances with sufficient source materials that make possible a detailed description. There are dances with few identified dance features, for which the description is brief, sometimes vague and many features remain unknown to the researcher. Along side the description of the one hundred and forty-three dances, dance titles, names of the choreographers, dates and places of the premiere of the dances are listed

The identification of the ethno-cultural character of the repertoire The range of dance features, the kind of ethno-cultural character indicated within the dance features and the accuracy of the finding are all affected by the limitations of the information. Considering the particularity of the source materials and the concept of the four strands of the dance medium, six aspects are considered for the analysis of the changes of the ethno-cultural character in the Cloud Gate repertoire. They are movement material (a substrand of 'Movement'), costume (a substrand of 'Body'), decor (a substrand of 'Space'), music (a feature of 'Sound'), the title of the music and the dance. Verbal descriptions of the Cloud Gate dances (Table 1) are examined in terms of the ethno-cultural character and colours are used to symbolize different characters. Figure 1 is created to document the finding. It shows the changes of the ethno-cultural character of the Cloud Gate repertoire (1973-1997). The analysis shows

that the majority of the dances identified contain more than two ethno-cultural characters across the six aspects of the dance. Several dances are marked as containing unknown ethno-cultural characters. Some of the dances contain one unknown aspect, some have up to three unknown aspects.

Conclusion

A Cloud Gate specific research methodology is developed with the incorporation of methods originating in sociology of dance and choreological studies. The methodological interrelation is supported by a documentary research method which draws on sociology and dance history. Theories and analytical methods are examined with particular reference to Cloud Gate repertoire created between 1973-1997. Zelinger's theory of semiotics of theatre dance is applied to bring together sociological and choreological methods. Individual applications of source materials are proposed for the analysis and documentation of the Cloud Gate repertoire (1973-1997). Attention is paid to changes of the ethno-cultural character within the repertoire. The examination of Adshead and Sanchez-Colberg's structural analytical methods leads to the development of a new method of stylistic macrostructural analysis. Geertz's concept of 'Thick description' provides the theoretical ground for the interpretation of data collected through the analysis of extrinsic and intrinsic features of cultural phenomena. Consequently the significance of the dance in question can be addressed in terms of the complex network of interpretations of it within its socio-cultural context.

Table 1

Synopses of the Cloud Gate Repertoire (1973-1997)

No.	Title of the dance Choreographer(s) Premiere: date/place	Description:
1	**Butterfly Dream (夢蝶)** **Lin Hwai-min** **09/1973 Taipei**	The dance was inspired and named after a story about Chuang Chou (莊周), an ancient Taoist philosopher. Chou Chuang dreamt that he became a butterfly and, upon his awakening, wondered, "Did I really dream about the butterfly? Or did the butterfly dream about me?" (C.G.D.F. 1973, 5) A male dancer wears a "big Chinese robe" (Chiang [江聲] 1989, 165) and dances "vocabularies of Graham technique" (Wu [吳靜吉] 1993, 160). There is no décor. The music is a Chinese modern composition, combining Chinese elements into Western composition (Ho [何惠楨] 1998). The title of the music is Tsao Shu (草書 Cursive Script) indicating a link with Chinese Calligraphy. * The dance premiered in May 1971 in Iowa, USA, before the establishment of Cloud Gate (C.G.D.F. 1973, 5).
2	**Landscapes (風景)** **Lin Hwai-min** **09/1973 Taipei**	The titles of the dance and the music are the same. They refer to a geographical phenomenon. The costume was inspired and designed after paintings discovered in the caves of Tun Huang (敦煌) on the silk road (C.G.D.F. 1973, 6). There are three sections in the dance: (1) Under the Cliff, In the Bay, (2) The Sorrow of Parting and (3) One Streak of Dying Light. The choreography combines vocabularies of ballet, Graham and Chinese opera movements. The lighting creates the effect of clouds illuminated by the setting sun (C.G.D.F. 1993l, illustration 32 by Quo Ying-sheng [郭英聲]). The music is a Chinese modern piece, combining Chinese elements into a Western composition (Ho 1998, Wu [吳素君] & Yeh [葉台竹] 1999). * The dance premiered in May 1971 in Iowa, USA, before the establishment of Cloud Gate (C.G.D.F. 1973, 6).

3	**Autumn Melancholy (秋思)** **Lin Hwai-min** **09/1973 Taipei**	The dance is dedicated to the choreographer's dance teacher Marcia Thayler. Both the dance's and the music's titles are the same. They indicate a human activity, and have no specific ethno-cultural references. There are three characters in the dance; 'she', a middle-aged woman, 'her youth', a girl and 'her first love' (C.G.D.F. 1973, 4 & Lin et al. 1989b, 32). The dance combines vocabularies of ballet and Graham technique; the costume is Western (Ho 1998, Wu & Yeh 1999). There is no décor. The music is a Chinese modern piece, combining Chinese elements into a Western composition (Ho 1998). * The dance premiered in June 1973,Taipei
4	**Summer Night (夏夜)** **Lin Hwai-min** **09/1973 Taipei**	The dance title is about a natural phenomenon. It does not have specific cultural references. The music, Quartet (四重奏), is a "Western style composition" (Ho 1998). The dance is about youth. It contains several duets and the vocabulary is "balletic" (Ho 1998, Wu & Yeh 1999, Chen 1999). The costume consists of leotards and skirts (Quo Ying-sheng, in C.G.D.F. 1993l, 115). There is no décor.
5	**Leisure (閒情)** **Lin Hwai-min** **09/1973 Taipei**	The titles of the dance and the music (Two Chapters on Leisure [閒情二章]) indicate a human activity. They do not have clear cultural references. The original English title of the dance is After the Rice-reaping (C.G.D.F. 1973, 5). It depicts "a group of peasant girls playing in the drying yard" (C.G.D.F. 1976a). The costume are modeled on Taiwanese peasant clothes and the choreography contains a large amount of movement originated from children's play (Ho 1998, Wu & Yeh 1999, Chen 1999). The dance also contains ballet and Graham vocabularies (Ho 1998, Chen 1999). There is no décor. The music is a Chinese modern piece, combining Chinese elements into a Western composition (Ho 1998).

6	**Blind (盲)** **Lin Hwai-min** **09/1973 Taipei**	Both the dance's and the music's titles are the same. They indicate a human condition without specific ethno-cultural references. The dance expresses the struggle of a group of youths. Stimulated by their leader, dancers stride out and develop together (Wu 1993, 164). It was suggested that some elements of the choreography derived from dances created by Graham, Cunningham, Robins and Butler (Wu 1993, 164). Dancers wear white leotards and tights (Quo Ying-sheng [郭英聲], in C.G.D.F. 1987a, 21). The composer was inspired by flute melodies played by blind masseurs on the street of Taipei. The mood of the music is of "profound sadness". (C.G.D.F. 1973, 5) It is created in a Western compositional style (Ho 1998). There is no décor.
7	**Wu Lung Yuan (烏龍院)** **Lin Hwai-min** **09/1973 Taipei**	The dance was inspired and named after a Chinese opera. Meditation of Chinese Opera (中國戲曲之冥想) is the music title. Chinese and Taiwanese operatic elements, such as rhythm, timbre and melody, are selected and adopted into Western music composition (C.G.D.F. 1995, 15). The dance applies vocabularies of Peking opera movement, ballet and Graham technique. Leotards, tights and Chinese robes are used as costumes (Ho 1998, Chen 1999). There is no décor (Chen 1999).
8	**Mien (眠)** **Lin Hwai-min** **09/1973 Taipei**	Mien is the English spelling of the Chinese dance title 'sleep'. Both the dance's and the music's Chinese titles are the same. They indicate a human activity without ethno-cultural references. The dance is about "What is seen by a young man in his dream" (C.G.D.F. 1973,6). The dance is a "pure modern dance" (Wu & Yeh 1999) and dancers wear leotards and tights (Su Chin-lai [蘇金來], in C.G.D.F. 1993l, 117). There is no décor. The music is a Chinese modern piece, combining Chinese elements into a Western composition (Ho 1998).

9	**Movement (運行)** **Lin Hwai-min** **09/1973 Taipei**	The idea of the dance is related to Chinese Taoist philosophy. "When the world began, Yin and Yang rejected and attracted each other. Later they became one and sublimated" (C.G.D.F. 1973,6). Male dancers wear black skirts with white head bands and female dancers wear white unitards. The dance uses modern dance movements (Ho 1998, Wu & Yeh 1999, Chen 1999). Trio (三重奏) is the music title. It is Chinese modern music, combining Chinese elements into a Western composition (Ho 1998). There is no décor.
10	**Han Shih (寒食)** **Lin Hwai-min** **05/1974 Taipei**	The dance and the music was inspired by an ancient Chinese legend, the death of Chieh Chih-tui (介之推). The duke of Chin (晉) invited Chieh Chih-tui to work as his minister. Chieh turned down the offer and retired from public life. Knowing where Chieh lived, the duke ordered his soldiers to set fire to the forest to drive Chieh out of his hiding place. Chieh did not abandon his place and was burned to death. To commemorate Chieh on the anniversary of his death, people do not light fires to cook and 'have cold food' (Han Shi 寒食) instead. The dance and the music are named after this ancient tradition (Hou [侯惠芳] 1995, 17). A male dancer wears a white robe with a long, broad trail (Quo Ying-sheng, in C.G.D.F. 1987a, 24). He dances to the Mandarin recital of a poem about Chieh. "The action of the dance takes place as the hero dragging the weight of his principle, struggles to his self-redemption." (C.G.D.F. 1975,2) Both the make-up and the robe have clear Chinese references. The choreography applies vocabularies of Peking opera movement, Graham technique (Ho 1998) and mundane movements. There is no décor.

11	**Lee Bai's Three Poems on Night (李白夜詩三首) Ho Huei-jen & Wu Hsiu-lien & Du May-jin 05/1974 Taipei**	The dance is created for the Concert of Chinese Art Songs (中國藝術歌曲之夜) (Ho 1998). During the concert Chinese lyrics are sung in Western recital style. Both the dance's and the music's titles are the same. They refer to Lee Bai's (李白) poems. Lee Bai was one of the celebrated poets of the Tang dynasty. The music is a recital of Lee Bai's poems (Ho 1998). The dance has three sections. Each section is performed by a solo dancer. The dance applies vocabularies of Peking opera movement and Graham technique (Ho 1998). The costume is Chinese (Quo Ying-sheng, in C.G.D.F. 1993l, 11) and there is no décor.
12	**Revenge of the Lonely Ghost (奇冤報) Lin Hwai-min 11/1974 Taipei**	The dance and the music were inspired by a Chinese opera, Wu Pen Chi (烏盆計) (Lin et al. 1989b, 30). The dance is named after the title of the music. Traditional Chinese clothes are used for both costume and décor. The traditional garment of a high ranking officer is hung on the background to symbolize justice (Wang Hsin [王信], in C.G.D.F. 1987a, 24). The choreography combines vocabularies of Graham technique with Chinese opera movements (Chiang [蔣勳] 1993a, 174). The music uses Chinese string and percussive instruments (Ho 1998).
13	**Eight Sergeants (八家將) Ho Huei-jen 11/1974 Taipei**	The dance is named after and performed in the manner of a Taiwanese ritual dance, Eight Sergeants (Lin et al. 1989b, 19-20). Dance costumes are like those worn in the ritual dance. Dancers wear masks similar to the face paintings seen in the ritual dance (anonymous, in C.G.D.F. 1993l, 118). Years later, this dance was used in a Cloud Gate dance drama, Lia Tien-ting (1979) (Ho 1998). There is no décor. So-na (嗩吶 a trumpet-like traditional Chinese instrument) is a vital instrument in the music. So-na concerto (嗩吶小協奏曲) is the title of the music. The music applies Chinese instruments to a Western composition.

14	**No Cha (哪吒)** **Lin Hwai-min** **11/1974 Taipei**	The dance and the music were inspired and named after a character in a Chinese literary work, The Legend of Deification (封神榜) (Lin et al. 1989b, 25). Based on a modern adaptation of the myth the dance tells the story from No Cha's point of view. It deals with "the conflict between No Cha and his parents and his sympathy for the suffering human being" (C.G.D.F. 1975, 3). The costume is designed in a traditional Chinese style (anonymous, in Wang 1977, 76). Leotard, Chinese clothes (anonymous, in C.G.D.F. 1978c) and a dance belt are used as dance costumes (Wu & Yeh 1999, Chen 1999). A long red silk sash worn by No Cha indicates an umbilical cord, linking him and his mother (T. Yu [俞大綱] 1993, 150-151). It has a link with lineage in Chinese culture. The dance applies Graham technique, Peking opera movement and Chinese ribbon dance. The decor uses a long white rope and a three level stairs to symbolize home. The music is a Chinese modern piece, combining Chinese elements in a Western composition. (Ho 1998, Wu & Yeh 1999).
15	**Remove Your Veil (掀起你的蓋頭來)** **Lin Li-jan** **11/1974 Taipei**	The dance is named after the dance music, a folk song originated from Sinkiang (新疆) the western province of China. The dance is humorous in character. It is about a group of young men trying to see the face of a girl whose body they fancy. In the end they take off her hat and see her face. To their surprise, the girl is ugly. Dancers perform playful vocabularies deriving from mundane movements (Ho 1998, Wu & Yeh 1999). Contemporary Taiwanese clothes and leotards are used as costumes (Ho 1998). There is no décor.

16	**Change (變)** **Ho Huei-jen** **11/1974 Taipei**	Both the dance's and the music's titles are the same, referring to a natural phenomenon with no ethno-cultural references. The dance tells the story of a woman "on the brink of madness". Contemporary dance movements and mundane movements are used in the dance. The solo dancer wears a western dance dress. There is a small platform on the stage. The lighting is used to create the illusion of a cage, indicating that the woman is restricted in her inner world. "The music is very modern, with environmental sound effects" (Ho 1998).
17	**Night (夜)** **Wu Hsiu-lien** **11/1974 Taipei**	Cracks (裂痕) is the title of the music for this dance piece. The title of both the dance and the music refers to a natural phenomenon. There are three characters in the dance: the sun, the moon and the star. The choreography contains ballet and Graham vocabularies (Chen 1999). Dancers wear leotards and Chinese style costumes (Chen 1999, Ho 1998). The music is "Chinese modern music" (Ho 1998). There is no décor.
18	**The Red Kerchief (待嫁娘)** **Chen Shu-gi** **11/1974 Taipei**	The Bride-to-be is the title of the music and the Chinese title of the dance. In a traditional Chinese wedding, a red kerchief is used as a veil on the bride's headgear. Thus the English title of the dance has a link with Chinese wedding. The dance expresses the emotional swings of a bride-to-be. "The choreography had a Graham-type snap to (the) phrasing but used Chinese classical arms" (Kisselgoff 1979, c, 15, quoted in Chen 1989, 61). Ballet is also used in the choreography (Chen 1999). The costume is Chinese style (Wang Hsin, in C.G.D.F. 1993l, 119). The music is a Western style composition, it is "lively" with a distinct "Chinese folk character" (Ho 1998). There is no décor.

19	**Tail of the White Serpent (白蛇傳) Lin Hwai-min 09/1975 Singapore**	The dance is named after a Chinese legend, a love story between a white serpent and a young man. The spirits of a white and a green serpent took the shapes of a maiden and a maid. The maiden and the maid fell in love with a young man. The maiden married the man. The young man left the spirits after he learned the truth from a Buddhist monk, he then accepted the monk's protection. A vicious fight broke out as the monk refused to let the man go with the spirits. The costume design uses Chinese garments and leotards. Movements from ballet, Graham and Peking opera are integrated in the choreography (Chen 1996, video). Bamboo and rattan are applied for the décor and the props (Yang [楊英風] 1975). Bamboo is known as a material used in Chinese buildings and furniture and rattan is a Taiwanese specialty. Chung Miao (眾妙) is the title of the music. The term originates from a Taoist classic, Lao Tzu (老子). Traditional Chinese instruments (such as string, flute and percussion) are used in the music (Lai [賴德和] 1975).
20	**Phenomenon (現象) Lin Hwai-min 09/1975 Taipei**	The title of the dance and the music are the same, referring to a natural phenomenon with no ethno-cultural reference. The original English title is Cursive, indicating the link with Chinese calligraphy (C.D.G.F. 1975, 5). The dance style was said to be "modern" (Chiang 1993a, 174). The way dancers swing their hair is derived from Chinese opera movement (Ho 1998). Dancers wear grey unitards with patterns of calligraphy on them. There is no décor. The music is "abstract" and it uses Chinese instruments in the composition (Ho 1998).
21	**The Hair Tree (髮樹) Lin Hwai-min 09/1975 Taipei**	The dance title refers to a natural phenomenon, and it does not have specific ethno-cultural references. The music does not have a title; it was inspired by a Chinese modern poem, The Hair Tree (C.G.D.F. 1975, 4). It is "modern", "improvisational" (Chen 1999). A male and a female dancer, both in jeans, perform the couple in love. Ballet, contemporary dance vocabularies and mundane movements are used in the choreography (Chen 1999).

