CHAPTER 10

Conclusion

In a conclusion, I apply the theories of Popular Culture, Visual Culture, Performance Studies, (Post) Feminism, and Film Studies as methodology to interpreting the theatre performances, films, and TV drama. This new monograph explores the recent important and significant cases of the literature works adapted, represented and transformed into interesting artistic medium in films, (musical) theater, and TV drama. Except Chap. 1 Introduction and Chap. 10 Conclusion, there are 6 cases in Chap. 2 Shakespeare’s Romeo and Juliet in Film and Pop Music, the film case on spectacle in Chap. 3 Korean Film Along with the Gods: The Two Worlds, 2 cases (musical and film) in Chap. 4 Myth and Levi-Strauss, Miss Saigon Dispute and 5 cases in Chap. 5 Face, Race, and Performance, 2 Broadway musical theatre cases of Chicago and The Visit in Chap. 6 Dance Tango and Sing for Revenge, the popular TV drama case in Chap. 7 Theatre, Performance, and Popular Story of Yanxi Palace, the TV drama case in Chap. 8 Taiwan Hakka Theatre: Roseki, the 2 robot theatre cases and 11 AI films in Chap 9 Robot Theatre and AI Films. In total, there are Miss Saigon Dispute and 31 cases analysis in this monograph. To sum up, the main points and arguments in each chapter of the monograph are in the following:
MAIN POINTS IN EACH CHAPTER

Chapter 1 Introduction: Popular Visual Culture in Film, Theatre & TV Drama

Theoretical ideas include Angela McRobbie’s book *Postmodernism and Popular Culture*, Christine Geraghty’s book chapter “Soap Opera and Utopia,” etc., Utopia imagination from the rural to urban, from the past to the present, is similar yet changing. Jean Baudrillard’s article “The Precession of Simulacra,” Michel de Certeau’s book chapter “The Practice of Everyday Life,” and Ien Ang’s “Feminism Desire and Female Pleasure” all offer the insights in the politics of popular culture, manifested in the related films, theater performances, and TV drama interpreted in this monograph.

Chapter 2 Shakespeare and Popular Culture: Romeo and Juliet in Film and Pop Music examines Shakespeare’s *Romeo and Juliet* in the theoretical perspective of cultural theory and popular culture. I suggest that we can do research and teach Shakespeare’s plays related to popular culture in the Age of Media by using films, pop music and YouTube. This chapter does the research on directly related literature reviews, interpret the six examples including Director Baz Luhrmann’s *Romeo + Juliet* (1996) and Italian Film Director Carlo Carlei’s recent film *Romeo & Juliet* (2013), and Shakespeare in pop music, with the focus on Taylor Swift’s MV “Love Story” (2009) which lyrics are related to Shakespeare’s *Romeo and Juliet*.

Translocal interdisciplinary combines the areas of films and pop songs by concentration on Shakespeare’s *Romeo and Juliet* shown in pop culture. This chapter offers the insight of comparison with Michelangelo’s *La Pietà* in Carlei’s film. This chapter has the contribution to the Shakespearean research by the theories of cultural theory and popular culture.

Chapter 3 Represent Afterlife and Replay Habitus: Performance via Spectacle in the Korean Film Along with the Gods: The Two Worlds

This chapter explores spectacle in the Korean film, *Along with the Gods: The Two Worlds* (2017). This film utilizes special effects to present a historically-based interpretation of punishment and judgment in Hell. The film has theatrical representation of Hell, as described in Buddhist scripture. The cast’s extraordinary performances depict different aspects of human nature, including filial piety, forgiveness, guilt, and vengeance. Moreover, the pathos, sorrow, and hardship of daily life are mirrored in the poetic justice experienced in Hell. This chapter analyzes the film’s
plots and narrative, and asserts that this film represents everyday life and *habitus* in order to show life ascending to Heaven and reincarnation through the utilization of cinematic 3D special effects and advanced CGI technology.

**Chapter 4 Myth and Levi-Strauss: Taiwan Musical *Classic of Mountain and Sea* and Chinese Film *The Monkey King: Kingdom of Women*** elucidates the notion “Myth is language,” proclaimed by the French anthropologist Claude Lévi-Strauss by examining the two case studies—the musical *The Classic of Mountains and Seas* and the 3D fantasy & adventure film *The Monkey King: Kingdom of Women* (2018). I argue that myth imagination helps rebuild the true language construction of knowledge epistemology, fill in the gap between fiction and history, and enrich the complex stories.

**Part II Asian American Play, Asian Theatre, and Musical Theater**

**Chapter 5 Face, Race, and Performance: Arousal by Face and Identity Transformation**

(1) *Miss Saigon* Dispute and *Yellow Face*

(2) *The Lion King*, *Cats*, and *War Paint*

(3) *Arousal by Face and Identity Transformation in Global Asia: Jekyll & Hyde & So On*

**Chapter 5-(1) Miss Saigon Dispute and Asian American David Henry Hwang’s Play Yellow Face**

This chapter provides an impetus to revisit the authentic dilemma and the artistic implications in theatre and performance studies. Setting the stage for face, makeup and costume, by social and historical studies, I find *Miss Saigon* disputes feature the issue of identity. Theoretical inquiries to analyze dramatic text and production in *Yellow Face*.

