

Traditional Opera in Contemporary Market: Case Study of “Long In Sky” Shadow Play Art Theater

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Abstract: Combining the events of Beijing’s Long in Sky Theater, this paper discusses how traditional Chinese shadow play can adapt to the contemporary market from three aspects, namely, materiality, stage innovation and cooperation with actors with disabilities. First, the materiality of the shadow show is supposed to be displayed to draw more attention since tangible objects are more appealing to audience. In other words, there is no way for traditional craftsmanship to be muted. Exhibitions held by Long In Sky is definitely a sound way for people to learn more about traditional Chinese puppets. Second, the theater has updated the stage and script design to fit the thinking and behavioral patterns of modern audiences, enabling them to watch the show patiently. The duration and themes of shadow play have been also updated with the latest popular stories in order to attract more young audiences. Lastly, cooperation with disabled people can not only facilitate the performance of shadow play, but also provide economic support to them. Compared to the average person, people with dwarfism are always deemed weak. In order to be supportive, Long In Sky has been offering innovative shadow play performance opportunities and training to the dwarfism people, which helps them to perform on the stage and enhances their income level. Needless to say, it is of great significance for traditional culture to adapt to modern society and stay visible. In this way Long In Sky has made an excellent example for other forms of art.

1. Introduction

Chinese shadow play is a puppetry genre that has a long-standing legacy and highly acclaimed position in Chinese history. Along with history’s cultural edification, Shadow Play expands itself across the world in various forms and traits. Shadow play was categorized among “Convention for the Protection of Intangible Cultural Heritage” by Chinese intangible cultural inheritance organization on October 17, 2003, which in turn has brought up a series of national culture protection activities to enhance the recognition and acknowledgment of numerous Chinese cultural lineages. In this paper, the social benefits endorsed by shadow play will be illustrated, especially the social implication toward underprivileged community, which is to explore the feasibility of building a “mutual protection” relationship between disabled people and intangible cultural heritage. Hereby, “mutual protection” refers to providing disabled people with employment opportunities in protecting cultural inheritance, in which way both the preservation of cultural heritage and the living conditions of disabled people can be improved.

Beijing Long In Sky (as *Long Zai Tian* in Chinese) Shadow Play Art Theater (hereafter Long In Sky) is an organization that offers employment opportunities for people with dwarfism. There are in total of 66 performing members who are dwarfs. “Mutual protection” between shadow play and people with dwarfism has been practiced in a perfect way. Taking Long In Sky as a sample for case analysis, this paper is to research on how a traditional form of art adapts to the modern market and society, in hope to provide a fresh perspective on the issue of culture protection and remuneration system for underprivileged identities.

2. Literature Review

As one of the most traditional performance forms in Chinese theatre, shadow play has been repeatedly discussed and studied by various scholars, especially its origin. Shadow play has been identified as an intangible cultural heritage of the world, which determines its global influential status. The spread of shadow play has been based on various methods, but Asia is generally regarded as its original birthplace. Scholars from various countries have published and recognized research papers that consider China as the authentic headstream of shadow play. Chinese shadow puppetry is the special genre of puppetry that has a long tradition and a highly respected position in China. Along with the cultural enhancement of Chinese history, shadow puppetry is spreading all over the world in various forms and characteristics.

Fan Pen Chen of the State University of New York summarised the modern popularity of puppetry as an indication of the route of transmission. While neighbouring nations in Southeast Asia still preserve shadow play as a great living art form^[1]. Both ancient records and modern evidence point to Asia as the place where shadow puppetry first flourished and developed. Fan Pen Chen has written a monograph in which she offers a detailed study of traditional Chinese shadow puppetry in terms of its origin, performance, scripts and social implications^[2]. It is found that most scholarly works focus only on the role of shadow theatre in traditional society. Therefore, in this paper, the study aims to fill this gap and discuss how a traditional form finds its footing in modern society, which will illustrate the combinations, modifications and adaptations that Chinese shadow theatre has undergone in the modern era as well as the social, commercial and cultural expansions that shadow puppetry has achieved.

3. Materialize of Intangible Cultural Heritage

3.1 Visual analysis of puppets

In modern times, the financial purpose is the key factor in presenting the importance of a subject, which comes in all forms: commodities, knowledge, art and culture. It is especially in such a materialistic society that the financial value determines the amount of resources and the amount of publicity. The puppet characters in the shadow play are the basic part of the shadow play. Specifically, the aesthetic outfit, professional manipulation and specialised movements are variables that determine the completeness of a performance. Moreover, puppets are uniquely designed to better suit the requirements of the plot. The puppets, which are hand-carved from calfskin and assembled from a number of moving parts, are the essential material support for the performance of shadow puppetry. They are the medium between the front stage, where the puppets perform all the acts, and the back stage, where the human performers manipulate the puppets. Therefore, the design and manufacture of the puppets must meet the needs of both the show and the performers; they must be agile enough to perform complicated body movements, yet easy enough for the performers to handle. The puppets are the main characters on stage, and their appearance and movement are key to the success of the show. The production of puppets in the Long In Sky Theatre is modified according to the new needs introduced by the use of dwarf performers, while preserving the traditional craftsmanship and style of puppetry. The puppet as the carrier of shadow play has been modified according to modern society and new audiences. As new needs are raised through the integration with the employment of dwarves, the materiality of the shadow play is changing along with them to meet the expectations of the audience.

