

UNIVERSITI TEKNOLOGI MARA

**A PERFORMANCE TEXT ANALYSIS
ON TWO MALAYSIAN DIRECTORS'
ADAPTATION OF
A MIDSUMMER NIGHT'S DREAM
BY WILLIAM SHAKESPEARE**

AMANDUS PAUL PANAN

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of the requirements for the degree of
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AUTHOR'S DECLARATION

I declare that the work in this thesis was carried out in accordance with the regulations of Universiti Teknologi MARA. It is original and is the results of my own work, unless otherwise indicated or acknowledged as referenced work. This thesis has not been submitted to any other academic institution or non-academic institution for any degree or qualification.

I, hereby, acknowledge that I have been supplied with the Academic Rules and Regulations for Postgraduate, Universiti Teknologi MARA, regulating the conduct of my study and research.


Name of Student : Amandus Paul Panan

Student I.D. No. : 2012686492

Programme : Master of Artistic & Creative Technology
CT780

Faculty : Film, Theatre & Animation

Tesis Title : A Performance Text Analysis on Two
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Signature of Students : 

Date : June 2019

ABSTRACT

The adaptation of Shakespeare text to the local stage has become a popular form of theatre in Asia, including Malaysia. This study ascertains that as theoretical discourse moves from the old notion of fidelity to original texts, the adaptation practices and studies have shifted to the newest method of reinventing and recreating performance text. This tendency is to retain the essence of Shakespeare based on the local director's worldview, interpretation, creativity, and cultural agendas. This study examines Shakespeare's adaptation texts, produced by two public universities in Malaysia; *A Midsummer Night's Dream* (2012) by Aris Ahmad and *Impian Malam di Tengah Musim Panas* (2012) by Muralitharan Pillai. This study argues that the adaptations retain the original text of *A Midsummer Night's Dream*. However, both productions had their distinct approaches, interpretations, worldviews, and cultural agendas to maintain the essence of classic text. Therefore, this study aims to provide a holistic analysis through "Theory of Adaptation" by Hutcheon (2006) and "Theory of Drama" by Aristotle. The textual analysis methodology is discussed at six elements of drama by Aristotle (plot, character, theme, language, spectacle and music) and three basic principles of adaptation by Hutcheon, with a series of interviews. Findings indicate that both plays are different in retaining the originality of Shakespeare's text. AMND (2012) was performed using Shakespeare's dialogue technique called the 'blank verse' with the Bard presented applying local traditional art forms and scientific principles of Quantum in which the actors deliver Shakespeare's words together with set designs, props, music, acting and choreography that reflected the traditional local beliefs and ethos. The adaptation of IMDTMP (2012) presented a translated version of AMND by Ahmad Kasran that retained the original text of Shakespeare using the concept of Western Medieval Greek Contemporary. The texts were presented in the Malay language; however, the elements of music, character, theme and spectacle were envisioned using Western cultures and values. The theoretical framework provides an analytical template for formulating and inventing both adaptations, as well as presents a workable research model to apply in the practice of Shakespeare's adaptation in public universities.

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