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“The drunk monk will have to go,” Transforming the Caucasian Chalk Circle to Lingkaran Kapur: Cultural Challenges and the local context.”

A play usually provides a good window into the issues of the time it was written and it usually reflects the people, social mores, and the problems of a specific milieu. What happens then when a play representing a particular time and culture is transported to another? Traditionally it was seen simply as material from the Centre and the production was replicated following the accepted conventions from the original production. At UiTM we endeavoured to deconstruct and then re-invent it for a modern Malaysian, predominantly Muslim, audience using student actors. This paper will deal with directing and adapting the western icon, Caucasian Chalk Circle, to the Malaysian milieu and problems inherent in considering culture sensitivities, language differences, and performance and production techniques.