22	**One More Clear Night (淨夜)** **Lin Hwai-min** **09/1975 Taipei**	The dance title does not have specific cultural references. The music is a Chinese modern piece. Fantasia (幻想曲) is the title, indicating a link with Western music tradition. The dance is "balletic and romantic". Dancers wear leotards and skirts. There is no decor (Chen 1999, Wu & Yeh 1999).
23	**Little Drummer (小鼓手)** **Lin Hwai-min** **03/1976 Taipei**	The dance was named after and inspired by the music, Little Drummer (Lin et al. 1989b, 41-43). Western orchestral performance and Mandarin song, sung by the performers, contribute to the dance music. The lyrics are about a Chinese village's celebration of the Dragon-boat Festival. Both the costume and the décor are designed in Chinese style (Han-shen [漢聲] magazine, in C.G.D.F. 1987a, 25). Chinese opera movements and mimic acting are used in the dance.
24	**Wu Sung Kills the Tiger (武松打虎)** **Lin Hwai-min** **03/1976 Taipei**	The dance was inspired and named after a Taiwanese puppet play. The theme of the play is based on an episode from a Chinese literary work, Water Margin (水滸傳) (C.G.D.F. 1976a). The choreography contains puppet-like movements (Ho 1998) and the costume is similar to garments of Taiwanese puppets (Yu-chin [鬱金] 1977, 84). The dance is performed to story telling in Mandarin (Ho 1998, Lin et al. 1989a, 251). There is no title. There is no décor.
25	**Ban Chia Gwan (扮加官)** **Du Bee-tao** **03/1976 Taipei**	The dance is named after a dance ritual, Chia Gwan. It is performed as a blessing to the show and the audiences in the opening gala of Chinese operas. The dance depicts two girls playing Chia Gwan after seeing a Peking opera (C.G.D.F. 1976a). The dance movements are derived from the Chia Gwan ritual. Chinese garments, masks, hats and western style trousers are used for costumes (Ho 1998). The music is a traditional Chinese orchestral work, Happy New Year (新年樂). There is no décor.

26	**Raining (下雨了)** **Ho Huei-jen** **03/1976 Taipei**	The dance title indicates a natural phenomenon and there is no specific ethno-cultural reference. Sketch of the Rain Harbor (雨港素描) is the music title. The music title suggests a link with Keelung (基隆), the Rain Harbor. It is the harbor of Taipei and the most rainy city in Taiwan. The music consists of Taiwanese folk songs within a Western compositional framework. The choreography uses contemporary dance and mundane movements to portray peoples' reactions to rain (C.G.D.F. 1976a). Leotards and skirts are used as dance costumes. Fishing nets are used as the décor (Ho 1998).
27	**Two Slaps (耳光)** **Lin Hwai-min** **06/1976 Taipei**	The title of the dance indicates human actions. The dance is about a row between a couple (Ho 1998). It is performed without music and there is no décor. Dancers wear contemporary Taiwanese clothes and perform mundane and contemporary movements. Dancers execute slapping movements and generate sound (Chen 1999).
28	**Looking Forward (瞻望)** **Lin Hwai-min** **12/1976 Taipei**	The dance is about a Chinese pioneer woman in Taiwan three hundred years ago. (C.G.D.F. 1976e) A female dancer performs to a Nan Kuan (南管) style of traditional Chinese music, The Book of Hundred Families (百家書) (Y. Lin 1994, 26). The dance is likely to be a sketch for Legacy (Y. Lin 1994, 25). Three bamboo sticks are used to symbolize the fence. Elements of Hakka garment and Western dance dress are integrated in the costume design (Chen 1999, Wu & Yeh 1999).The movement vocabulary is unknown, it might have Chinese, Taiwanese and Western references.
29	**Vivaldi (嬉遊曲)** **Lin Hwai-min** **12/1976 Taipei**	The dance is named after the composer of the dance music. The music is one of the composer's many creations, Concerto in A Minor. The dance is "balletic" and the costume is Western design (Ho 1998, Wu & Yeh 1999). The dance has three sections (C.G.D.F. 1976e). Compared to the existing Cloud Gate dances created by Lin, this dance is seen as "romantic" (C. Lin [林清玄] 1993, 193). There is no décor.

30	**Wu Feng (吳鳳)** **Lin Hwai-min** **12/1976 Taipei**	The dance and the music are named after a hero of a political myth that originated from a Taiwanese legend. It depicts the hero's work to Sinicize the Tsou (鄒) tribe (a Taiwanese aboriginal tribe) and describes his death. The costume, the dance and the décor contain cultural elements of the Taiwanese aborigines (Lu Cheng-tso [呂承祚], in C.G.D.F. 1987a, 28). Chinese clothes are used in the dance (anonymous, in Wang 1977, 78-79). Vocabularies originated from Peking opera movement and Graham technique are used in the dance (Ho 1998). The music applies elements of Ami (阿美 a Taiwanese aboriginal tribe) music. The music is performed by a male chorus and Western string instruments (Lee [李泰祥] 1993, 3-4).
31	**Candle (燭)** **Chen Shu-gi** **12/1976 Taipei**	The dance and the music have the same title, referring to a man-made object. They do not have ethnic cultural references. A candle is used as the décor. A solo dancer wears a white unitard and performs Graham technique movements. The music is a Chinese contemporary piece (Chen 1999).
32	**Night Escape (夜奔)** **Wu Shiu-lien** **04/1977 Taipei**	The dance is influenced by a Peking opera play which has a link with Chung Lin's Night Escape (林沖夜奔), an episode from Water Margin. It is a male and female duet. The dance and the costume appear to contain Chinese elements (Chen 1999). Chinese percussive instruments are used in a Western composition. The music is performed live with the dance (Ho 1998). It does not have a title. There is no décor.
33	**Flowing Cloud (流雲)** **Du Bee-tao** **04/1977 Taipei**	The dance title is about a natural phenomenon and it does not have any specific cultural reference. The dance is a "balletic" duet and dancers wear Western dance costumes (Chen 1999). There is no décor. The music is selected from Tchaikovsky's piece, the Nutcracker.
34	**Brothers and Sisters (手足)** **Yun-yu Wang** **04/1977 Taipei**	The dance is based on a Western story. It tells the story of a very ill girl who was encouraged by her brother and sister to survive (Chen 1999, Wu & Yeh 1999). The costume and the décor are Western style. The dance vocabulary includes ballet and Graham technique (Chen 1999). The dance is performed with Schoenberg's music, Transfigured Night.

35	**Pu Du (普渡)** **Ho Huei-jen** **04/1977 Taipei**	The title of the dance indicates a link with Pu Du, a traditional Chinese ritual in which food offerings are made to the wandering ghosts. "A woman conducts a ritual to ease the suffering of her deceased relatives and wandering ghosts." (C.G.D.F. 1977a) The costume and the décor are Taiwanese (Ho 1998). The dance contains mundane and ritual movements. The music is a Pei Kuan (北管) style traditional Chinese piece. The title is unknown.
36	**The Dark Journey (冥路)** **Wang Lan-ji** **04/1977 Taipei**	The dance was inspired by a Peking opera play, Wang Kuei the Unfaithful (王魁負桂英) (C.G.D.F. 1977a). The choreography, the costume and the props are influenced by Peking opera. The title of the music is Candle, it refers to a human creation. It does not have any specific cultural reference. The music is a Chinese contemporary piece (Ho 1998, Wu & Yeh 1999).
37	**Scarf (披肩)** **Chen Shu-gi** **04/1977 Taipei**	The title of the music is The Fisherman's Song. The music is based on ancient Chinese Chin (琴 a seven-string Chinese zither) music. Both the dance's and the music's title refer to a man-made object. They do not have specific cultural references. The costume is of Western design. Two dancers perform with a long white scarf. There is no décor. The dance movement is unknown.
38	**It Has Been Like This Since Beng Ku Created the World (自從盤古開天以來一直都是這樣的.....)** **Wu Su-jun** **04/1977 Taipei**	The English title of the dance has a link with the Chinese mythological figure Beng Ku [盤古]. The dance is performed with "a collection of contemporary music" (Lin et al. 1989a, 252). The choreography applies mundane and contemporary dance movements. Dancers wear leotards and tights (C.G.D.F. 1993l, illustration 50 by Chao Chuan-an). "Whirlpool like, weird images " are projected on the backdrop (Wu & Yeh 1999).
39	**Playing in the Morning (晨嬉)** **Chen Shu-gi** **04/1977 Taipei**	The dance title indicates a human activity, and it has no specific cultural references. The dance depicts the happiness of waking up to the first streak of sunlight (C.G.D.F. 1977c). "Originally it was created as a solo piece, later, it developed into a female group dance." (Chen 1999) Ballet and Graham technique are used in the choreography. The costume is Western style (Chen 1999). There is no décor. Debussy's music, Spring is used for the dance.

40	**The Red Twine** **(紅線繩)** **Lin Hwai-min** **09/1977 Taipei**	The title of the dance indicates a link with a Chinese folk legend. Moonlight Matchmaker (月下老人) is the god in charge of marriage. Knowing who should marry whom, he ties a red twine, linking the man and the woman. The choreography integrates vocabularies originated from Peking opera movement, ballet and Graham technique. Chinese garments and leotards are used as the dance costumes. Masks are also used in the dance (Ho 1998). Several long red ropes are used for prop and décor (Ho 1998, Wu & Yeh 1999). Meng Cheng Worshipping the Kitchen God (蒙正祭灶) is the title of the music. It refers to a Chinese legend and a domestic ritual. Chinese instruments are used within a Western compositional framework.
41	**Love Poem** **(孔雀東南飛)** **Lin Hwai-min** **09/1977 Taipei**	The Chinese dance title means 'Forlorn Peacocks, Southeast Flying'. It is named after an ancient Chinese poem. It tells the love story of Chiao Chung-ching (焦仲卿) and Liu Lan-chih (劉蘭芝) (C.G.D.F. 1977b). Dancers wear Chinese costumes (C.G.D.F. 1993l, illustration 17 by Chen Tien-tao [陳田稻]) and dance to a live performance of a collection of ancient Chin (a Chinese zither) pieces. The choreography applies Peking opera movement and Graham technique (Ho 1998). There is no décor and the title of the music is unknown.
42	**Sun Pursuer** **(夸父追日)** **Lin Hwai-min** **09/1977 Taipei**	The dance is named after a Chinese myth. Kua Fu [夸父] is the sun pursuer who chased after the sun and died from exhaustion. The dance music is Pi-pa Improvisation (琵琶隨筆). (Pi-pa [琵琶] is a Chinese plucked string instrument with a fretted fingerboard.) On the backdrop there is a huge sun (Ho 1998). A male dancer performs contemporary vocabularies (Ho 1998) and running sequences (Ho 1998, Wu & Yeh 1999). The dancer wears a dance belt with folk style design (Ho 1998).

43	**Days by the Sea (看海的日子) Lin Hwai-min 09/1977 Taipei**	Both the dance and the music are named after a Taiwanese vernacular novel. It tells the story of a prostitute in a fishing village. The dance creation adopts "real life appearances" anonymous 1977). The choreography applies Graham technique and mundane movements (Ho 1998). A fishing net and a trunk are used in the dance. The costume design is based on the clothes of "Taiwanese fishing villagers". (Wu & Yeh 1999) The music is based on a collection of Taiwanese folk songs. The Cockerel Plays with the Grasshopper (草螟弄雞公) is one of the songs.
44	**The Fisherman's Song (漁歌) Lin Hsiu-wei 09/1977 Taipei**	The dance is based on a Peking opera play, The Valiant Fisherman and His Daughter (打魚殺家). It is a duet and its vocabulary originates from movement sequences of Peking opera. The costume is Chinese folk style (Ho 1998). There is no décor. The music is based on an ancient Chin (a Chinese zither) piece.
45	**Suite of Folk Songs (鄉土組曲) Ho Huei-jen & Ko Mei-shang & Lin Hsiu-wei & Wu Shiu-lien & Wu Su-jun 09/1977 Taipei**	The dance is named after a collection of Taiwanese and Chinese folk songs. It has five sections, each is performed with music; (1) On the Field (在田野上) with a Taiwanese song, Heng-chun Folk Song (恆春民謠), (2) Hearing the Flute Melody (聞笛) with a Shantung (山東) folk song, Purple Bamboo Lullaby (紫竹調) and (3) Long Whips (長鞭) with a Northern Szuchuan (川北) folk song, The Love of a Coachman (馬車夫之戀). Two dance pieces are named after the dance music; (1) Jasmine Blossoms (茉莉花) is named after a contemporary Chinese song and (2) A Flat Toting Pole (一根扁擔) is named after a Honan (河南) folk song. The costume is Chinese folk style. The dance applies ballet, Chinese folk dance and mundane movements. There is no décor (Ho 1998).

46	**Golden Shoes** **(金縷鞋)** **Wu Su-jun** **12/1977 Taipei**	Both the dance's and the music's titles are the same. They relate to Li Yu's (李煜 [937-978AD] the last king of the Southern Tang [南唐] kingdom) poem about his concubine. It describes how the concubine picks up her golden shoes and elegantly walks towards the palace where the emperor is sleeping (C.G.D.F. 1977c). The dance contains classical Chinese dance movements and ballet style duet sequences. The costume, the make-up and the props are "classical Chinese" style (Wu & Yeh 1999). The music is unknown.
47	**Flying Celestials** **(飛天)** **Chen Shu-gi** **12/1977 Taipei**	Both the dance's and the music's titles are the same. Flying Celestials are angel-like figures often seen on Chinese Buddhist paintings. They play music, perform dances, scatter flowers and serve Budhisattva and Buddha. The costume and the dance movements are based on Tang dynasty paintings discovered in the caves of Tun Huang on the silk road. Leotards and Chinese clothes are used for the costume. The lighting design is the same as the one for Landscapes (Chen 1999). The music is unknown.
48	**Time, Space** **(時・空)** **Ho Huei-jen** **12/1977/Taipei**	The title of the dance is about natural phenomena, and it has no specific ethno-cultural references. "The costume and the dance are very Graham" (Ho 1998). There is no décor. The music consists of a recording of a telephone speaking clock.
49	**Peach Blossom** **(桃花開)** **Wu Shiu-lien** **12/1977 Taipei**	Both the dance and the music are related to a Taiwanese folk dance entertainment, Peach Brook (桃花過渡). The costume, the dance, and the music contain Taiwanese folk elements (Ho 1998). The music is in Western style. Peach blossoms are used as the prop. There is no décor.
50	**Song for Burying the Flowers** **(葬花吟)** **Du Bee-tao** **12/1977 Taipei**	Both the dance's and the music's titles are the same. They refer to an episode from Dreams of the Red Chamber (C.G.D.F. 1977c). Leotards and Chinese garments are used as costumes (Chen 1999). The dance appears to use mundane and Chinese dance movements. The score is a poem in Mandarin set to Chinese contemporary music. A long cloth is used as the stage prop (Ho 1998, Wu & Yeh 1999).

51	**Orphan's Journey (孤兒行)** **Yun-yu Wang** **12/1977 Taipei**	Both the dance's and the music's titles are the same, relating to a human activity. A solo dancer carries a bucket and struggles to complete her journey across the stage (Ho 1998). Mundane movements are used in the dance. There is no décor (C.G.D.F. 1977c). The music is a Chinese modern piece. The costume is unknown.
52	**Passenger (過客)** **Lou Shau-lu** **12/1977 Taipei**	Both the dance's and the music's titles are the same. They refer to a human phenomenon. Group dancers travel on the stage and create geometrical formation (Chen 1999). There is no décor (C.G.D.F. 1977c). The movement, the costume and the music are unknown.
53	**Entertainer's Journey (江湖行)** **Du Bee-tao** **12/1977 Taipei**	The title refers to a human phenomenon. The dance is about a group of male and female travelling entertainers. The dance uses Peking opera, acrobatic and Chinese martial art movements (Chen [陳怡真] 1978). The music is a Chinese folk song, Feng-yang Hua Ku (鳳陽花鼓). The costume is Chinese folk style. There is no décor (C.G.D.F. 1987c).
54	**Nightmare (魘)** **Ko Mei-shang** **08/1978** **Kaoshiung**	The dance is about an insane woman whose life is "like an endless nightmare" (Chen 1978). It refers to a human activity, and does not have particular cultural references. The music is a recreated Taiwanese folk song, Lullaby for Rocking the Baby (搖嬰仔歌). The dance applies Graham technique with mundane movements (Ho 1998). Contemporary Taiwanese clothes are used as the costume (Chen 1999, Ho 1998). The décor is unknown.
55	**Marriage (姻緣)** **Yun-yu Wang** **08/1978** **Kaoshiung**	The dance is about tolerance in marriage (Chen 1978). It refers to a human phenomenon, and does not have particular cultural references. The costume is Chinese folk style. The dance vocabulary contains contemporary dance and folk dance elements (Chen 1999). The music is a Taiwanese folk song, The Cock Plays with the Grasshopper. There is no décor (C.G.D.F. 1978c).

56	**Two Generations (兩代)** **Chen Shu-gi** **08/1978** **Kaoshiung**	The dance is about conflicts between two generations (Chen 1978). It refers to a human phenomenon, and the ethno-cultural character is not clear. The dance is performed with a collection of Taiwanese and Western popular songs (C.G.D.F. 1987c). The titles are unknown. The costume is contemporary Taiwanese. The choreography contains sign language (C.G.D.F. 1978c). There is no décor.
57	**Escorting a Prisoner (起解)** **Wu Su-jun** **08/1978** **Kaoshiung**	Both the dance's and the music's titles are the same. The title is an ancient Chinese term for escorting prisoners. Three male dancers perform the dance, two as the officers and one as the prisoner (Chen 1978). The costume and the dance contain Chinese elements. At one point of the dance the prisoner fights with his guards and tries to escape. Martial art movements are used for the dance (Wu & Yeh 1999). There is no décor. The music is unknown.
58	**One Corner of the City (I, II) (都市一隅 之一、二)** **Lin Hsiu-wei & Du Bee-tao** **08/1978** **Kaoshiung**	Both the dance's and the music's titles are the same. The dance tells a story about Taipei's His-men-ting (a sleazy district of Taipei). It depicts "country girls arriving in the big city and losing their original naivete". In one section of the dance dancers wear leotards with colourful short skirts (Chen 1999). During another section of the dance dancers execute jazz movements (Ho 1998) and dance to disco music (Chen 1978). The costume and the music are very "Taiwanese vernacular" (Wu & Yeh 1999). There is no décor.