3.1.1 *Wen* Character and *Wu* Character

The characters of the shadow plays can be divided into two groups, namely, the *Wen* (as in Chinese, which means “scholarly”) and the *Wu* (as in Chinese, which means “military”). *Wen* characters, the relatively prominent type of shadow puppet, are made up of nine different joints, which include the head, chest, hip, upper right arm, upper left arm, lower right arm, lower left arm, left leg, and right leg^[3]. Each section is responsible for its crucial and unique role. Three sticks would be attached to the neck, and two lower arms of the puppet. With the three sticks, one shadow puppeteer could

perform the entire show. *Wen* characters are often created in dialogue-based scripts, where most of the plot is carried out through conversation and corresponding body movements, which makes *Wen* characters easy to perform. The following Fig.1 is a traditional Chinese *Wen* shadow puppet character.



Fig.1 A *Wen* shadow puppet character of shadow play

Unlike *Wen* characters, *Wu* characters have a greater number of joints and require greater ability to perform the complex movements. There are usually eleven joints in a *Wu* character, with the addition of a lower right leg and a lower left leg. The addition of legs also requires two more sticks to control. Therefore, *Wu* characters would require two shadow puppeteer to perform, in which one is responsible for the upper body, handling the three sticks upon the neck and arms, while the other is responsible for the lower parts of the puppet. Different from *Wen* characters, which do not participate in active fighting scenes and are mostly involved in dialogue and singing scenes, *Wu* characters, on the other hand, require more agile maneuverability, since each section of the puppet moves vigorously in military combat.



Fig.2 A *Wu* shadow puppet character of shadow play

3.1.2 The making process of a puppet

The process of creating a puppet requires an effort of refinement and aesthetics. Before going into the specific procedures, a brief introduction to the materials involved is necessary. From the “Dialogue+ Cultural Exchange Program” organized by AIESEC, the interview with Wang Xi, the Director of Beijing Long In Sky Shadow Art Theater, manifested the unique shadow play instruments

as following.

The first step of creating a puppet is to depict the character's design with clear outlines and print it on paper. Then, the puppet design is placed on top of a suitable-sized hide, with the wax board steadily settled at the bottom. The hide, often from sheep, cattle, and donkeys, is carved into suitable sizes, and initiated with the outlines of the character. Once the entire design is completed, colors would be applied to the specific parts of the puppet. Finally, the completed puppet would be statically settled until the colors are entirely soaked into the translucent skin. These steps are from repeated practice and diligent exploration by generations of artists, which also reflects the wisdom of folk artists. However, the manufacturing process of nowadays has been changed to meet the demand for updated performance and dwarf performers while remaining in the traditional culture [4]. For example, the size and length of the puppet and the string are changed to meet the size of dwarfism performers. Such changes allow dwarf performers to easily access shadow play and provide excellent performances.

3.1.3 Monochrome and polychrome shadow puppets

One of the most significant features of shadow puppets is the colors, which is usually considered as an aesthetic feature that could characterize the status, feelings, and social identity of a puppet character. The application of colors in Shadow Play is typically unique. Shadow puppets with different color types usually present in different performing forms. For example, the Fig.3 below shows a Shadow Puppet from Gansu, which is depicted in monochrome. It is depicted with the original color of the hide and manifested in black and white on the white screen. Thus, black and white would be the only elements it preserve in a shadow play show. For another instance, shadow play in Indonesia regions is monochrome. The Fig.4 below shows a monochrome Indonesian puppet, of which the majority is covered with black. During a performance, the cuts of designs would be depicted in white, where light would pierce through the gaps. It is clearly shown in Fig.5, which is the visual image of the monochrome shadow puppet on stage. Since monochrome offers less visual entertainment, it is often performed with background music throughout the shadow play show.



Fig.3 A monochrome Gansu shadow puppet



Fig.4 A monochrome Indonesian shadow puppet.



Fig.5 The visual image depicted by monochrome puppets.

Different from monochrome shadow puppets, poly-chrome puppetry preserves a diversity of visual elements that satisfies an appealing outfit of puppets and depicts the character's uniqueness. For instance, Long In Sky shadow play theater applied various colors according to the characteristics. As seen in Fig.6, a high-status character would be covered in gold, red, and purple, which is the typical scheme for ancient Chinese royal members. Besides, background music and sound effects could be applied collectively and directly, such as in specific sections when the plot leads to the climax or dialogues that are sensationally addressed. Comparatively speaking, the shadow play with poly-chrome puppets could present a wide variety of exciting plots, which is indicated in the following Fig.7.