**Chapter 5-(2) From Humanity to Animality**

Makeup can be enforced to show not only national identity, but also can be extended to go across the boundary from humanity to animality; as *Cats* and *The Lion King* blurs the limitation between animal nature and human features to combine the two with makeup, costume, and head-dresses. I argue that makeup breaks the liminal space to link from the real performers’ face to show the identity in *Yellow Face* and make the animals life alive and vivid in *Cats* by makeup and *The Lion King* by masks with theatricality.

**Makeup Cosmetic War in the Musical War Paint**
“They change the face of a nation” proclaimed and advertised by the poster of the musical *War Paint* (2016), which is about the cosmetics wars between the lives of and rivalry between twentieth-century female entrepreneurs Elizabeth Arden (real name: Florence Nightingale Graham, 1878–1966) and Helena Rubinstein (1872–1965). I argue that arousal by face and identity transformation can be epitomized by the Broadway musical *War Paint* in which the materiality of the cosmetics and colors are manifested.

**Chapter 5-(3) Arousal by Face and Identity Transformation in Global Asia: Japanese Performance *Jekyll & Hyde & So On***

Japanese Director Koki Mitani’s comedy *Jekyll & Hyde & So On* (2018), staged in the National Theater in Taiwan, is an adaptation inspired by the Gothic Novella *Strange Case of Dr. Jekyll and Mr. Hyde*. This Gothic Novella was written by the Scottish author Robert Louis Stevenson. The novella was first published in 1886, with Stevenson’s debt to Mary Shelley’s *Frankenstein*. Ben D. Fuller in the journal paper “The Anxiety of the Unforeseen in Stevenson’s *Dr. Jekyll and Mr. Hyde*” indicates that “in the novella, there are 2 women – one sweet innocent high-class lady for Dr. Jekyll, and the other low-class woman for Mr. Hyde” (2016: 5). I compare this with the comic adaptation in the Japanese Director Mitani’s theatre work in which the only actress plays the two female roles (good and degenerated).

*Jekyll & Hyde & So On*, this sensual performance, represented by bizarre yet hilarious performativity, drives arousal, motivating the audience members’ impulses and desires. I argue that face and identity transformation in the East Asian comedy performance *Jekyll & Hyde & So On* (which embodies the brains and spirits, good and evil human nature) switch back and forth and the desire is awaken by the magical sexual arousal.

The important agendas in this chapter encompass: *Miss Saigon* disputes *Yellow Face*, makeup in *Cats*, masks in *The Lion King*, racial representation, and the dilemma between authentic vs. artistic. Broadway musical *War Paint* uses cosmetics, makeup, and colors to manifest the issues of face and rivalry. Asian performance *Jekyll & Hyde & So On* through face makeup and costumes to show face and identity transformation before and after sexual arousal. Human nature and performativity is the agenda in this chapter.

**Part II Asian American Play, Asian Theatre, and Musical Theater**
Chapter 6 Dance Tango and Sing for Revenge in Chicago and The Visit

Women’s Revenge and Power in The Musicals

This chapter explores women’s emancipation, revenge, power, romance, greed, America’s changing sexual mores, and the dark side of humanity expressed in Composer John Kander and Lyrist Fred Ebb’s collaborative musicals Chicago (2002, Miramax Motion Picture) and The Visit (2015, Lyceum Theater) in Broadway. The two musical cases are in comparison with the other related works, such as Evita, Angels in America, Kiss of the Spider Woman, Cabaret, Sweeney Todd, Cinderella, Spider Man, Burlesque, and Moulin Rouge. I argue the sexy Tango dance song “Cell Block Tango” in Chicago asking for not guilty, shows women’s revenge and power after committing homicide of the men who betray the women. While in The Visit, the music and rhythm in the song “I Would Never Leave You & One Legged Tango” are not like Argentina passionate Tango dance movement and skilled superb steps in the musical film Evita (1996).

Part III TV Drama, Robot Theatre and AI Films

Chapter 7 Theatre, Performance, and Popular Story of Yanxi Palace

By the perspective of Performance Studies, (Post)Feminism and Popular Culture, this chapter uses the popular TV drama Story of Yanxi Palace (70 episodes, 2018) to explore Chinese Beijing opera and ritual dance. The TV drama adaptation is compared with history. In everyday lives, contemporary audiences like the female protagonist Wei, Yin-Luo’s unique candid character. The spectators’ viewing psychology reflects the populace’s mind under the career oppression in their real life. I argue that this fictional drama intertwined with real history theatricalizes the performance by post-feminist fighting reflected and interpreted in popular culture.