59	**Phoenix (鳳)** **Lin Hsiu-wei** **08/1978** **Kaoshiung**	The theme of the dance is the phoenix. It portrays the "sedate and discreet quality" of three female dancers (Chen 1978). The phoenix is often used to symbolize femininity in Chinese painting. The design of the costume integrates elements of imagery usually associated with the phoenix within the traditional Chinese robe (anonymous, in C.G.D.F. 1981b). 'Song of the Autumn Garden' (秋庭歌) is the translation of the Chinese title of the music. It is traditional Gagaku court music from Japan. The English title is unknown. The dance contains bird-like movements (Chen 1999, Wu & Yeh 1999), Peking opera movement (Ho 1998) and contemporary dance vocabularies (Chen 1999). There is no décor (C.G.D.F. 1978c).
60	**Wang Wu (萬舞)** **Wang Lan-ji** **08/1978** **Kaoshiung**	Wang Wu (lit. Ten Thousand Dances) is the term for both civil (文舞) and martial dances (武舞) in ancient China. (Chen 1978). Female dancers use red kerchiefs and pheasant feathers (civil dance). Male dancers use shields (martial dance). The dance formation is geometrical and it is similar to the style of Pa Yi ritual dance (Chen 1999, Ho 1998, Wu & Yeh 1999). The costume is Chinese (Ho 1998). Playing with Lanterns (玩燈) is the title of the music. It suggests a human activity. The music applies Chinese melody to a Western composition. There is no décor.
61	**Kung-ming Sung Captures a Two-spear-warrior (宋公明義釋雙鎗將)** **Lou Shau-lu** **08/1978** **Kaoshiung**	The story originates from an episode in a Chinese novel, Water Margin. The choreography combines elements of Peking opera movements and Chinese martial arts (Chen 1978). The costume is Chinese (Ho 1998). There is no décor. Ambush on All Sides (十面埋伏) is the title of the music. It is a classical Pi-pa piece.

62	**Legacy (薪傳)** **Lin Hwai-min** **11/1978 Chiayi**	The Chinese title means 'passing down the fire' (薪火相傳), indicating succession of lineage. The dance tells a story of the early Chinese immigrants who moved to Taiwan and established a community some three hundred years ago (C.G.D.F. 1983a, 2-3). The dance has eight sections; 'Prologue' (序幕), 'Call for the New Land' (唐山), 'Crossing the Black Water' (渡海), 'Taming the New Land' (拓荒), 'Blessing in the Wilderness' (野地的祝福), 'Death and Rebirth' (死亡與新生), 'Planting of Rice Sprouts' (耕種) and 'Celebration' (節慶). Dancers, wearing contemporary Taiwanese clothes, offer incense sticks to their ancestors. They then remove their clothes and reveal the traditional Hakka garments. They perform their ancestor's story of cultivating Taiwan. The dance ends in contemporary Taiwan, a Chinese ribbon dance and a lion dance are performed in a festive celebration. The dance integrates Peking opera movement, Graham technique, ballet and acrobatic movements. Vocabularies originated from farming and labouring movements are also used in the dance. The music includes a Taiwanese folk song (Oh, How I Remember), Chinese festive music and a melody performed on a Western flute. Most of the music titles are unknown. The décor includes an incense burner, a white cloth and a prop for the Chinese lion dance (C.G.D.F. 1993b).
63	**Liao Tien-ting (廖添丁)** **Lin Hwai-min** **05/1979 Taipei**	The dance and the music are inspired and named after the legend of a Taiwanese resistance hero under Japanese colonization. The choreography integrates Chinese martial art, Japanese dance, Taiwanese dance ritual and folk dance (Ho 1998, Wu & Yeh 1999). The costume includes Japanese robes, Japanese police uniforms and Taiwanese garments (Hsin Wang, in C.G.D.F. 1979b & Hsieh Chun-te [謝春德], in T.M.G. 1980). The music composition integrates Western and Chinese instruments in a symphonic form (Ma [馬水龍] 1979). Taiwanese folk music is used in the composition (Ho 1998). The décor contains Taiwanese and Japanese elements.

64	**Nu Wa (女媧)** **Lin Hwai-min** **07/1979 Manila**	The title of the dance indicates a link with Chinese myth. Nu Wa is the goddess who patched the gap in the sky. The dance movement is described as "modern" (C. Lin 1979). Trio (三重奏) is the title of the music. It is partially Western in form. A solo dancer performs Graham, ballet vocabularies (Ho 1998) and snake-like movements (Wu & Yeh 1999). The costume is a Western style dance dress (C.G.D.F. 1993l, illustration 48 by Lin Bor-liang) with a lone trail indicating the snake character of Nu Wa (Wu & Yeh 1999). The music is the same as the music for Movement (C.G.D.F. 1979b). There is no décor (C.G.D.F. 1979).
65	**Deep Affection (深情)** **[Jimmy Rogers]** **加米・羅傑斯** **09/1979 Taipei**	The dance title indicates a human activity. Three American songs are used to accompany this solo dance. The music title is unknown. The costume and the dance movement are Western (Ho 1998). There is no décor (C.G.D.F. 1979).
66	**Working (工作)** **Tina Yuan** **09/1979 Taipei**	The dance title indicates a human activity. Five American songs are the dance music. The music title is unknown. The costume and the dance movement are Western. (Ho 1998) There is no décor. (C.G.D.F. 1979)
67	**Milky Way (星宿)** **Lin Hwai-min** **09/1979 Taipei**	The dance title indicates a natural phenomenon, without particular cultural references. Movements derived from Peking opera movement and ballet are used in the dance. The dance costume applies leotards with Chinese sleeves, skirts and trousers. The make-up is designed after the style of Peking opera (Quo Ying-sheng, in C.G.D.F. 1987a, 29). The dance music is Pi-pa improvisation. There is no décor.
68	**After Paul Taylor (和風)** **Lin Hwai-min** **04/1980 Taichung**	As the dance title suggests this dance is created after the style of Paul Taylor. Dancers wear colourful costumes and dance to Handel's Water Music. The choreographer stated that the dance was about "innocence, sorrow, wild with joy and the youthfulness of the young" (C. Lin 1993, 195). It is suggested that the dance is somewhat "lively", "romantic" and "humorous" (C. Lin 1993, 195). The dance is influenced by Esplanade (Chen 1999, Ho 1999, Wu & Yeh 1999). The costume is Western style (Ho 1998). There is no décor.

69	**Festival of the Rainbow (虹的慶典) Ernest Morgan 08/1980 Taipei**	The dance title suggests a human activity. The music is recorded as "modern music" and the title is unknown (Lin et al. 1989a, 254). The dance is a "pure modern dance" (Ho 1998). Dancers wear bright coloured leotards. The stage design is "primitive-tribal". "It is a black jazz version of Rite of Spring" (Wu & Yeh 1999).
70	**Festival (節慶) Lin Hsiu-wei 10/1980 Taipei**	Both the titles of the dance and the music are the same, indicating a human activity. Cloud Gate was asked to train a group of amateurs to perform Legacy as part of a tour program. This dance is created to substitute the 'Celebration' section of Legacy deemed to be too difficult for the students. The dance and the music contain Taiwanese folk elements. There is no décor (Ho 1998).
71	**Picking Tea Leaves (採茶) Ho Huei-jen 01/1981 Taipei**	Both the titles of the dance and the music are the same, indicating a human activity. This dance was created for the same reasons as Festival, in this case to substitute the 'Harvest' section of Legacy. The dance and the music contain Taiwanese folk elements. Mundane movements are used in the dance (Ho 1998). There is no décor (C.G.D.F. 1981a, 2).
72	**Catching Fish (捕魚) Ho Huei-jen 01/1981 Taipei**	Both the titles of the dance and the music are the same, indicating a human activity. This dance was created for the same reasons as Festival, in this case to substitute 'Taming the New Land' section of Legacy. The dance and the music contain Taiwanese folk elements. Mundane movements are used in the dance (Ho 1998). There is no décor (C.G.D.F. 1981a, 2).
73	**The Shakers Doris Humphrey 01/1981 Taipei**	The dance is a renowned work created by a pioneer of American modern dance, Doris Humphrey. The dance is named after an American Christian cult and is inspired by its ceremony. It premiered in 1930. The dance integrates sitting, shaking and Humphrey's inventions of dance movements. Dance costumes and a bench are designed after the Shaker style. The music is based on traditional American music. The title is unknown.

74	**Passacaglia** **Doris Humphrey** **01/1981 Taipei**	The dance is known as one of the Humphrey's most renowned dances. It was first performed in 1938. It is performed with Bach's music, Passacaglia and Fugue in G Minor. The dance does not have any dramatic content. Dancers perform movements of walking, kneeling and Humphrey's movement inventions. The male and the female dancers wear contemporary clothes in different colours. A multilevel platform and two small platforms are used as the décor. It does not have specific ethno-cultural character.
75	**Duet (雙人舞)** **Lin Hwai-min** **01/1981 Taipei**	The dance title indicates a link with Western dance tradition. The music title is Trio, indicating a link with Western music tradition. Following the music the dance is structured in three sections. There is no décor. There are three duets (C.G.D.F. 1981a, 2). Dancers wear leotards and perform modern dance vocabularies (Wu & Yeh 1999). Mundane movements are used in the dance (Chen 1999).The music is unknown.
76	**Song of the Earth (大地之歌)** **Lin Hsiu-wei** **08/1981 Taipei**	The dance title indicates a human activity. The costume and the choreography contain ethnic elements of Miao (苗 an aboriginal people living in the south-western region of the Chinese mainland). Ballet vocabularies are used in the dance (Chen 1999). It is a duet piece. There is no décor (C.G.D.F. 1981b, 2). The music and its title are unknown.
77	**Spring Water (春水)** **Lin Hwai-min** **08/1981 Taipei**	The dance title and the music title are the same. They indicate a natural phenomenon. The dance is inspired by an ancient poem for an occasion where young men and women gather by the river in the Spring (C.G.D.F. 1981b, 2). It is a dance portraying happy young people. Leotards, skirts and trousers are used for costumes. The dance is balletic (Chen 1999). There is no décor. The music is Chinese modern music.
78	**Water Study** **Doris Humphrey** **08/1981 Taipei**	The dance is known as an abstract work created by Humphrey. It is one of the choreographer's most renowned works. It was first performed in 1928. The dance is designed to capture the motion of flowing water. Dancers wear Western style garments and perform movements of jumping, kneeling, leaning and dance vocabularies known as 'Humphrey style'. It is performed in silence, without décor.

79	**When the Westerly Wind Blows** **(當西風走過)** **Wu Su-jun** **08/1981 Taipei**	The dance title indicates a natural phenomenon. Four Nostalgic Songs (鄉愁四韻) is the title of the music. The music is a Taiwanese pop song. The dance vocabulary is modern, "technically demanding" (Wu & Yeh 1999). There is no décor (C.G.D.F. 1982b). The costume is unknown.
80	**Beautiful New World** **(美麗新世界)** **Lin Hsiu-wei** **08/1981 Taipei**	The dance is based on the first part of One Corner of the City. The music is the same. Both the dance and the music are related to Taipei. The two dances share similar characters on movement vocabularies, music and costume (Wu & Yeh 1999). There is no décor (C.G.D.F. 1982b).
81	**Between Two Persons** **(兩人之間)** **Lo Man-fei** **08/1981 Taipei**	The dance title indicates a human relationship. There are two duets in the dance. The choreography applies ballet and contemporary vocabularies. The costume is Western and there is no décor (Chen 1999). The music was created by Erik Satie and the title is unknown (C.G.D.F. 1982b).
82	**Conception, Pregnancy** **(結合・孕)** **Chen Shu-gi** **08/1981 Taipei**	As the title suggests, the dance is about conception, pregnancy and child birth (Jones 1982, in Chen 1989, 61-62). Dancers wear unitards (Yao Meng-chia [姚孟嘉], in C.G.D.F. 1996 10-11). The dance applies swinging, mundane movements and Graham technique. The music is an edited version of "contemporary percussive music" (Chen 1999). 'The Fourteenth Pagoda' (十四瞻望亭) is the translation of the Chinese title of the music. The English title is unknown. Both the dance's title and the music's title refer to human phenomena, and do not have a clear ethnic cultural character. There is no décor (C.G.D.F.1982b).
83	**Propitious Date** **(黃道吉日)** **Ko Mei-shang** **08/1981 Taipei**	The dance title refers to the propitious date in the Chinese lunar calendar. According to tradition the propitious date is a good time for wedding or funeral ceremonies. It is a "humorous dance" (Wu & Yeh 1999), Chinese and Western elements are applied in the choreography and the dance costumes (Ho 1998). The stage prop is Chinese style (Ho 1998). The music and its title are unknown.

84	**Golden Journey (金色之旅) Du Bee-tao 08/1981 Taipei**	The dance title indicates a human activity. Dancers wear colourful leotards, trousers and perform with scarves (anonymous, in C.G.D.F. 1982b, Ho 1998). Female dancers wrap their bodies in their scarves. They walk around the stage and swing their scarves (Wu & Yeh 1999). The dance is "mysterious and feminine" (Chen 1999). There is no décor (C.G.D.F. 1982b). The music contains "Tibetan and Mongolian" features (Chen 1999). The title is unknown
85	**Changes (更迭) Ho Huei-jen 07/1982 Hong Kong**	The dance title indicates a natural phenomenon. It depicts "the changing images of womanhood in different periods" (C.G.D.F. 1982b). The dance has three sections, each is accompanied by a different speed of metronome sound. The first section is in slow speed; it is about "the old generation". The second section is moderate; it is about "the middle generation". The third section is fast; it is about "the young generation". "Traditional clothes, leotards, long skirts, mini skirts and high heel shoes" are used as dance costumes. During the last section dancers carry suitcases and perform typing movements (Ho 1998). There is no décor.
86	**Street Game (街景) Lin Hwai-min 10/1982 Paris**	The dance title indicates a human activity. The dance reflects the choreographer's impression of Hong Kong. (C.G.D.F. 1982c) It was first performed in Hong Kong by City Contemporary Dance Company (C.C.D.C.) in 1982. It depicts pictures of "endless absurdity", "rapacious men and women", "happiness and loneliness" (Y. Chen [陳耀成] 1993, 199). The dance includes movements of climbing, running and facial expressions. A three-level-high steel scaffolding (an equipment often used by technical people in Western style theatres) is used as the set. Dancers wear contemporary Taiwanese clothes. The dance was deemed by Parisian critics to be " too modern" (Schmidt, 1982, 31). The dance music includes Sri Lankan drum music (the title is unknown) and sounds created by the dancers such as stamping and screaming.

87	**Jin Hu Moon (鏡湖月) Lin Hsiu-wei 10/1982 Taipei**	The dance title indicates a natural phenomenon. The title of the music is China. The dance contains "a large amount of bird-like movements" (Chen 1999). The dance also contains contemporary dance movements (Lee 1998a). Dancers wear leotards and skirts (C.C.D. 1982). There is no décor and the music is unknown.
88	**Trio (三重奏) Ho Huei jen 10/1982 Taipei**	The dance title indicates a link to Western music tradition. Trio of Bamboo Clappers (竹板調三重奏) is the music. Bamboo clappers are often used for Taiwanese folk music. The music is "fairly Taiwanese" (Ho 1998). Three female dancers wear Western style long dresses with seven hundred and twenty degrees skirts. Dancers perform modern dance vocabularies (Ho 1998). There is no décor.
89	**Association of Cloud (雲的聯想) Chen Shu-gi 10/1982 Taipei**	The dance title indicates a human activity. Debussey's Cloud is the dance music. Dancers wear white clothes with long sleeves, similar to the design of water-sleeves in Peking opera (C.C.D. 1982, Chen 1999). The dance is balletic and there is no décor.
90	**Nirvana (涅槃) Lin Hwai-min 10/1982 Paris**	The dance title is a Buddhist term, meaning extinguishing all the worldly desires. Life is liberated from earthly existence and absorbed into the supreme spirit. Dancers wear white leotards and wrap their bodies in drapes. One side of the drape is bright golden colour, the other side is ragged. The colour of the drape has a link with ancient Egyptian culture (Lin 1993d, 3). The choreography includes movements of Graham technique, walking, turning and those similar to poses depicted on Indian statues (Lin 1993d, 5). The dance was deemed by Parisian critics to be " too modern" (Schmidt, 1982, 31). The music applies a singing of Buddhist hymn and is composed in symphonic form by the Japanese composer Toshiro Mayuzumi (Lin 1993d, 5). The title of the music is unknown. There is no décor.