Fig.6 Colored shadow puppets



Fig.7 Shadow play performed with poly-chrome puppets.

3.2 Material form determines how the puppet play can be performed

The materiality of shadow puppetry focuses mainly on the puppet. Under the guidance of contemporary museum exhibitions, art exhibitions and promotions are all material-based. Inspired by this, Long In Sky has also made an exhibition. Through the puppet exhibition and educational introduction, everyone can understand and be interested in shadow play. Many traditional scripts and classic puppets are exhibited to let more people know the origin of shadow play and its popularity in the past. Shadow play deserves to be preserved and seen in many ways. The exhibition shows people many characteristics of puppets.

The material approach to art allows audiences to gain tangible access to techniques that are normally passed on orally. The craft of puppetry is the wisdom inherited from Chinese forefathers, and the spirit of craftsmanship has a profound influence on modern Chinese. Within the modern context, it also stimulates public interest in traditional arts because material culture interests people and can be learned more efficiently. As the society develops, the process of puppet making has become more accessible than before. However, the spirit of the craft never changes. In an attempt to provide more work opportunities for the people with physical disabilities, the puppets and performances are adapted for the benefit of both the workers and the audience. Therefore, materiality of the puppet show deserves to be explored. Paying attention to the material facet of intangible cultural heritage informs students and protectors of these artistic forms of a more effective way to popularize otherwise dying arts. Contemporary commercially motivated changes are first facilitated and realized by material innovations.

Undoubtedly, contemporary commercially motivated changes are first of all facilitated and also realized by material innovations. Long In Sky Shadow Play theater has accomplished an unprecedented achievement in the preservation of Shadow Play as well as the attempts that offered diminishing traditions with financial value. Those creative and effective adaptations successfully narrowed down the gap between the disadvantages of Shadow Play and the society's recreational need. Firstly, emphasis of action script and *Wu* characters "took advantage" and further expands the spotlight of Shadow Play. Secondly, modification of the stage creates the opportunity for audience to appreciate a performance in all angles. Lastly, the application of aesthetic colors enhances the visual attraction and vividness of lifeless puppets, which further fulfills audiences' imagination and left far beyond.

Since action scenes are an important feature of shadow play, with elaborate manipulation behind the stage, *Wu* characters can easily perform the action movements that capture the audience's attention. In addition, dynamic background music with ups and downs that offer a stronger sound effect would create a vivid atmosphere that shortens the barriers of 2D performances. Organizations would put more effort into designing and creating *Wu* characters and action scripts.

4. Innovations in Stage Design and Plays by Long in Sky

On October 17, 2003, the Chinese Intangible Cultural Heritage Organization included shadow puppetry in the "Convention for the Protection of Intangible Cultural Heritage", and later carried out a series of national cultural protection activities to promote the recognition and appreciation of a variety of cultural lineages. However, there is still a great deal of ignorance among the general public regarding a large number of cultural lineages, including shadow theatre. Due to the change of economic base and the acceleration of social transformation, the old social functions of Chinese shadow puppet theatre have been gradually disappearing.

In response to such an urgent and serious situation, the Long In Sky Shadow Play Theatre has made many modifications and adaptations to the original customs of shadow play. The main audience of the shadow play is mainly children and the elderly, who are relieved from social and economic burdens. The Long In Sky troupe specialized in an interaction activity at the end of each performance. The actors would invite several audience members backstage to try out a shadow puppet by hand. This is a novel innovation, as traditional backstage puppetry is characterized as mysterious and doesn't offer the audience such an opportunity to experience the instruments and puppets personally.

4.1 A rotating stage designed by Long in Sky

Traditional Shadow Play is performed in real life with large white screens ornamented by artistic props and vivid animations. Audience could watch the performance from the front of the stage. While the side and backstage are areas where puppetry masters and musicians compose the magnificent show. In other words, the screen doesn't simply act as the stage, but also isolates the audience from the dramatic performance in the front and the hard working artists in behind.

The attractions of a shadow play are not only the shadow puppets brought to life but also the mysterious secret behind the white screen. During the performance, the audience could quietly get up and go around the back from the sides of the stage to enjoy the shadow of people manipulating bamboo sticks from backstage. It was very satisfying to see how lifelike they were. This is how shadow play fulfills the audience's visual pleasure while capturing the audience's constant enthusiasm and curiosity.



Fig.8 A performance with the rotating stage. The stage would slowly rotate as the show is carried out.