Chapter 8 Taiwan Hakka Theatre: Roseki TV Drama

In the Hakka Theater Roseki (2018), played by Hakka TV Station, Director and Playwright Lou, Yi-An uses the form of live stage performance “play-within-the-play.” Roseki Taipei Singer represents the lives and literature works of Lyuu, Heh-Ruo, recognized as “the first gifted scholar” in Taiwan in the 1940s during the Japanese colonialization. Director Lou adapts the short novels of Chang, Wen-Huan’s Capon and Lyuu, Heh-Ruo’s six novels into scripts in the total 14 episodes to present the narrative with theatricalization. Various stage designs cooperate with the tones of the literary works. Each of the main actors plays multiple roles to vividly play totally different roles with distinctive characters. This Hakka TV drama is accompanied with music piano, mixed with yueqin and singing.
Chapter 9 Robot Theatre and AI Films

Robot Theatre

This chapter mainly explores the two robot theatre performances *Metamorphosis: Android Version* and *Three Sisters* (Japan 2012) and the eleven AI films. AI Robot & Human Performances are collaborated by Japanese Playwright and Theater Director Oriza Hirata and Japanese Robotics Professor Hiroshi Ishiguro’s Android-Human robots. Both add the eye-catching robots to play the characters and interact with the actors. The invention of geminoids robots simulates as real actors to respond in the performance adapted from Franz Kafka’s novel *The Metamorphosis* and Anton Chekhov’s play *Three Sisters*. The liveness to act between the interaction of human actors and geminoids robot is another intriguing issue to be investigated in the inter-disciplinary research of theatre performing art and technology.

These Android-Human Theatre productions contain the theory of “Uncanny Valley” and the issues about how the cultural changes, and how the live performances having the robots to interact with humans on stage, the robots’ consciousness, and so on. AI Robots’ functions and development can be reflected in other robot theatre performances like *Sayonara*, including bringing comfort and company to people who are dying in the hospital or old and sick at home or lonely in the nuclear dangerous places, etc. With time change and technology progress, let’s see how the AI robotic era in the future changes our human mundane daily lives.

AI Robot Films

Will robots replace humans or threat humans’ lives? How about the issues of life ethics of robots and humans? All of people’s worries and fears about the invention and further development of advanced AI robots are presented and represented by the images in the Scientific AI robots films. This chapter also explore the eleven AI robots films—*Artificial Intelligence* (2001), *The Terminator* (1984), *The Terminator 2: Judgement Day* (1991), *The Terminator 6: Dark Fate* (2019), *Bicentennial Man* (1999), *The Stepford Wives* (2004), *Ex-Machina* (2014), *Cyborg She* (2008), *Her*
(2013), Simone (2002), and Blade Runner 2049 (2017). They are all popular films and related to the theme on thinking about the differences between AI robots and humans. If AI robots can be advanced, then do Androids dream of electric sheep? We see the development of AI geminoid robots, and the cinematic imagination in the AI films about men’s falling in love with the computer sexy voice, people’s infatuation with the perfect woman’s simulation image. The technology echoes to AI holographic women’s images reflected in the AI robot films by taking the reference of Baudrillard’s theory of Simulacra and Post-Human theory in the future.

Chapter 10 Conclusion

With so much to say (at least 65,000 words in this monograph, including 64 photos in color), to be brief, I think that arousal by face and identity transformation can be epitomized by the cases above. Sex, face, race, and identity transformation switch back and forth and the desire is awakening by the magical sexual arousal in the performances and human interaction is triggered by Robot Theatre and AI Robot Films as well. In particular, publishing this monograph contributes to the areas of Western Literature, Chinese Literature, East Asian studies, Shakespearean research, studies on Broadway musical, Theatre Performance Studies, Film Studies, and theories of popular culture and visual culture. I humbly share with you what I think. Hope you like this monograph and enjoy reading it.

Future Research Plan

My future research direction will continue to do theater and performance studies, Shakespearean research, musicals, and film studies. From Taiwan local area study, Intercultural Theater, Western Canon in Taiwan, Translocal Asian Performance and Film, I will do transnational performance and film studies. Due to the lockdown of COVID-19, many international conferences are cancelled or postponed. Originally my abstracts submitted to IFTR-Asian Theatre Working Group Symposium in Vietnam, IFTR in Galway, Ireland, and ATHE in Detroit in the U.S., and so on, thanks to the reviewers, have all been successfully accepted. Therefore, in the future, based on the accumulation of the previous research results and follow up to go deeper, I will continue to do the researches to share the beauty of literature, theater performing arts, and film studies with you, my dear readers. As Shakespeare in Romeo and Juliet writes:

My bounty is as boundless as the sea,
My love as deep; the more I give to thee,
The more I have, for both are infinite.” (Act 2, scene 2, 146)

This year with COVID-19 is a special year. And this monograph is God’s best arrangement and a gift for you.

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