91	**Sheng Ming (生民)** **Lin Hwai-min** **12/1982 Taipei**	The dance's and the music's titles are the same. 'Sheng Ming' is the title of a chapter in a Confucian classic, Shih-ching (The Book of Poetry). The chapter records the myth of the origin of the Chou people. Chiang Yuan (姜嫄), the mother who gave birth to the first ancestor of the Chou people, conducted a dance ritual. Leading a group of male and female youths, Chiang Yuan, the shaman woman, danced with a male shaman and completed the fertility ritual (C.G.D.F. 1982c). The costume, the dance and the décor are "primitive style" (Chen 1999). The music is unknown.
92	**The Dream of the Red Chamber (紅樓夢)** **Lin Hwai-min** **10/1983 Taipei**	The dance and the music were inspired and named after a Chinese novel created in the Chin dynasty (C.G.D.F. 1983). The novel tells of the downfall of a powerful family. The young master of the family and twelve beautiful girls are the main characters. Instead of following the episodes of the novel the dance is structured in four sections. These are Spring, Summer, Autumn and Winter. The dance is a monk's memory of his secular life as the young master of a family (C.G.D.F. 1983). Elements of contemporary, ballet and Peking opera movement are applied in the choreography. Twelve female dancers wear Chinese style clothes and wrap themselves with drapes. One side of the drape is white and the other side has Chinese style flower patterns. The 'girl in white' wears a leotard in her duet with the young master (Liu Chen-hsiang [劉振祥], in C.G.D.F. 1997, 8, 16, 19). The music combines Chinese and Western instruments in a symphonic form. The décor applies; (1) a lighting effect for the image of sunset, (2) horizontally hung narrow cloths alternating in the background accordingly and (3) a large white cloth indicating snow covered ground (Ma [馬森] 1997, 16-17).
93	**Way (道)** **Lin Hsiu-wei** **03/1984 Taichung**	The dance title indicates a road or a journey. It is a human phenomenon. The music is Japanese drum music. Dancers wear leotards with patterns of black and white lines. "Dancers walk in different directions, they meet then depart." The dance is geometrical (Wu & Yeh 1999). A long cloth is used to create the image of a road (Lee 1998a). The music title is unknown.

94	**Quicksand (流沙)** **Phyllis Gutellius** **03/1984 Taichung**	The dance title indicates a natural phenomenon. The dance has three sections (C.G.D.F. 1984a). Dancers perform ballet and contemporary vocabularies. Leotards are used as dance costumes (Chen 1999, Wu & Yeh 1999). There is no décor. The music and its title are unknown.
95	**Echo of Wind (風的回聲)** **Phyllis Gutellius** **03/1984 Taichung**	The dance title indicates a natural phenomenon. The dance has three sections (C.G.D.F. 1984a). Dancers wear leotards and perform ballet and contemporary vocabularies (Chen 1999, Wu & Yeh 1999). The décor, the music and the title of the music are unknown.
96	**Rite of Spring, Taipei, 1984 (春之祭・台北一九八四)** **Lin Hwai-min** **03/1984 Taichung**	The dance "transforms Stravinsky's Russian pagan rite into a drama set in the streets of Taipei" (C.G.D.F. 1991a, 65). The dance begins with images of Taiwan. Projections of green rice fields appear on the back drop then suddenly change to pictures of traffic in a big city. Driven by the music, dancers fight against each other until they are totally exhausted. They wear contemporary Taiwanese clothes (Liang Chia-tai [梁家泰], in C.G.D.F. 1987a, 33). The dance has two sections. In the second section dancers spend most of the time in the dark except for a few headlights and spotlights (Schmidt 1986, 34). The dance indicates an individual's struggle in an urban jungle. The choreography contains contemporary dance vocabularies and movements of running, falling, thrusting and struggling (Ho 1998).
97	**Adagietto (流雲)** **Lin Hwai-min** **11/1984 Tainan**	The English dance title was named after the title of the music, Adagietto from Mahler's Symphony Number Five. The choreography alters the orientation of the movement and rearranges the sequence of the whole combination of Tai Chi Chuan (太極拳 or Shadow Boxing). As the dance develops, dancers move from one side of the stage to the other side. They wear light blue unitards. The stage, the background and the orchestra pit are covered by a huge white cloth (Chen 1996, video). Air is blown under the cloth creating images of 'Flowing Cloud' (流雲), the Chinese title of the dance.

98	**Bamboo Concerto (邦笛協奏曲) Lin Hwai-min 11/1984 Tainan**	The dance was named after the music. Dancers wear green clothes and perform against a green back drop providing the image of bamboo (Wu & Yeh 1999). "The dance is a pure ballet piece." (Chen 1999) Chinese and Western elements are used in the costume design (Lee 1998a). The title and the music have links with Chinese and Western music tradition. Melodies of Chinese folk songs are performed by a Chinese bamboo flute and are integrated into a Western composition (Pan [潘皇龍] 1984, 10).
99	**Summer of 1984, Taipei (一九八四年夏・臺北) Lin Hwai-min 12/1984 Kaoshiung**	The title of the dance clearly suggests that the dance is about contemporary Taipei (C.G.D.F. 1984b, 5). Dancers wear contemporary Taiwanese garments and perform running, skipping movements and vocabularies derived from Jazz, ballet and contemporary dance (Chen 1999). The music is a recording of Jazz pianist Keith Jarrett's Improvisation (Pan 1984, 16). The décor is unknown.
100	**Winterreise (冬之旅) Helen Lai (黎海寧) 12/1984 Kaoshiung**	The dance is named after Schubert's music, Winterreise. The premiere of the dance was performed in Hong Kong by C.C.D.C. in 1984. The choreography applies vocabularies of Western dances and dancers wear Western style clothes. There are two duets in the piece. There is no décor (C.G.D.F. 1984b, 5).
101	**Chapter of Manners (禮儀篇) Leon Koning 12/1984 Kaoshiung**	The title indicates a link with a human phenomenon. This is an "adjusted version" of the original piece created for Dutch National Ballet in 1978 (C.G.D.F. 1984b, 4). Dancers perform ballet, Peking opera and mundane movements. Western clothes, Peking opera signing and Stravinsky's music, Four Etudes Op.7, are used in the dance. A bench, a telephone, a table and plates are used as props (Lee 1998a).

102	**Dreamscape (夢土) Lin Hwai-min 03/1985 Taipei**	The title of the dance clearly suggests links with dreams. Buddhist flying celestials, Chinese ancient characters, modern business men, a newspaper reader, a motorcycle stunt man, gangsters and bandaged casualties appear on the stage. Their performances are juxtaposed with projections of images of Chinese Buddha, and Japanese and Taiwanese comics. In addition, there are peacocks wandering on the stage. At the beginning and the end of the dance a man in contemporary Taiwanese garments stands in front of a giant Red Chinese gate. He looks hesitant about whether he should open the gate and pass through it (Schmidt 1986, 34). The dance suggests a link with contemporary Taiwanese society, particularly with regards to the diverse origin of contemporary Taiwanese culture. Milky Way, an old piece, is adopted as part of the dance. The choreography integrates vocabularies of ballet, Peking opera, modern dance and mundane movements. The costume applies Chinese opera make-up, Chinese garments, Western suits, leotards and bandages. The music is a collection of Hsu Po-yun's music. Meditation of Chinese Opera and Pi-pa Improvisation are two of the works (C.G.D.F. 1995, covers, 6-9).
103	**Peacock Variation (孔雀變奏曲) Lin Hwai-min 12/1986 Panchao**	The dance was named after Kodaly's music Peacock Variation. The choreography is created in the style of Jiri Kilian's work. Western clothes are used as dance costumes (Liu Chen-hsiang, in C.G.D.F. 1986, 19). There is no décor for the dance.
104	**Some Duets (I, II, III) (某些雙人舞之一、二、三) Helen Lai (黎海寧) 12/1986 Panchao**	The dance has a link with Western dance tradition. The dance consists of three male-female duets. It portrays different kinds of relationships. The premiere of the dance was performed by C.C.D.C. in 1982. The choreography combines mundane and contemporary dance movements. Dancers wear Western clothes (Liu Chen-hsiang, in C.G.D.F. 1986, 18) and perform to Philip Glass's music. The title of the music is unknown. Two chairs are used in the dance (Lee 1998a).

105	**Chin Pin Dau (清平調) Sunny Ponn (彭錦耀) 12/1986 Panchao**	The dance is named after a style of Chinese classical music. Dancers wear garments designed in the style of the Tang (唐) dynasty (Chen-hsiang Liu, in C.G.D.F. 1986, 18). 'Ping Tune Yueh-tien Music' (平調子越天樂) is the translation of the Chinese title of the Japanese classical music. The English title is unknown. The premiere of the dance was performed by C.C.D.C. in 1984. The choreography uses gestures deriving from Peking opera movement, mundane movements such as walking, kneeling and putting on make-up. There is no décor for the dance.
106	**My Nostalgia, My Songs (我的鄉愁，我的歌) Lin Hwai-min 12/1986 Panchao**	The dance is inspired by a print work which transformed a picture of six Taiwanese puppet players, two children and a monkey on a beach in Winter (C.G.D.F. 1986). The dance is a nostalgia for Taiwan's past. "It evokes Taiwan's seamy side in the 50s and 60s." (Brooks 1992, 67) The choreography combines contemporary dance and ballet movements. Mundane movements such as lighting a cigarette, tossing a hat and a routine of a Taiwanese bar-hostess exposing her body are part of the dance vocabularies. Dancers wear Taiwanese garments and Western evening dresses. The music is a combination of Ravel (Pavane Pour Une Infante Defunte) with Hakka and Taiwanese pop songs (such as It is Fate That We Can't be Together [無緣], Song of Worldly Advice [勸世歌]) (C.G.D.F. 1986). Six giant panels of images based on the print work are used as décor (C.G.D.F. 1993c).
107	**Mozart K546, 189, 605 (莫札特 K546, 189, 605) Leon Koning 05/1987 Keelung**	The choreography uses ballet movements. The dance costume is modern style; black waistcoat-like tops, white tights and ballet shoes (Liu Chen-hsiang, in C.G.D.F. 1987b, 11, 21). There is no décor.

108	**River (河)** **Cheng Wei-chun** **05/1987 Keelung**	The English title of the music is not known, Land of Tranquillity (靜境) is the Chinese translation. Both the dance's title and the music's title refer to natural phenomena. The music contains elements of Tibetan bell music (Lin et al. 1989a, 258). The dance was created after the choreographer completed his work as a special assistant to the Polish theatre director Grotowski. It is likely that the dance might contain elements derived from this experience. Handstands, running and movements derived from children's games are used in the dance (Lee 1998a). The costume is a Western design (Liu Chen-hsiang, in C.G.D.F. 1987b, 11). There is no décor.
109	**Pas de Six** **(六人舞)** **Lou Shau-lu** **05/1987 Keelung**	The dance title suggests a link with Western dance tradition. The music was created by a Japanese composer. 'The Symphonic Mu-wan Song' (管絃樂之木挽歌) is the translation of the Chinese title of the music. The ethno-cultural character is not clear. The dance is a new version of the original piece first performed by Aureole Dance Group (光環舞集) in 1986 (C.G.D.F. 1987b, 13). Dancers wear unitards and perform contemporary dance movements (Lee 1998a). The dance contains geometrical formations (Liu Chen-hsiang, in C.G.D.F. 1986, 12-13). There is no décor.
110	**Symphony in Three Movements** **(三段交響曲式的動作)** **Leon Koning** **12/1987 Taipei**	The dance was named after the dance music, Stravinsky's Symphony in Three Movements (Lin et al. 1989a, 259). The choreographer applied the "war theme" of the music to the creation of the dance. It is a war between individuals, males and females, husbands and wives (C.G.D.F. 1987c, insert). There are three duets in the dance. The choreography applies ballet movements. The dance costume is a Western design (Liu Chen-hsiang, in C.G.D.F. 1987c, 12) and there is no décor.

111	**Five Elements-River II (五行生剋—河之二) Cheng Wei-chen 12/1987 Taipei**	The title of the music is Five Elements (五行生剋) (Lin et al. 1989a, 259). The title indicates a link with Taoist philosophy. The music uses Chinese instruments within a Western composition. The dance is created after the choreographer completed his work as a special assistant to the Polish theatre director Grotowski. It is likely that the dance contains elements derived from this experience. The dance vocabulary is Western (Lee 1998a). Leotards are used as costumes (Liu Chen-hsiang, in C.G.D.F. 1986, 5). There is no décor.
112	**Four Seasons (四季) Lin Hwai-min 12/1987 Taipei**	The dance is named after the title of Vivaldi's music. Dancers wear contemporary Taiwanese clothes and perform ballet, contemporary and mundane movements. There is no décor (C.G.D.F. 1987c, insert).
113	**Requiem (輓歌) Lin Hwai-min 07/1989 Taipei**	"The work is dedicated to the victims of Tienanmen massacre" (C.G.D.F. 1991a, 62). The dance was first performed a month after the massacre (04/07/1989). The original version of the dance began with the recording of a message by Chai Ling (柴玲), one of the student leaders, confirming that she is alive, and Liszt's funeral march. The current version only applies Liszt's music. The dance is performed by a female dancer in a long dark dress. The choreography consists of contemporary style spinning movements, interspersed with gestures of crying, anger and mourning. There is no décor (C.G.D.F. 1993d).
114	**Dance of Ploughing (牛犁歌) Lin Hwai-min 08/1991 Taipei**	The dance is named after a Taiwanese folk entertainment. It is based on a version of Dance of Ploughing entertainment, taught by two folk artists (C.G.D.F. 1991a, 10). Dancers and an Erh-hu (二胡 two-stringed Chinese fiddle) player sing in Taiwanese. The lyric is a modern creation. It praises the government's and the people's achievement in Taiwan and it prays for gods' blessing. Dancers wear rural Taiwanese garments. Male dancers hold bamboo clappers and the females use red kerchiefs and fans. A plough and an ox head made of bamboo scoop are the props. Red Chinese lanterns and banners with lucky phrases are used as the décor (C.G.D.F. 1993d).

115	**The Fortune-number Cards and Change of Costumes (明牌與換裝)** **Lin Hwai-min** **08/1991 Taipei**	The dance has a link with feverish gambling activity in Taiwan. People went to temples in search of a sign, the fortune-number card, to crack the underground lottery (C.G.D.F. 1991a, 64). It is also related to the fisticuffs and disarrays in the Legislative Yuan (Brooks 1992, 67). Contemporary dance vocabularies and mundane movements, such as pushing and dragging are applied in the choreography. The costume design applies contemporary Taiwanese clothes, leotards and accessories used by local shamans. Newspaper clippings, television newsreels (Gilhooly 1992) and paintings by the self-educated Taiwanese painter, Hung Tung (洪通), are used as décor. The music applies contemporary pieces, local traffic reports and telephone enquiry messages (C.G.D.F. 1993d). The music title is unknown.
116	**Aureole** **Paul Taylor** **08/1991 Taipei**	The dance is a renowned work of American choreographer Paul Taylor. It was created in 1962. The choreography is performed to Handel's music, excerpts from Jeptha and Concerti Grossi in C. F. [sic] (C.G.D.F. 1991a, 64). Dancers wear white leotards, skirts or tights (Liu Chen-hsiang, in C.G.D.F. 1992e, 8). There is no décor for the dance.
117	**Green, Green Field (綠色大地)** **Lo Man-fei** **12/1991 Taipei**	The dance has an environmentalist theme. It is "a surrealistic fantasy about the land" (C.G.D.F. 1991b, 57). The choreography includes animal-like movements and playful modern dance routines (Lu 1991, 10). Dancers wear colourful unitards with some of them made to look as if they have bulging abdomens. Dancers rally around a giant colourful egg which later cracks and reveals pink blossoms (Liu Chen-hsiang, in C.G.D.F. 1992e, 9). The Chinese title of the music means 'sunlight' (曦). It is a commissioned percussion score. It is an abstract piece (Lee 1998a). Both the dance's title and the music's title refer to natural phenomena. A huge cloth covers the stage forming images of patterns indicating a link with the natural environment (Liu Chen-hsiang, in C.G.D.F. 1991b, 75).

118	**As the River Flows on (川流)** **Lin Hwai-min** **12/1991 Taipei**	The choreographer stated: "the dance is about the river, it's about the passage of time and about the passage of time for a woman" (Brooks 1991). It is performed to music based on a Yunnan (雲南) folk song (小河淌水 The Flowing River). Four marimba players, in dark blue Chinese style garments, perform the music on the stage. A female dancer performs the solo piece around them. She wears a long blue dress and performs ballet, contemporary, Peking opera movement and mundane movement in a smooth and elegant manner (Cheng 1996, video).
119	**The Story of Nu Wa (女媧的故事)** **Helen Lai** **12/1991 Taipei**	The dance is an interpretation of the myth of Nu Wa, the goddess who mended the rift of the sky caused by the battle between the god of fire and the god of water. The choreographer expressed her views about "the destruction of the earth by human beings" (Brooks 1991). The dance movement creates images of clashes and conflicts (Lu 1991, 10). The percussion music is created by the Japanese composer Yoshihisa Taira. The title of the music is Hierophone V'. It contains Western and Japanese elements (Lee 1999). The costume design applies street attire, boxer shorts and underwear (Lee 1998a). Tatter-like cloths are used as decorations on dancers' leotards (Liu Chen-hsiang, in C.G.D.F. 1992e, 10). The dance contains mundane movements with contemporary dance vocabularies. At the end a dummy falls onto the stage. Colourful stones are used as props and décor. (Lee 1998a).
120	**Repercussions (迴聲)** **Kathryn Posin** **12/1991 Taipei**	The title of the dance indicates a natural phenomena. The piece attempts to "dance out the consequences of ripples or vibrations intersecting each other" (Brooks 1991). It is said to be "a postmodern work" (Brooks 1991), set to Steven Reich's Six Marimbas and Nora Crane's music. The music is "Western and percussive" (Yang 1998). Dancers wear street attire and leotards (Liu Chen-hsiang, in C.G.D.F. 1992e, 10, Karl Yao in Brooks 1991). The dance begins with everyday actions, gradually shifting towards contemporary dance vocabularies. Tap dance and street dance vocabularies are also used (Lee 1998a). There is no décor (Lee 1999).

121	**Street Steps** **(少年仔)** **Lou Shu-jing** **03/1992 Taipei**	The dance is about a group of merry Taiwanese men and a woman. It was created in 1988. Dancers wear Taiwanese street attire and Taiwanese clogs (Chen-hsiang Liu, in C.G.D.F. 1992e, 11). Male dancers play with their clogs, tease their friends and flirt with a girl. The choreography applies mundane movements, ballet and contemporary vocabularies. The dance is performed to two Taiwanese songs, Panchao Women (板橋查某) and Tiu Tiu Tung (丟丟銅仔). Additionally dancers play with the clogs and create percussive noises. There is no décor.
122	**Shooting the Sun** **(射日)** **Lin Hwai-min** **04/1992 Taipei**	The dance is an adaptation of an Atayal (泰雅 a Taiwanese aboriginal tribe) myth about three generations of Atayals who set off to destroy a second sun which appeared in the sky. The choreographer saw the myth as an environmental tale. After the second sun was killed, it turned into a moon and stars. Though it is a story of men taking on the force of nature, at the end of the story "nothing is wasted" (Einhorn 1992). Elements deriving from Taiwanese aboriginal dances, contemporary dance vocabularies and mundane movements are integrated in the choreography. The costume and the decor contain cultural elements from the Taiwanese aboriginal tribe (C.G.D.F. 1993f). The décor also contains features originated from natural phenomena, such as trees, the sun, the moon and the stars. The 'holy bird' character wears a leotard and uses wings applying elements originated from Balinese dances. The music is based on the music created for Wu Feng. Rite of the Great God (大神祭) is the title (Lee 1993, 3-4).
123	**Esplanade** **Paul Taylor** **01/1993 Taipei**	The dance is a renowned work of American choreographer Paul Taylor. It was created in 1975. Dancers wear Western street clothes (Liu Chen-hsiang, in C.G.D.F. 1993a, 15) and perform mundane movements (such as walking, running and rolling on the floor) and Taylor's contemporary dance vocabularies. The dance is performed to Bach's music, Concerti in E Major & D Minor (Adagio and Allegro) (C.G.D.F. 1993a, 48). There is no décor.

124	Paper Sky (紙天空) Ho Hsiao-mei 01/1993 Taipei	The dance title indicates a link with a man-made object. The dance movements originate from mundane and animal movements. Three male and two female dancers wear painted unitards and dance with big white balls (Liu Chen-hsiang, in C.G.D.F. 1993a, 50). The music is John Bergamo's Piru Bole and Arthea's Ancestral Now. It is rhythmic and percussive. Their ethno-cultural characters are unknown. There is no décor.
125	Nine Songs (九歌) Lin Hwai-min 08/1993 Taipei	The dance was inspired and named after a Chinese classic literary work, Nine Songs, created by Chu Yuan (屈原 343-285 BC) based on his collection of ritual verses in the Chu (楚) kingdom. The dance begins with a shaman woman leading a ritualistic section, "Greeting the Gods" (迎神). It is followed by five sections named after various gods and goddesses. They are the sun god (東君), the gods of fate (大小司命), the goddess of the Xiang river (湘夫人), the god of cloud (雲中君) and the mountain spirit (山鬼). These are followed by a dance for the spirits of warriors and heroes (國殤), then a dance for honouring the dead (禮魂) (C.G.D.F. 1993m, 4-5). The dance shows different situations in life; a manipulative relationship, an unfulfilled love, loneliness, and dying for honourable causes. Peking opera movement, Javanese dance, Balinese dance, ballet and contemporary dance and a Chinese sword dance are adapted in the making of the choreography. Chinese ropes, Western suits and body stockings are used in the dance together with flowers, roller skates, bamboo baskets, bicycles and lamps. At the beginning and the end of the dance, excerpts of Nine Songs, written in Chinese calligraphy, are projected on the screen which covers the stage. A lotus pond and a Taiwanese artist's painting Lotus Pond (蓮池) are used as the decor. Names of the heroes and victims are recited in Mandarin or Taiwanese or Taiwanese aboriginal. The dance music applies songs of Taiwanese indigenous Tsou (鄒) and Puyuma (卑南) tribes, a Tibetan Buddhist chant, a Gagaku music of the Japanese court, a classical Indian flute piece, live Western percussive music and the sound of flowing water (C.G.D.F. 1994c,d).

126	**Mirage (水・鏡)** **Ho Hsiao-mei** **01/1994 Taipei**	The dance was created in 1993 for students of the National Institute of the Arts (N.I.A.). The dance title refers to a natural phenomenon. Dancers wear Western dance clothes and perform ballet, contemporary and mundane movements. A long rope is used as the stage prop forming circular patterns on the floor (Liu Chen-hsiang, in C.G.D.F. 1994a, 24). A sense of longing for a caring relationship is generated by movements such as reaching, carrying and supporting. Other images are suggested by pulling the rope and 'scooping water' (Chao 1994). The dance is accompanied by opera music and during the performance dancers sing arias selected from the operas (Lee 1999).
127	**Isle of Silence** **(緘默之島)** **Ku Ming-shen** **(古名伸)** **01/1994 Taipei**	The dance premiered in 1993 in Taipei. The original version was performed by the choreographer and John Mead (an American dance teacher). The Cloud Gate version is performed by two Taiwanese dancers. The dance title refers to a natural phenomenon. The dance is about a relationship between a man and a woman. A long table is used to support the dance movement and to divide the space between the dancers. Mundane movements are used in the dance. The male and the female dancer wear identical clothes; white shirts, black trousers and black shoes (Liu Chen-hsiang, in C.G.D.F. 1994a, 13). As the dance develops, images of separation, isolation and desolation are generated (Chao 1994). A selection of Vivaldi's music is used.

128	**Rite of Spring (春之祭)** **Helen Lai** **01/1994 Taipei**	The dance was created for C.C.D.C. and it premiered in Hong Kong in 1993. The dance was inspired by the riot caused by the premiere of Nijinsky's Rite of Spring. "It presents the power struggle between the choreographer, the performer, the audience and a game of role swapping." (C.G.D.F. 1994a, 3) A platform and chairs are set on the actual stage creating the environment for the disturbance. Accompanied by Stravinsky's Rite of Spring (for piano four hands), dancers wear evening dresses, underwear and perform contemporary, ballet and mundane movements (Liu Chen-hsiang, in C.G.D.F. 1994a, 42). During the performance dancers, as audiences of the 1913 premiere, fight with each other. There is a duet between a man in evening dress and a man in white. The power struggle between the two men suggests the conflict between Diaghilev and Nijinsky. At one point in the dance a policeman chases a suspect among the well-dressed guests (Chao 1994). Towards the end of the dance, the dancers put on wigs, similar to those worn by barristers, and wave little red books. They then perform in the auditorium. There is a man raping a woman, a row between a couple and an old woman knitting a jumper (Lee 1998). Ballet bars, fans, a camera and dummies are used as stage props.
129	**Rice Grains (稻香)** **Lin Hwai-min** **01/1994 Keelung**	The dance title refers to a natural phenomenon. Accompanied by Steve Reich's music, dancers wear Western style white clothes and perform a series of jumping, turning and travelling combinations derived from ballet, contemporary and mundane movements. At the beginning of the dance rice grains fall from the ceiling. Dancers perform a series of sliding movements on the stage covered with golden rice grains. At the end of the piece, dancers toss the grains into the air creating images of fire works (Chao 1994). The thematic content of the dance relates to an early Cloud Gate dance, Leisure. This dance is a sketch for the Cloud Gate dance, Song of the Wanderers, premiered ten months later (Lee 1998).

130	**Songs of the Wanderers (流浪者之歌)** **Lin Hwai-min** **11/1994 Taipei**	The dance was inspired by a novel based on a Buddhist story of the quest of Siddhartha. The dance is about "a state of mind" and the choreographer tries to convey a sense of "peacefulness" (Seligmsn 1996). A monk, in a traditional robe, stands motionless for the whole of the dance with his hands clasped in prayer. A stream of rice grains pour down on to his head and gradually heap up around him (Yu Huei-Hung, in C.G.D.F.1997b, 18). Each dancer wears an Indian style loose white robe and holds a can, a long bough with a belt attached to the tip of it. They travel steadily on the stage, suggesting that they are pilgrims embarking on a spiritual journey. The dance has ten sections—'Prayer I', 'Holy River', 'Prayer II', 'On the Road I', 'Rite of Tree', 'Prayer III', 'On the Road II', 'Rite of Fire', 'Prayer IV' and 'Final or the Beginning'. (C.G.D.F. 1999) Accompanied by the "Islamic influenced folk songs of Georgia" (Free China Review; quoted in C.G.D.F 1997b) dancers walk, kneel and lie on the carpet of golden grains. The continuously falling rice grains and the dancers' sliding and tossing actions generate additional sound effects. Half way through the dance, the dancers hit themselves with branches, as if engaging in a cleansing ritual. At the end dancers, with veils covering their faces, meditate while holding bowls of fire. Finally one dancer uses a rake to steadily rearrange the rice grains. As the dance develops, the landscape of the rice field changes from a winding river, to a desert, to a mountain. Towards the end of the dance the back drop is covered by a curtain of falling rice grains. A picture of a golden water fall is created. The dance ends with the raker making a spiral floor pattern in silence.

131	**Cocoon (羽化)** **Lo Joyce (羅曼菲)** **11/1994 Taipei**	The dance premiered in 1986 for students of the National Institute of the Arts (N.I.A.). The title refers to a natural phenomenon. Three female dancers in unitards perform fluent contemporary dance sequences. They travel among three sculpture-like black movable sets (Liu Chen-hsiang, in C.G.D.F. 1994b, 15). Each set is made of a big cloth bag, and within it are two dancers stretching outwards and shaping the cloth bag. Philip Glass's minimalist music is used for the dance.
132	**Nine Person Precision Ball Passing (傳球樂)** **Charles Moulton** **11/1994 Taipei**	The dance was originally created for the Charles Moulton Company in 1981. The dance title refers to a human action. Accompanied by A. Leroy's minimalist music, dancers pass balls between themselves and create complicated rhythmic patterns. The dance has been performed by different dance companies and it has evolved into different versions with three, eighteen or twenty-five dancers. For the Cloud Gate version nine dancers are sitting and standing on a platform forming high, middle and low levels. They wear light coloured shirts, trousers and belts. (Liu Chen-hsiang, in C.G.D.F. 1994b, 17).

133	**Invisible Cities** **(看不見的城市)** **Helen Lai** **03/1995 Fengyuan**	The dance premiered in 1992 and was originally created for C.C.D.C. (Hong Kong). The dance was inspired and named after Italo Calvino's book. Calvino imagines a conversation between Gengis Khan and Marco Polo who tries to describe cities he visited on his journey to China (T.I.D.F. 1995, 4). There are thirteen sections in the dance: a preface, nine cities (city vi & vii as one section), an episode, two dream sequences and a postscript (T.I.D.F. 1995, 4-6). Gas masks, trunks, street clothes, underwear and a ball dress are used in the dance. Mundane movements, sign language and vocabularies from contemporary dance technique are used in the dance. Mandarin, English, Taiwanese, Cantonese, Hakka and Fuchow dialects are used to tell the story of the cities and their residences. Italian Mediaeval music, Mexican Indian music, Gipsy folk songs, percussive music from Peking opera and live guitar performance are used to accompany the dance. During the performance the guitarist appears at several locations on the stage (Lee 1999). Slide projection of images of Taipei, televisions, walls, aquariums and scaffoldings are used as stage décor (Chang [張伯順], 1995).
134	**Symphony of the Sorrowful Songs** **(悲歌交響曲)** **Lin Hwai-min** **03/1995 Fengyuan**	The dance is dedicated to the people who died during social unrests (T.I.D.F. 1995, 6). It has a close link with victims of the 2-28 Incident (1947). The titles of the dance and the music are the same. The music was created in the style of mediaeval plainsong with female vocals. The composer, Henryk Gorecki, created the music to commemorate lives lost during the Second World War. Dry ice is used to generate a murky atmosphere. Sometimes the smoke flows like a river, sometimes it hangs like fog. Dancers wear contemporary clothes (Liu Chen-hsiang, in T.I.D.F. 1995, 7, 9, 11) and perform vocabularies from contemporary dance technique and mundane movement.

135	**La Vie en Rose (女人心事 I：粉紅色人生) Helen Lai 09/1996 Taipei**	The dance was premiered in 1996, originally created for C.C.D.C. (Hong Kong). Dancers wear suits and evening dresses and perform vocabularies from contemporary dance and mundane movements. Love songs sung by French singer Edith Piaf are used for the dance music. The dance was named after one of the songs. Six chairs are used as stage property (Liu Chen-hsiang, in C.G.D.F. 1996b, 13). Six male and six female dancers portray different heterosexual relationships.
136	**Frida (女人心事 II：芙烈達) Helen Lai 09/1996 Taipei**	The dance was premiered in 1996, originally created for C.C.D.C. (Hong Kong). The dance was inspired by the life and paintings of Mexican artist Frida Kahlo (1907-1954). Elements originated from Mexican folk dance, mundane movement and contemporary dance technique are used. The dance costumes are of Western style. The stage design has a close link with the artist's paintings. Cloth hangers, a hanging dress, chairs, a table and a bathtub are used. Mexican folk songs, an English Hymn, and Mediaeval vocal music are used as dance music (C.G.D.F 1996b, 4).
137	**Insomnia (不眠夜) Helen Lai 09/1996 Taipei**	The dance was premiered in 1987, originally created for C.C.D.C. (Hong Kong). The dance title refers to a human activity. Accompanied by Philip Glass's minimalist music, dancers perform contemporary dance and mundane movements. Female dancers wear black dresses; male dancers wear white shirts and black trousers (Liu Chen-hsiang, in C.G.D.F. 1996b, 15). The dance music also includes dancers' singing, counting and speaking, as well as the choreographer's commentary. Pillows are used for props. At the end of the dance they are torn and their paper stuffing litter the stage (Lee 1999).
138	**Woman Man, Man Woman (女男・男女) Lee Ching-chun (李靜君) 09/1996 Taipei**	The dance deals with relationships between men and women. Fifties and sixties popular Mandarin love songs are used as the dance music. Dancers wear evening dresses (Liu Chen-hsiang, in C.G.D.F. 1996b, 17) and perform ballet, contemporary and mundane movements. Male and female dancers flirt with each other and parade their charms. At one section of the dance, dancers sit in a circle formed by chairs and talk about their ideas of womanhood (Lee 1999).

139	**Absence (偶缺)** **Cho Ting-chu (卓庭竹)** **09/1996 Taipei**	The Chinese title means 'missing a partner', indicating the incompleteness of a relationship. The dance premiered in 1994 as an N.I.A. student choreography. The dissonant relationship is performed by two dancers to Meredith Monk's music. A male dancer wears a pair of trousers and a female dancer wears a hat and a skirt. (Liu Chen-hsiang, in C.G.D.F. 1996b, 5, 17). There is no décor. The choreography applies mundane and modern dance movements. At the end of the dance the male dancer carries the female dancer off the stage. Before they leave the stage the female dancer casually proposes to the male that they should get married. The man replies: "Are you out of your mind?" (Lee 1999).
140	**Mass Flesh (肉身彌撒)** **Bulareyaung (布拉瑞揚)** **09/1996 Taipei**	The dance premiered in 1995 as an N.I.A. student choreography. The dance tells the story of underage Taiwanese aboriginal prostitutes, a serious social problem in the aboriginal communities. At the beginning of the dance, male and female dancers form a circle singing and dancing together. A girl in traditional Pabuya dress is suspended in the air, above a bed. The stage is covered with dried leaves (Liu Chen-hsiang, in C.G.D.F. 1996b, 19). One by one female dancers, in simple white underwear, walk onto the stage and tell their stories by using pseudo-aboriginal language (Lee 1999). It seems though they are trying to say something about themselves. As the dance unfolds an image of 'flesh trading' is depicted. At the end of the dance a woman stuffs daisies into the mouth of the girls as if to stop them from speaking out. Thomas Talis's composition, Incipit is used for the dance.
141	**Bed (床)** **Shen Wei (沈偉)** **09/1996 Taipei**	The dance premiered in 1995 during the American Dance Festival. Male and female dancers lie on a big white bed and tell their stories. The bed is the place of love making, of insomnia, of nightmares and, eventually, of death (Lee 1999). Male dancers wear pyjama trousers and female dancers wear night dresses (Liu Chen-hsiang, in C.G.D.F. 1996b, 9). Accompanied by Dun Tan's modern music, Orchestral Theatre I and Self Portrait, dancers perform mundane and contemporary dance movements.

142	**The Key to Songs (線索)** **Jacky Yu (余仁華)** **09/1996 Taipei**	The dance was originally created for C.C.D.C. (Hong Kong) and premiered in 1992. The dance title and the music title are the same. They refer to a natural phenomenon. It is a pure modern dance piece. There is no décor (Lee 1999). Dancers wear Western dance clothes and perform this technically demanding work. The music was created by Morton Subotnik (C.G.D.F. 1996b, 5).
143	**Portrait of the Families (家族合唱)** **Lin Hwai-min** **09/1997 Taipei**	The dance tells the life of different ethnic groups in Taiwan and the story of the victims of the 2-28 Incident (1947) from the family's point of view (C.G.D.F. 1997b). The dance is structured in eighteen sections. These are 'Lion Dance', 'Bathing', 'The Bride', 'The Woman in White', 'Washing Hair', 'Peony', 'Washing Face (I)', 'The Woman Who Prays', 'The Girl with Long Hair', 'Swimming', 'Brushing Teeth', 'The Woman in Black', 'Holy Carriage', 'A Trance Dance', 'Burning the Sacrificial Boat', 'The Ambush', 'Washing Face (II)' and 'Floating Lanterns for the Dead'. Family pictures of Taiwanese, Mainlander and Taiwanese aboriginal families were collected and transformed into slide projections. Against the collage images of Taiwanese life, dancers, in contemporary clothes, perform vocabularies derived from mundane movement and contemporary dance technique. There is a solo performed by a female dancer, wearing traditional Chinese garments, on a Chinese arm chair. A Taiwanese style lion dance, a religious procession, a trance sequence and sacrificing a boat are incorporated into the choreography. Accompanying the choreography are family stories told by people in their native dialects. Mandarin, Taiwanese and Taiwanese indigenous family stories are also heard during the dance. Traditional Hakka music, Nan Kuan style of traditional Chinese music and Arvo Pärt's composition are used as the dance music (C.G.D.F. 1998b, 1).

Figure 1

Changes of Ethno-cultural Characters of the Cloud Gate Repertoire (1973-1997)

Colour code: Chinese: Taiwanese: Western: Other: Other Themes: Unknown:

Ethno-cultural Characters of the dance as indicated through six dance elements

Dance	Dance Title	Movement Material	Décor	Costume	Music Title	Music
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Figure 2

GLOSSARY OF STYLISTIC FEATURES

Type	Treatment	Function
0 Feature of Source: ideational sources *0A* Non-literal *0B* Dramatic *0C* Ritualistic *0D* Social commentary *0E* (Auto)biographic/autographic *0F* Musical		
I Features of the Strand of the Dance Medium: Body *IA* Type *IA1* High dancer *IA2* Deep dancer *IA3* Medium dancer *IB* Gender *IB1* Female *IB2* Male *IC* Number *IC1* Solo *IC2* Group	 *IF* Treatment of body type *IF1* One type *IF2* Multiple types *IF2a* Non-differentiated *IF2b* Types as complements *IF2c* Type as contrast *IG* Treatment of gender *IG1* One gender *IG2* Both genders *IG2a* Complements *IG2b* Polarized *IG2c* Androgynous *IG2d* Cross-gendered *IH* Treatment of the group dancers *IH1* Integrated *IH2* Disintegrated *IH3* Number contrasted	

ID The performing body *ID1* Dancers *ID2* Non-dancers *ID2b* Musicians: as part of the piece, not just as providers of accompaniment *ID2c* Actor with a role within the piece *ID2d* Audience members who participate in the dance *ID2e* Props	*I I* Body in performance *I I1* As dancers *I I2* As non-dancers *I I3* Props: to create mood, as part of the décor, etc. *IJ* Body as an instrument *IJ1* Reification *IJ2* Physicality *IJ3* Spirituality	*IL* Function of the body: as an instrument *IL1* As a mechanism *IL2*As human *IL2a* A social unit *IL2b* A political unite *IL2c* A personal unite *IL2d* Sexuality *IL3* To portray metaphysical quality
IE Costume *IE1* Type *IE1a* Stylized *IE1a(i)* Chinese *IE1a(ii)* Taiwanese *IE1a(iii)* Western *IE1b* Daily wear *IE1c* Nudity *IE2* Attire *IE2a* Clothes *IE2b* Accessory *IE2c* Mask *IE2c(i)* Face mask *IE2c(ii)* Body mask *IE2d* Make-up *IE2d(i)* Face painting *IE2d(ii)* Body painting	*IK* Costume in performance *IK1* Fixed *IK2* Altering *IK2a* Paralleling the development of the movement material/theme *IK2b* As a contrast to the development of the main motif	*IM* Function of the costume *IM1* As an extension of the kinesphere *IM2* Defining personal space *IM3* Defining role, character, class *IM4* As stage property
II Features of the Strand of the Dance Medium: Movement *IIA* Movement material *IIA1* Chinese theatrical *IIA1a* Peking opera movement	*IIC* Treatment of movement material *IIC1* One source *IIC2* Multiple sources	

IIA2 Chinese folk
IIA3 Western theatrical
IIA3a Martha Graham
IIA3b Ballet
IIA3c Dance d'ecole
IIA4 Social dancing/ballroom dancing
IA5 Javanese dance
IA6 Balinese dance
IIA7 Non- fixed vocabulary of movement
IA7a Choreographer's
IA7b Dancer's
IIA7c Non-dancer's
IIA8 Virtuoso dancing
IIA9 Pedestrian movement
IA10 Ritual
IA11 Labouring
IA12 Contact improvisation
IA13 Martial arts
IIA14 Gestures
IIA14a Features of non-verbal communication (N.V.C.)
IIA14a(i) Fixed
IIA14a(ii) Non-fixed
IIA14b Natural affinities
IIA14c Secondary affinities
IIA15 Classical mime
IIA16 Acting

IIB Effort: containing four factors
IIB1 Time: containing two elements
IIB1a Sustained
IIB1b Quick
IIB2 Flow: containing two elements
IIB2a Bound
IIB2b Free
IIB3 Weight: containing two elements
IIB3a Strong
IIB3b Light

IIC2a Integrated
IIC2b Juxtaposed

IID Choreographic device
IID1 Repetition
IID2 Symmetry
IID3 Displacement
IID4 Transposition
IID5 Development
IID6 Augmentation
IID7 Diminution
IID8 Variation
IID9 Addition
IID10 Subtraction
IID11 Substitution
IID12 Reiteration
IID13 Fragmentation
IID14 Expansion
IID15 Elongation
IID16 Disintegration
IID17 Acceleration
IID18 Deceleration

IIE Treatment of movement dynamics

IIE1 Dynamic range
IIE1a Moderate
IIE1b Extreme

IIE2 Effort states: combining two effort factors

IIH Function of the gesture in context: can portray
IIH1 Social ordering
IIH2 Political ordering
IIH3 Gender/sexuality
IIH4 Ritual
IIH5 Psychological make-up

II I Function of effort states: to produce mood like qualities
II I1 Dreamlike
II I2 Awake

IIB4 Space *IIB4a* Preference for the design in the body *IIB4a(i)* Direct *IIB4a(ii)* Indirect *IIB4b* Preference for the design in space *IIB4b(i)* Direct *IIB4b(ii)* Indirect	*IIE3* Effort drives: combining three effort factors	*II I3* Near *II I4* Remote *II I5* Stable *II I6* Mobile *IIJ* Function of effort drives: to create *IIJ1* Action: basic effort actions *IIJ2* Passion: an expressiveness of emotion *IIJ3* Spell: a quality of fascination *IIJ4* Vision: an non-real, disembodied state; a vision like quality
	IIE4 Full effort combinations: combining four effort factors *IIF* Body orientation *IIF1* Lability *IIF2* Stability *IIF3* Varied use of both *IIG* Time *IIG1* Rhythm *IIG1a* Organic *IIG1b* Metric *IIG2* Timing and phrasing-phenomenological structures from a bodily perspective *IIG2a* Internal counts *IIG2b* External counts *IIG2c* Group sensitivity *IIG3* Temporal structures *IIG3a* Linear *IIG3b* Constant *IIG3c* Multiple *IIG3d* Cyclical *IIG4* Duration *IIG4a* "Whole evening" *IIG4b* "Repertory piece"	*IIK* Function of the full effort combinations: create a sense of self-propulsion

III Features of the Strand of the Dance Medium: Space		
IIIA The kinesphere	*IIIE* Treatment of the kinesphere *IIIE1* Normal kinesphere *IIIE2* Extended kinesphere *IIIE3* Shrunk kinesphere	
IIIB The performance space *IIIB1* Stage space *IIIB2* Theatre space *IIIB2a* Proscenium stage *IIIB2b* On-the-round *IIIB2c* 3/4 On-the-round *IIIB2d* Amphitheatre *IIIB2e* Open space/environmental space *IIIB2f* Natural locations *IIIB2g* Public buildings *IIIB2h* Constructed locations	*IIIF* Treatment of the stage space *IIIF1* Democratic *IIIF2* Conventional space *IIIF3* Fragmented space	*IIIK* Function of the performative space: to define the relation between the performers and the observers *IIIK1* Liminal space: all are participants, no observers. *IIIK2* Real space: there is a division between the Performers and the observers *IIIK3* Interconnected space: the boundaries between the performers and the observers may disappear at a given moment
IIIC Light *IIIC1*Types *IIIC1a* Natural lighting *IIIC1b* Artificial lighting *IIIC1b(i)* Electric light *IIIC1b(ii)* Gas lighting *IIIC1b(iii)* Torch light *IIIC1b(iv)* Lamp light	*IIIG* Treatment of the lighting *IIIG1* One type *IIIG2* Multiple types *IIIG3* Architectural *IIIG4* Atmospheric *IIIG5* Framing	*IIIL* Function of the lighting *IIIL1* To define space *IIIL2* To define mood *IIIL3* To define loci for the event on stage *IIIL3a* In isolation *IIIL3b* In complement *IIIL3c* In juxtaposition *IIIL4* To develop visually, the central motifs of the work
IIID Décor *IIID1*Types *IIID1a* Scenery *IIID1b* Stage properties	*IIIH* Décor in the performance *IIIH1* Stay fixed *IIIH2* Alter *III I* Treatment of the décor *III I1* Remain as part of the whole *III I2* Are isolated from each other *III I3* Complement each other *III I4* Juxtapose each other	*IIIM* Function of the décor *IIIM1* Defines the areas of the stage *IIIM2* Identify character *IIIM3* Aid in the creation of the environment *IIIM4* Aid in the development of the action *IIIM5* Aid in the reiteration of the rhythm *IIIM6* Stand as symbols *IIIM7* Aid in the reiteration of the main motifs and imagery

	III I5 Realism *III I6* Selected realism *III I7* Symbolism *III I8* Abstraction *III I9* Montage *III I10* Constructed environments *III I11* Minimalism	*IIIM8* Provide additional information regarding the main themes and images of the dance.
IIID1c Multi-media *IIID1c(i)* Stage projection *IIID1c(ii)* Drawing/painting *IIID1c(iii)* Sculpture	*IIIJ* Treatment of the multi-media *IIIJ1* Stay fixed *IIIJ2* Alter	
IV Features of the Strand of the Dance Medium: Sound		
IVA Sound as a material *IVA1* Pre-existing in any given repertoire *IVA2* Commissioned for a specific piece	*IVF* Sound in performance *IVF1* Recorded music *IVF2* Live performance of music	*IVK* Function of sound *IVK1* To set mood *IVK2* To set temporal structures: as a cue for duration of episodes/scenes *IVK3* To set timing and phrasing
IVB Type *IVB1*Music *IVB1a* Score *IVB1b* Improvisational *IVB2* Silence *IVB3* Organic sounds *IVB4* Audience participation in the creation of the sound	*IVG* Treatment of the aural element *IVG1* One source *IVG2* Multiple sources *IVG2a* Integrated *IVG2b* Juxtaposed	*IVK4* To define character *IVK5* Reiterate thematic content *IVK6* Reinforcing choreographic devices
IVC The source of the music: the origin of the raw material which inspires the creation of the music *IVC1* Chinese *IVC2* Taiwanese *IVC3* Western *IVC4* Taiwanese aboriginal tribes' *IVC5* Tibetan *IVC6* Javanese *IVC7* Japanese *IVC8* Indian	*IVH* Treatment of the music *IVH1* Dynamics *IVH1a* Loud *IVH1b* Soft *IVH2* Silence *IVH3* Expression *IVH3a* Peaceful *IVH3b* Energetic *IVH3c* Powerful *IVH3d* Lovely	

IVD Instrument *IVD1* Chinese *IVD2* Taiwanese *IVD3* Western *IVD4* Tibetan *IVD5* Javanese *IVD6* Japanese *IVD7* Indian	*IVH3e* Sad *IVH3f* Jubilation	
IVE Vocal *IVE1* Voice *IVE2* Language *IVE3* Song	*IVI* Treatment of the vocal elements: *IVI1* One element *IVI2* Multiple elements *IVI2a* Integrated *IVI2b* Juxtaposed *IVJ* Treatment of the language *IVJ1* Monolingual *IVJ2* Multilingual *IVJ3* Coherent *IVJ4* Incoherent	
V Process/product *VA* Process *VA1* Linear: has a beginning, a middle and an end *VA2* Improvisational: non linear or fixed structure for the process *VA3* Chance: the final outcome is random *VA4* The process is revealed *VA5* The process is concealed	*VB* Product: How the strands come together *VB1* Juxtaposition: the relationship between the strands is not integrated *VB2* Synthesis: all strands are integrated into a "total work"	*VC* Overall aim of the performance/product *VC1* Experience: demands involvement with the work *VC2* Observation: no personal involvement is demanded

Figure 3

GLOSSARY OF STYLISTIC FEATURES OF LEGACY

Colour code: The cult of ancestor: The Taiwanese vernacular character: The pioneer spirit: * Features no longer used

Type	Treatment	Function
0 Feature of Source: ideational sources *0A* Non-literal *0B* Dramatic **1,2,`2,3,`3,4,5,6,`6,7,8** *0C* Ritualistic *0D* Social commentary **1,2,`2,3,`3,4,5,6,`6,7,8** *0E* (Auto)biographic/autographic *0F* Musical		
I Features of the Strand of the Dance Medium: Body *IA* Type **1,2,3,4,5,6,7,8** *IA1* High dancer *IA2* Deep dancer *IA3* Medium dancer *IB* Gender **1,2,3,4,5,6,7,8** *IB1* Female *IB2* Male *IC* Number *IC1* Solo *IC2* Group **1,2,3,4,5,6,7,8** *IC2a* The mother figure and the group **2** *IC2b* The praying woman, the mast-man and the group **3** *IC2c* The pioneer woman and the group **4**	*IF* Treatment of body type *IF1* One type *IF2* Multiple types *IF2a* Non-differentiated **1,2,3,4,5,6,7,8** *IF2b* Types as complements *IF2c* Type as contrast *IG* Treatment of gender *IG1* One gender *IG2* Both genders *IG2a* Complements **1,2,3,4,5,6,7,8** *IG2b* Polarized *IG2c* Androgynous *IG2d* Cross-gendered *IH* Treatment of the group dancers *IH1* Integrated **1,7** *IH2* Disintegrated *IH3* Number contrasted **2,3,4,5,6,8**	

IC2d The bride, the bridegroom and the group **5**
IC2e The shaman woman, the widow and the group **6**
IC2f Women vs. men **8**

ID The performing body
ID1 Dancers **1,2,3,4,5,6,7,8**
ID2 Non-dancers **3,6,8**
ID2a Students *****
ID2a(i) High school students *****
*ID2a(ii)*Elementary school students *****
ID2b Musicians: as part of the piece, not just as providers of accompaniment
ID2c Actor with a role within the piece
ID2d Audience members who participate in the dance
ID2e Props
ID2e(i) Burning incense sticks **1,2,`2,3,`3,4,5,6,`6,7,8**
ID2e(ii) A huge white cloth **3**
ID2e(iii) A white rope **6**
ID2e(iv) A medium white cloth **6**
ID2e(v) Red ribbons **8**
ID2e(vi) A lion dance prop **8**
ID2e(vii) Burning torches *****
ID2e(viii) A red carpet *****

IE Costume
IE1 Type
IE1a Stylized
IE1a(i) Chinese
IE1a(ii) Taiwanese
IE1a(ii)(a) Hakka **2,3,4,5,6,7**
IE1a(iii) Western
IE1b Daily wear **1,8**
IE1c Nudity
IE2 Attire
IE2a Clothes **1,2,3,4,5,6,7,8**
IE2b Accessory

I I Body in performance
I I1 As dancers **1,2,3,4,5,6,7,8**
I I2 As non-dancers
I I3 Props: to create mood, as part of the décor, etc. **1,2,`2,3,`3,4,5,6,`6,7,8**

IJ Body as an instrument
IJ1 Reification
IJ2 Physicality **1,2,3,4,5,6,7,8**
IJ3 Spirituality

IK Costume in performance
IK1 Fixed **2,3,4,5,6,7,8**
IK2 Altering **1**
IK2a Paralleling the development of the movement material/theme **1**
IK2b As a contrast to the development of the main motif

IL Function of the body: as an instrument
IL1 As a mechanism
*IL2*As human
IL2a A social unit **1,2,3,4,5,6,7,8**
IL2b A political unite
IL2c A personal unite
IL2d Sexuality
IL3 To portray metaphysical quality

IM Function of the costume
IM1 As an extension of the kinesphere **4,6**
IM2 Defining personal space
IM3 Defining role, character, class **1,2,3,4,5,6,7,8**
IM4 As stage property
IM4a The mother figure's red kerchief **2**
IM4b The pioneer woman's dark kerchief **4**
IM4c The shaman's dark kerchief **6**

IE2b(i) Kerchief
IE2b(i)(a) Red kerchiefs **2**
IE2b(i)(b) Dark kerchiefs **4,6**
IE2c Mask
IE2c(i) Face mask
IE2c(ii) Body mask
IE2d Make-up
IE2d(i) Face painting **1,2,3,4,5,6,7,8**
IE2d(ii) Body painting **1,2,3,4,5,6,7,8**

II Features of the Strand of the Dance Medium: Movement

IIA Movement material
IIA1 Chinese theatrical
IIA1a Peking opera movement **2,3,4,5,6,8**
IIA2 Chinese folk
IIA2a Ribbon dance **8**
IIA2b Lion dance **8**
IIA3 Western theatrical
IIA3a Martha Graham **2,4,5,6,7,8**
IIA3b Ballet **2,4,5,6,7,8**
IIA3c Dance d'ecole
IIA4 Social dancing/ballroom dancing
IA5 Javanese dance
IA6 Balinese dance
IIA7 Non- fixed vocabulary of movement
IA7a Choreographer's **1,2,3,4,5,6,7**
IA7b Dancer's **3**
IIA7c Non-dancer's
IIA8 Virtuoso dancing **3,4**
IIA9 Pedestrian movement
IA10 Ritual **1,2,3,5,6**
IA11 Labouring **2,3,4,7**
IA12 Contact improvisation
IA13 Martial arts
IIA14 Gestures
IIA14a Features of non-verbal communication (N.V.C.)

IIC Treatment of movement material
IIC1 One source
IIC2 Multiple sources
IIC2a Integrated **1,2,3,4,5,6,7,8**
IIC2b Juxtaposed

IID Choreographic device
IID1 Repetition **1,2,3,4,5,6,7,8**
IID2 Symmetry **1,2,3,4,5,6,7,8**
IID3 Displacement **1,2,3,4,5,6,7,8**
IID4 Transposition **1,2,3,4,5,6,7,8**
IID5 Development **1,2,3,4,5,6,7,8**
IID6 Augmentation **1,2,3,4,5,6,7,8**
IID7 Diminution
IID8 Variation **1,2,3,4,5,6,7,8**
IID9 Addition
IID10 Subtraction
IID11 Substitution
IID12 Reiteration **1,2,3,4,5,6,7,8**
IID13 Fragmentation
IID14 Expansion **1,2,3,4,5,6,7,8**
IID15 Elongation **8**
IID16 Disintegration
IID17 Acceleration **1,2,3,4,5,6,7,8**
IID18 Deceleration

IIH Function of the gesture in context: can portray
IIH1 Social ordering **1,2,3,4,5,6,7,8**

IIA14a(i) Fixed **1,2,`2,3,`3,4,5,6,`6,7,8**
IIA14a(ii) Non-fixed
IIA14b Natural affinities **3**
IIA14c Secondary affinities
IIA15 Classical mime
IIA16 Acting **2,3,4**

IIB Effort: containing four factors
IIB1 Time: containing two elements
IIB1a Sustained **1,2,4,5,6**
IIB1b Quick **3,7,8**
IIB2 Flow: containing two elements
IIB2a Bound **1,2,3,4,5,6**
IIB2b Free **7,8**
IIB3 Weight: containing two elements
IIB3a Strong **1,2,3,4,6**
IIB3b Light **5,7,8**
IIB4 Space
IIB4a Preference for the design in the body
IIB4a(i) Direct **1,2,3,4,6**
IIB4a(ii) Indirect **5,7,8**
IIB4b Preference for the design in space
IIB4b(i) Direct
IIB4b(i)(a) Up stage left to down stage right **1,2,3,6**
IIB4b(ii) Indirect **4,5,7,8**

IIE Treatment of movement dynamics

IIE1 Dynamic range
IIE1a Moderate
IIE1b Extreme **1,2,3,4,5,6,7,8**

IIE2 Effort states: combining two effort factors

IIE3 Effort drives: combining three effort factors

IIE4 Full effort combinations: combining four effort factors **1,2,3,4,5,6,7,8**

IIF Body orientation
IIF1 Lability
IIF2 Stability
IIF3 Varied use of both **1,2,3,4,5,6,7,8**

IIH2 Political ordering
IIH3 Gender/sexuality
IIH4 Ritual **1,2,3,5,6**
IIH5 Psychological make-up

II I Function of effort states: to produce mood like qualities
II I1 Dreamlike
II I2 Awake
II I3 Near
II I4 Remote
II I5 Stable
II I6 Mobile

IIJ Function of effort drives: to create
IIJ1 Action: basic effort actions
IIJ2 Passion: an expressiveness of emotion
IIJ3 Spell: a quality of fascination
IIJ4 Vision: an non-real, disembodied state; a vision like quality

IIK Function of the full effort combinations: create a sense of self-propulsion **1,2,3,4,5,6,7,8**

	IIG Time *IIG1* Rhythm *IIG1a* Organic **1,2,4** *IIG1b* Metric **3,4,5,6,7,8** *IIG2* Timing and phrasing-phenomenological structures from a bodily perspective *IIG2a* Internal counts **1,2,4,6** *IIG2b* External counts **3,4,5,6,7,8** *IIG2c* Group sensitivity **1,2,6** *IIG3* Temporal structures *IIG3a* Linear *IIG3b* Constant *IIG3c* Multiple **1,2,3,4,5,6,7,8** *IIG3d* Cyclical *IIG4* Duration *IIG4a* "Whole evening" **=1+2+3+4+5+6+7+8** *IIG4b* "Repertory piece"	
III Features of the Strand of the Dance Medium: Space *IIIA* The kinesphere **1,2,3,4,5,6,7,8**	*IIIE* Treatment of the kinesphere *IIIE1* Normal kinesphere **1,2,3,4,5,6,7** *IIIE2* Extended kinesphere **4,6,8** *IIIE3* Shrunk kinesphere **2,3**	
IIIB The performance space *IIIB1* Stage space **1,2,`2,3,`3,4,5,6,`6,7,8** *IIIB2* Theatre space *IIIB2a* Proscenium stage **1,2,`2,3,`3,4,5,6,`6,7,8** *IIIB2b* On-the-round *IIIB2c* 3/4 On-the-round *IIIB2d* Amphitheatre *IIIB2e* Open space/environmental space *IIIB2f* Natural locations *IIIB2g* Public buildings *IIIB2h* Constructed locations *IIIB3* The location of the performance space *IIIB3a* Premiere: Gia-ji	*IIIF* Treatment of the stage space *IIIF1* Democratic *IIIF2* Conventional space **1,2,`2,3,`3,4,5,6,`6,7,8** *IIIF3* Fragmented space	*IIIK* Function of the performative space: to define the relation between the performers and the observers *IIIK1* Liminal space: all are participants, no observers. *IIIK2* Real space: there is a division between the Performers and the observers **1,2,`2,3,`3,4,5,6,`6,7,8** *IIIK3* Interconnected space: the boundaries between the performers and the observers may disappear at a given moment

IIIC Light
*IIIC1*Types
IIIC1a Natural lighting
IIIC1b Artificial lighting
IIIC1b(i) Electric light **1,2,`2,3,`3,4,5,6,`6,7,8**
IIIC1b(ii) Gas lighting
IIIC1b(iii) Torch light *
IIIC1b(iv) Lamp light

IIID Décor
*IIID1*Types
IIID1a Scenery
IIID1b Stage properties
IIID1b(i) Incense burner **1,2,`2,3,`3,4,5,6,`6,7,8**
*IIID1b(ii)*Burning incense sticks **1,2,`2,3,`3,4,5,6,`6,7,8**
IIID1b(iii) A huge white cloth **3**
IIID1b(iv) A white rope **6**
IIID1b(v) A medium white cloth **6**
IIID1b(vi) A red cloth **6**
IIID1b(vii) Red ribbons **8**
IIID1b(viii) A lion dance prop **8**
IIID1b(ix) A boat *
IIID1b(xi) A sail *
IIID1b(xii) Rocks *
IIID1b(xiii) Rice sprouts *
IIID1b(xiv) A red carpet *
IIID1b(xv) A ROC national flag *

IIIG Treatment of the lighting
IIIG1 One type
IIIG2 Multiple types
IIIG3 Architectural
IIIG4 Atmospheric **1,2,3,4,5,6,7,8**
IIIG5 Framing

IIIH Décor in the performance
IIIH1 Stay fixed **1,2,`2,3,`3,4,5,6,`6,7,8**
IIIH2 Alter

III I Treatment of the décor
III I1 Remain as part of the whole **1,2,3,4,5,6,7,8**
III I2 Are isolated from each other
III I3 Complement each other
III I4 Juxtapose each other
III I5 Realism
III I6 Selected realism
III I7 Symbolism
III I8 Abstraction
III I9 Montage
III I10 Constructed environments
III I11 Minimalism **1,2,`2,3,`3,4,5,6,`6,7,8**

IIIL Function of the lighting
IIIL1 To define space
IIIL2 To define mood **1,2,3,4,5,6,7,8**
IIIL3 To define loci for the event on stage
IIIL3a In isolation
IIIL3b In complement
IIIL3c In juxtaposition
IIIL4 To develop visually, the central motifs of the work

IIIM Function of the décor
IIIM1 Defines the areas of the stage
1,2,`2,3,`3,4,5,6,`6,7,8
IIIM2 Identify character
IIIM2a Burning incense—worshiper **1**
IIIM2b A red kerchief—the mother figure **2,6**
IIIM2c A huge white cloth—people on the boat **3**
IIIM2d A dark kerchief—the pioneer woman **4**
IIIM2e A white rope—mourners **6**
IIIM2f A dark kerchief—the shaman woman **6**
IIIM2g A medium white cloth—the woman giving birth **6**
IIIM2h A red cloth—a member of the lineage **6**
*IIIM2i*Red ribbons—celebrants **8**
IIIM2j A lion dance prop—celebrant **8**
IIIM3 Aid in the creation of the environment
IIIM3a Incense burner—ancestral hall **1**
IIIM3b A huge white cloth—boat, sea **3**
IIIM3c A medium white cloth—room **6**
IIIM3d A red cloth—road **6**
IIIM4 Aid in the development of the action
IIIM4a Burning incense—worshipping **1**
IIIM4b A red kerchief—hugging **2,6**
IIIM4c A huge white cloth—struggling **3**
IIIM4d A dark kerchief—celebrating **4**
IIIM4e A dark kerchief—expelling **6**
IIIM4f Red ribbons—dancing **8**

IIID1c Multi-media
IIID1c(i) Stage projection
IIID1c(i)(a) Chinese writing **`2,`3,`6**
IIID1c(ii) Drawing/painting
IIID1c(iii) Sculpture

IIIJ Treatment of the multi-media
IIIJ1 Fixed **`2,`3,`6**
IIIJ2 Alter

IIIM4g A lion dance prop—dancing **8**
IIIM5 Aid in the reiteration of the rhythm
IIIM5a A dark kerchief **6**
IIIM6 Stand as symbols
IIIM6a Incense burner—ancestor, new land **1,2,3,6**
IIIM6b A red kerchief—child, future **2,6**
IIIM6c A huge white cloth—boat, sea **3**
IIIM6d A red cloth—birth blood, lineage **6**
IIIM6e Red ribbons—lineage **8**
IIIM6f A lion dance prop—lineage **8**
IIIM7 Aid in the reiteration of the main motifs and imagery
IIIM7a Incense burner—worshipping **1**
IIIM7b Burning incense—worshipping **1**
IIIM7c A red kerchief—concerning the future **2**
IIIM7d A huge white cloth—crossing the sea **3**
IIIM7e A white rope—death **6**
IIIM7f A red kerchief—birth *6*
IIIM7g Red ribbons—celebration **8**
IIIM7h A lion dance prop—celebration **8**
IIIM7i Chinese writing—pioneering Taiwan **2',3',6'**
IIIM8 Provide additional information regarding the main themes and images of the dance.

IV Features of the Strand of the Dance Medium: Sound

IVA Sound as a material
IVA1 Pre-existing in any given repertoire
IVA2 Commissioned for a specific piece
1,`2,3,`3,4,5,6,`6,7,8

IVB Type
*IVB1*Music **1,2,3,4,5,6,7,8**
IVB1a Score **1,3,4,5,6,7,8**
IVB1b Improvisational
IVB1b(i) Drum beats **2**
IVB2 Silence **2**
IVB3 Organic sounds **2,3,4,5,6**

IVF Sound in performance
IVF1 Recorded music **1,`2,3,`3,4,5,6,`6,7,8**
IVF2 Live performance of music **2,4,5,6**

IVG Treatment of the aural element
IVG1 One source **1,`2,`3,`6,7,8**
IVG2 Multiple sources **2,3,4,5,6**
IVG2a Integrated **2,3,4,5,6**
IVG2b Juxtaposed

IVK Function of sound
IVK1 To set mood **1,2,3,4,5,6,7,8**
IVK2 To set temporal structures: as a cue for duration of episodes/scenes **1,3,4,5,6,7,8**
IVK3 To set timing and phrasing **3,4,5,6,7,8**
IVK4 To define character **7**
IVK5 Reiterate thematic content **`2, 3,`3, 4,5,6,`6,7, 8**
IVK6 Reinforcing choreographic devices **3,4,5,6,7,8**

IVB4 Audience participation in the creation of the sound

IVC The source of the music: the origin of the raw material which inspires the creation of the music
IVC1 Chinese
IVC1a A Nan Kuan music **1**
IVC1b A festive music **8**
IVC2 Taiwanese
IVC2a A ballad **`2,`3,`6**
IVC2b A lament **6**
IVC2c A folk song **7**
IVC3 Western
IVC4 Taiwanese aboriginal tribes'
IVC5 Tibetan
IVC6 Javanese
IVC7 Japanese
IVC8 Indian

IVD Instrument
IVD1 Chinese **2,3,4,5,6,8**
IVD2 Taiwanese **`2,`3,`6**
IVD3 Western **3, 5**
IVD4 Tibetan
IVD5 Javanese
IVD6 Japanese
IVD7 Indian

IVE Vocal
IVE1 Voice
IVE1a Dancer's voice **1,2,3,4,6**

IVE2 Language
IVE2a Mandarin
IVE2a(i) Telling family history *

IVH Treatment of the music
IVH1 Dynamics
IVH1a Loud **2,3,4,5,6,7,8**
IVH1b Soft **5**
IVH2 Silence **2**
IVH3 Expression
IVH3a Peaceful **1**
IVH3b Energetic **4,7,8**
IVH3c Powerful **2,3,4,7**
IVH3d Lovely **5**
IVH3e Sad **6**
IVH3f Jubilation **8**

IVI Treatment of the vocal elements:
IVI1 One element **1,2,`2,3,`3,4,6,`6,7**
IVI2 Multiple elements
IVI2a Integrated
IVI2b Juxtaposed

IVJ Treatment of the language
IVJ1 Monolingual **`2,`3,`6,7**
IVJ2 Multilingual

IVE3 Song *IVE3a* Taiwanese ballad, Oh, How I Remember **`2,`3,`6** *IVE3b* Taiwanese song, The Village Song **7** *IVE3c* Mandarin song of the ROC national flag *****	*IVJ3* Coherent *IVJ4* Incoherent	
V Process/product *VA* Process *VA1* Linear: has a beginning, a middle and an end *VA2* Improvisational: non linear or fixed structure for the process *VA3* Chance: the final outcome is random *VA4* The process is revealed *VA5* The process is concealed **1,2,`2,3,`3,4,5,6,`6,7,8**	*VB* Product: How the strands come together **1,2,`2,3,`3,4,5,6,`6,7,8** *VB1* Juxtaposition: the relationship between the strands is not integrated *VB2* Synthesis: all strands are integrated into a "total work" **1,2,`2,3,`3,4,5,6,`6,7,8**	*VC* Overall aim of the performance/product *VC1* Experience: demands involvement with the work *VC2* Observation: no personal involvement is demanded **1,2,`2,3,`3,4,5,6,`6,7,8**

Figure 4

GLOSSARY OF STYLISTIC FEATURES OF NINE SONGS

Colour code: The mythological and religious thoughts: Multi-ethno-cultural sources: The historical events:

Type	Treatment	Function
0 Feature of Source: ideational sources *0A* Non-literal *0B* Dramatic *0C* Ritualistic **1,2,3,4,5,6,7,8** *0D* Social commentary **3,4,5,7** *0E* (Auto)biographic/autographic *0F* Musical		
I Features of the Strand of the Dance Medium: Body *IA* Type **1,2,3,4,5,6,7,8** *IA1* High dancer *IA2* Deep dancer *IA3* Medium dancer *IB* Gender **1,2,3,4,5,6,7,8** *IB1* Female *IB2* Male *IC* Number *IC1* Solo *IC1a* The Mountain Spirit **6** *IC2* Group *IC2a* The shaman woman, the celebrants and the traveller **1** *IC2b* The Sun God, guards, the shaman woman, the	*IF* Treatment of body type *IF1* One type *IF2* Multiple types *IF2a* Non-differentiated **1,2,3,4,5,6,7,8** *IF2b* Types as complements *IF2c* Type as contrast *IG* Treatment of gender *IG1* One gender *IG1a* Male **5,6** *IG2* Both genders *IG2a* Complements **1,2,3,4,7,8** *IG2b* Polarized *IG2c* Androgynous *IG2d* Cross-gendered *IH* Treatment of the group dancers *IH1* Integrated **8** *IH2* Disintegrated **1,2,3,4,7** *IH3* Number contrasted **1,2,3,4,5,7**	

celebrants and the bicyclist **2**
IC2c The Greater God of Fate, the Lesser God of Fate, the Greater Puppeteer, the Lesser Puppeteer, the human beings and the traveller **3**
IC2d The Goddess of the Xiang River, maids, guards, the young men the shaman woman and the traveller **4**
IC2e The God of Clouds, Carriers and the flag bearer **5**
IC2f The Swordsman, the young man, the traveller, the bicyclists, the shaman woman and the group dancers **7**
IC2g The celebrants **8**

ID The performing body
ID1 Dancers **1,2,3,4,5,6,7,8**
ID2 Non-dancers
ID2b Musicians: as part of the piece, not just as providers of accompaniment
ID2c Actor with a role within the piece
ID2d Audience members who participate in the dance
ID2e Props
ID2e(i) White canes **1,2,7**
ID2e(ii) Puppets **3**
ID2e(iii) A long white veil **4**
ID2e(iv) A blue flag **5**
ID2e(v) A wood sword **7**
ID2e(vi) Lamps **8**

IE Costume
IE1 Type
IE1a Stylized
IE1a(i) Chinese
IE1a(i)(a) White ropes **1,2,3,4,7**
IE1a(ii) Taiwanese
*IE1a(iii)*Western
IE1a(iii)(a) Suits **1,3,4,5,7**

I I Body in performance
I I1 As dancers **1,2,3,4,5,6,7,8**
I I2 As non-dancers
I I3 Props: to create mood, as part of the décor, etc.

IJ Body as an instrument
IJ1 Reification
IJ2 Physicality **1,2,3,4,5,6,7,8**
IJ3 Spirituality

IK Costume in performance
IK1 Fixed **1,2,4,5,6,8**
IK2 Altering
IK2a Paralleling the development of the movement material/theme **3,7**
IK2b As a contrast to the development of the main motif

IL Function of the body: as an instrument
IL1 As a mechanism
*IL2*As human
IL2a A social unit **1,2,3,4,5,6,7,8**
IL2b A political unite
IL2c A personal unite
IL2d Sexuality
IL3 To portray metaphysical quality

IM Function of the costume
IM1 As an extension of the kinesphere **3,4**
IM2 Defining personal space
IM3 Defining role, character, class **1,2,3,4,5,6,7,8**
IM4 As stage property
IM4a A long white veil **4**

IE1a(iii)(b) A red dress **1,2,4,7**
IE1a(iii)(c) Body stockings and dance belts **2,3,4,5,6,7**
IE1a(iii)(d) A grey coat **2**
IE1a(iii)(e) Boxer shorts **5**
IE1a(iii)(f) A yellow T-shirt **7**
IE1a(iii)(g) A white coat **7**
IE1b Daily wear **8**
IE1c Nudity
IE2 Attire
IE2a Clothes **1,2,3,4,5,6,7,8**
IE2b Accessory
IE2b(i) Flowers **1,2,4,7**
IE2b(ii) A black hate **1,3,4,7**
IE2b(iii) Waist belts **2,3,5**
IE2b(iv) Blue streamers **4**
IE2b(v) A long white veil **4**
IE2b(vi) A white scarf **5**
IE2b(vii) Roller skates **5**
IE2b(viii) Bamboo baskets **7**
IE2b(iv) White head bands **7**
IE2b(x) White ribbons **7**
IE2c Mask
IE2c(i) Face mask **2,3,4,5**
IE2c(ii) Body mask **3**
IE2d Make-up
IE2c(i) Face painting **4,6**
IE2c(ii) Body painting **1,2,4,6,7**

II Features of the Strand of the Dance Medium: Movement

IIA Movement material
IIA1 Chinese theatrical
IIA1a Peking opera movement **1,2,3,4,5,6,7**
IIA2 Chinese folk
IIA3 Western theatrical
IIA3a Martha Graham **2,6,7**
IIA3b Ballet **1,2,4,5,6,7**

IIC Treatment of movement material
IIC1 One source
IIC2 Multiple sources
IIC2a Integrated **1,2,3,4,5,6,7,8**
IIC2b Juxtaposed

IID Choreographic device

IIA3c Dance d'ecole
IIA4 Social dancing/ballroom dancing
IIA5 Javanese dance **1,2,4,7**
IIA6 Balinese dance
IIA6a Kecak **1**
IIA6b Sanghyan Dedari **2, 4, 5**
IIA6c Baris **5**
IIA7 Non- fixed vocabulary of movement
IIA7a Choreographer's **4,7**
IIA7b Dancer's **1,2, 3,4,5,6,7**
IIA7c Non-dancer's
IIA8 Virtuoso dancing **5**
IIA9 Pedestrian movement **1,2,3,4,5,6,7,8**
IIA10 Ritual **1,2,4,7,8**
IIA11 Labouring
IIA12 Contact improvisation **3**
IIA13 Martial arts
IIA13a Five-ways Plum Sword **7**
IIA14 Gestures
IIA14a Features of non-verbal communication (N.V.C.)
IIA14a(i) Fixed **1,2,3,4,5,6,7,8**
IIA14a(ii) Non-fixed
IIA14b Natural affinities
IIA14c Secondary affinities
IIA15 Classical mime
IIA16 Acting **7**

IIB Effort: containing four factors
IIB1 Time: containing two elements
IIB1a Sustained **3,4,5,6,8**
IIB1b Quick **1,2,7**
IIB2 Flow: containing two elements
IIB2a Bound **2**
IIB2b Free **1,2,6**
IIB3 Weight: containing two elements
IIB3a Strong **2,7**
IIB3b Light **1,3,4,5,6,8**

IID1 Repetition **1,2,3,4,5,6,7,8**
IID2 Symmetry **1,2,3,4,7,8**
IID3 Displacement
IID4 Transposition **1,5,6,7**
IID5 Development **1,2,3,4,5,6,7,8**
IID6 Augmentation **1**
IID7 Diminution **8**
IID8 Variation **3**
IID9 Addition
IID10 Subtraction **8**
IID11 Substitution **4**
IID12 Reiteration **3**
IID13 Fragmentation
IID14 Expansion
IID15 Elongation **6**
IID16 Disintegration **1,3,4,7**
IID17 Acceleration **1**
IID18 Deceleration **8**

IIE Treatment of movement dynamics

IIE1 Dynamic range
IIE1a Moderate **4**
IIE1b Extreme **1,2,3,5,6,7,8**

IIE2 Effort states: combining two effort factors

IH Function of the gesture in context: can portray
IIH1 Social ordering **1,2,3,4,5,7,8**
IIH2 Political ordering **2,3,4,5**
IIH3 Gender/sexuality
IIH4 Ritual **7**
IIH5 Psychological make-up **6**

II I Function of effort states: to produce mood like qualities
II I1 Dreamlike
II I2 Awake

IIB4 Space *IIB4a* Preference for the design in the body *IIB4a(i)* Direct **7,8** *IIB4a(ii)* Indirect **1,2,3,4,5,6** *IIB4b* Preference for the design in space *IIB4b(i)* Direct **2,3,7,8** *IIB4b(ii)* Indirect **1,4,5,6**	*IIE3* Effort drives: combining three effort factors **1,2,3,4,5,6,7,8** *IIE4* Full effort combinations: combining four effort factors **1,2,6,7** *IIF* Body orientation *IIF1* Lability *IIF2* Stability **8** *IIF3* Varied use of both **1,2,3,4,5,6,7** *IIG* Time *IIG1* Rhythm **1,2,3,4,5,6,7,8** *IIG1a* Organic *IIG1b* Metric *IIG2* Timing and phrasing-phenomenological structures from a bodily perspective *IIG2a* Internal counts *IIG2b* External counts *IIG2c* Group sensitivity **1,2,3,4,5,7,8** *IIG3* Temporal structures *IIG3a* Linear **6** *IIG3b* Constant **8** *IIG3c* Multiple **1,2,3,4,5,7** *IIG3d* Cyclical *IIG4* Duration *IIG4a* "Whole evening" **=1+2+3+4+5+6+7+8** *IIG4b* "Repertory piece"	*II I3* Near *II I4* Remote *II I5* Stable *II I6* Mobile *IIJ* Function of effort drives: to create **1,2,3,4,5,6,7,8** *IIJ1* Action: basic effort actions *IIJ2* Passion: an expressiveness of emotion *IIJ3* Spell: a quality of fascination *IIJ4* Vision: an non-real, disembodied state; a vision like quality *IIK* Function of the full effort combinations: create a sense of self-propulsion **1,2,6,7**
III Features of the Strand of the Dance Medium: Space		

IIIA The kinesphere **1,2,3,4,5,6,7,8**

IIIB The performance space
IIIB1 Stage space **1,2,3,4,5,6,7,8**
IIIB2 Theatre space
IIIB2a Proscenium stage **1,2,3,4,5,6,7,8**
IIIB2b On-the-round
IIIB2c 3/4 On-the-round
IIIB2d Amphitheatre
IIIB2e Open space/environmental space
IIIB2f Natural locations
IIIB2g Public buildings
IIIB2h Constructed locations

IIIC Light
*IIIC1*Types
IIIC1a Natural lighting
IIIC1b Artificial lighting
IIIC1b(i) Electric light **1,2,3,4,5,6,7,8**
IIIC1b(ii) Gas lighting
IIIC1b(iii) Torch light
IIIC1b(iv) Lamp light **8**

IIID Décor
*IIID1*Types
IIID1a Scenery
IIID1a(I) A lotus pond **1,2,3,4,5,6,7,8**
IIID1a(ii) Wings and backdrops with lotus painting **1,2,3,4,5,6,7,8**
IIID1a(iii) A huge moon **4,6**
IIID1b Stage properties
IIID1b(i) White canes **1,2**
IIID1b(ii) Bamboo poles **2,4**
IIID1b(iii) Bicycles **2,3,6,7**

IIIE Treatment of the kinesphere
IIIE1 Normal kinesphere **1,2,3,4,5,6,7,8**
IIIE2 Extended kinesphere **1,2,3,4,5,7**
IIIE3 Shrunk kinesphere

IIIF Treatment of the stage space
IIIF1 Democratic
IIIF2 Conventional space **1,2,3,4,5,6,7,8**
IIIF3 Fragmented space

IIIG Treatment of the lighting
IIIG1 One type **1,2,3,4,5,6,7**
IIIG2 Multiple types **8**
IIIG3 Architectural
IIIG4 Atmospheric **1,2,3,4,5,6,7,8**
IIIG5 Framing

IIIH Décor in the performance
IIIH1 Stay fixed
IIIH1a A lotus pond **1,2,3,4,5,6,7,8**
IIIH2 Alter **1,2,3,4,5,6,7,8**

III I Treatment of the décor
III I1 Remain as part of the whole **1,2,3,4,5,7,8**
III I2 Are isolated from each other
III I3 Complement each other
III I4 Juxtapose each other
III I5 Realism

IIIK Function of the performative space: to define the relation between the performers and the observers
IIIK1 Liminal space: all are participants, no observers.
IIIK2 Real space: there is a division between the Performers and the observers **1,2,3,4,5,6,7,8**
IIIK3 Interconnected space: the boundaries between the performers and the observers may disappear at a given moment

IIIL Function of the lighting
IIIL1 To define space
IIIL2 To define mood **1,2,3,4,5,6,7,8**
IIIL3 To define loci for the event on stage
IIIL3a In isolation **6**
IIIL3b In complement **7**
IIIL3c In juxtaposition
IIIL4 To develop visually, the central motifs of the work **6,7,8**
IIIM Function of the décor
IIIM1 Defines the areas of the stage
IIIM2 Identify character
III M2a White canes—celebrants **1,2**
IIIM2b Bamboo poles—carriers **2,4**
IIIM2c Puppets—puppeteers **3**
IIIM2d A long white veil—the goddess **4**
IIIM2e A flower pole—a maid **4**
IIIM2f A blue flag—a page **5**
IIIM2g Bicycles—participants of the June Fourth Incident **7**

IIID1b(iv) A black trunk **1,3,4,7**
IIID1b(v) An umbrella **3**
IIID1b(vi) A flower pole **4**
IIID1b(vii) Flower petals **4**
IIID1b(viii) A blue flag **5**
IIID1b(ix) A wooden sword **7**
IIID1b(x) Lamps **8**

III I6 Selected realism
III I7 Symbolism
III I8 Abstraction
III I9 Montage
III I10 Constructed environments
III I11 Minimalism **1,2,3,4,5,7,8**

IIIM2h A wooden sword—a fighter **7**
IIIM2i Lamps—celebrants **8**
IIIM3 Aid in the creation of the environment
IIIM3a A lotus pond—water front, natural environment **1,2,3,4,5,6,7,8**
IIIM3b Wings and backdrops with lotus painting—water front, natural environment **1,2,3,4,5,6,7,8**
IIIM3c A long white veil—river **4**
IIIM3d Lamps—river or milky way **8**
IIIM4 Aid in the development of the action
IIIM4a A lotus pond—cleansing, praying **1,2,4,7**
IIIM4b White canes—dancing **1,2**
IIIM4c Bamboo poles—supporting **2**
IIIM4d Golden canes—radiating **2**
IIIM4e Puppets—controlling **3**
IIIM4f A long white veil—tangling **4**
IIIM4g Bamboo sedan—traveling **4**
IIIM4h A flower pole—supporting **4**
IIIM4i A blue flag—flowing **5**
IIIM4j Bicycles—traveling, escaping
IIIM4k A wooden sword—fighting **7**
IIIM4l Lamps—offering **8**
IIIM5 Aid in the reiteration of the rhythm
IIIM5a White canes **1,2**
IIIM6 Stand as symbols
IIIM6a A lotus pond—the origin of the universe, Nirvana **1,2,3,4,5,6,7,8**
IIIM6b Puppets—manipulation **3**
IIIM6c A long white veil—river **4**
IIIM6d A blue flag—authority **5**
IIIM6e A wooden sword—fighter, justice **7**
IIIM6f Lamps—wisdom, Nirvana **8**
IIIM7 Aid in the reiteration of the main motifs and imagery
IIIM7a Lotus pond—purification, reincarnation **1,2,3,4,5,6,7,8**

IIID1c Multi-media
IIID1c(i) Stage projection
IIID1c(i)(a) Chinese calligraphy **1,8**
IIID1c(ii) Drawing/painting
IIID1c(iii) Sculpture

IIIJ Treatment of the multi-media
IIIJ1 Fixed **1,8**
IIIJ2 Alter

IIIM7b Wings and backdrops with lotus painting—purification, reincarnation **1,2,6,7,8**
IIIM7c Puppets—manipulation **3**
IIIM7d A long white veil—tangling **4**
IIIM7e A blue flag—flowing **5**
IIIM7f A sword—fighting **7**
IIIM7g Lamps—offering, honouring, purification **8**
IIIM7h Chinese calligraphy—offering, honouring **1,8**
IIIM8 Provide additional information regarding the main themes and images of the dance.

IV Features of the Strand of the Dance Medium: Sound

IVA Sound as a material
IVA1 Pre-existing in any given repertoire **1,2,3,4,5,6,8**
IVA2 Commissioned for a specific piece **1,4,7,8**

IVB Type
*IVB1*Music
IVB1a Score **1,2,3,4,5,6,8**
IVB1b Improvisational
IVB1b(i) Percussive music **7**
IVB2 Silence
*IVB3*Environmental sounds
IVB3a Running water **1,4,8**
IVB4 Organic sounds **1,2,4,6,7**
IVB5 Audience participation in the creation of the sound

IVC The source of the music: the origin of the raw material which inspires the creation of the music
IVC1 Chinese
IVC2 Taiwanese
IVC3 Western
IVC4 Taiwanese aboriginal tribes'
IVC4a Tsou tribe's ritual songs **1,8**
IVC4b Puyuma tribe's ritual songs **4**

IVF Sound in performance
IVF1 Recorded music **1,2,3,4,5,6,8**
IVF2 Live performance of music

IVG Treatment of the aural element
IVG1 One source **3,5**
IVG2 Multiple sources **1,2,4,6,7,8**
IVG2a Integrated **1,2,4,6,7,8**
IVG2b Juxtaposed

IVH Treatment of the music
IVH1 Dynamics
IVH1a Loud **2,3,5,7**
IVH1b Soft **1,4,6,8**
IVH2 Silence
IVH3 Expression
IVH3a Peaceful **1,2,4,8**
IVH3b Energetic **7**
IVH3c Powerful **3,5,7**
IVH3d Lovely

IVK Function of sound
IVK1 To set mood **1,2,3,4,5,6,7,8**
IVK2 To set temporal structures: as a cue for duration of episodes/scenes **1,2,3,4,5,6,7,8**
IVK3 To set timing and phrasing
IVK4 To define character
IVK5 Reiterate thematic content **1,8**
IVK6 Reinforcing choreographic devices

IVC5 Tibetan
IVC5a Bell music **2,7**
IVC5a A Buddhist Tantras **3**
IVC6 Javanese
IVC6a A Gamelan music of the court **4**
IVC7 Japanese
IVC7a Gagaku music of the court **5**
IVC8 Indian
IVC8a A classical flute music **6**

IVD Instrument
IVD1 Chinese **7**
IVD2 Taiwanese
IVD3 Western **7**
IVD4 Tibetan **2,7**
IVD5 Javanese **4**
IVD6 Japanese **5**
IVD7 Indian **6**

IVE Vocal
IVE1 Voice
IVE1a Dancers' voice **1**

IVE2 Language
IVE2a Mandarin **7**
IVE2b Taiwanese **7**
IVE2c Hakkanese **7**
IVE2d Taiwanese aboriginal tribes' languages **7**

IVE3 Song
IVE3a Tsou tribe's Greeting the Gods **1**
IVE3b Tibetan Buddhist tantras of Gyuto, Sangwa Dupa **3**
IVE3c Puyuma tribe's Mugamut **4**
IVE3d Tsou tribe's Farwell to the God **8**

IVH3e Sad **4,6**
IVH3f Jubilation

IVI Treatment of the vocal elements:
IVI1 One element **1**
IVI2 Multiple elements
IVI2a Integrated
IVI2b Juxtaposed

IVJ Treatment of the language
IVJ1 Monolingual
IVJ2 Multilingual **7**
IVJ3 Coherent **7**
IVJ4 Incoherent

V Process/product *VA* Process *VA1* Linear: has a beginning, a middle and an end **1,2,3,4,5,6,7,8** *VA2* Improvisational: non linear or fixed structure for the process *VA3* Chance: the final outcome is random *VA4* The process is revealed *VA5* The process is concealed **1,2,3,4,5,6,7,8**	*VB* Product: How the strands come together *VB1* Juxtaposition: the relationship between the strands is not integrated *VB2* Synthesis: all strands are integrated into a "total work" **1,2,3,4,5,6,7,8**	*VC* Overall aim of the performance/product *VC1* Experience: demands involvement with the work *VC2* Observation: no personal involvement is demanded **1,2,3,4,5,6,7,8**

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