A special stage designed by the Dragon in the Sky Shadow Theater is a stage that resembles the lotus pond equipped with a rotating ring at the bottom, slowly rotating the stage as the performance is carried out, as seen in Fig. 8. This stage modification can be met with both the opportunity to appreciate the performance in the front while being able to pry into the backstage behind the white curtain [5]. Gradual rotations simultaneously reveal that the puppets in the front are passionately performing a fascinating story on the white screen, while the performers behind the stage are so calm and collected that they methodically show the most delicate skills. Fig. 9 shows a closer look of the stage.



Fig.9 A close look of the stage.



Fig.10 The front of the three-level stage.



Fig.11 Two entrances from both sides of the stage.

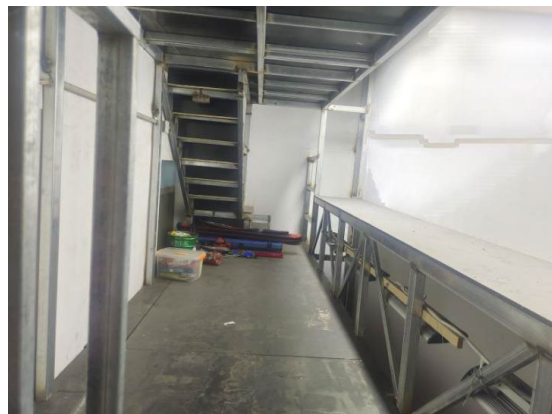


Fig.12 The backstage of each level.

4.2 Three-level stage designed by Long in Sky

There are many difficulties with the performance form of shadow theatre, such as the limitations of two-dimensional (2D) operations, the tedium of scene changes, and the potential chaos of crowded backstage areas. Long in Sky Shadow Theatre has designed an unprecedentedly creative stage to accommodate scene changes and enhance the richness of the visual senses. In fact, a novel script will be written to support the creative stage changes. The plot of the play involves the sky, the ground, and the underground. The new stage has three levels and is three times the size of a normal puppet stage, as shown in Fig. 10. Each level is two metres high and connected by steps on either side, as seen in Fig. 11 and 12. It can accommodate three to four actors, so when the entire stage is in use, there will be twelve shadow puppeteers performing this visual drama of "land and air" at the same time. For instance, in the story *Journey to the West*, the Monkey King dives underground to fight the monsters and jump into the sky to the immoral realm. In this case, the middle level would be the land, the first level would be depicted with dark light and props to illustrate the underground, and the third level would be depicted with clouds and brighter schemes that represent the sky.

5. Performing forms and Contemporary Interests

Over time, society has adapted to more creative and stimulating forms of entertainment. The traditional performance of shadow play has become less attractive and is gradually being replaced by new recreations. Hence, in order to carry out the duty of cultural lineage as well as the economic profit of shadow play, necessary changes have to be made. Long In Sky Shadow Play Theatre has made a number of successful adjustments.

5.1 Modification of scripts content to hot topic

The modification of scripts from traditional folklore to hotly debated topics. For example, The script about the Winter Olympics personified the mascots Bing Dundun and Xue Rongrong into lively characters. They were introducing the rules and tactics of each of the Olympic sport events. Animals from different regions represented athletes from across the world. In addition, the script not only adapts popular topics but also propagates the Winter Olympics with the mascot representatives. This script received compliments from the Olympic administrations and the mascot puppets were also invited to CCTV during the Spring Festival Gala. At the same time, Long In Sky's shadow theatre integrates with Western culture by transforming the puppets into cartoon and fairy tale characters. One example is that they have made puppets based on characters from *Kung Fu Panda*, and retell the story through shadow theatre. They also have a performance about the story of *Snow White*. All these changes have successfully raised the audience's attention and enthusiasm for shadow theatre.

5.2 Popularize knowledge to children and the elderly

One major reason that leads to the downfall of Shadow Play is the lack of cultural acknowledgment among the common public. Therefore, Long In Sky also recognized this social issue and arranged a special informative section for every performance. Dwarfism actors would come to the front stage and briefly talk about the origin and lineage of Shadow Play. The theater also prepared gifts for the audience who remembered the key information addressed in the informative content, which can better encourage the audience to engage in the show. The propaganda function of shadow play is more comprehensive than traditional cultural knowledge. For example, during the pandemic, many actors and actresses in shadow plays were advertising COVID-19 and how people should protect themselves. They never stop caring about people even when they don't have many audiences. Moreover, Long In Sky also value its chances to improve audiences' awareness of basic medical and self-rescued knowledge on stage. Because it is noticed that a large portion of their audience is children and elder people, they decided to take advantage of their performance to help audiences know how to handle emergencies. For instance, they have written a script about an old man living alone who suddenly has a heart attack, and his neighbor comes to rescue. In the performance, they have shown the audience how to perform effective cardiopulmonary resuscitation (CPR). They also have scripts teaching

children to be aware of strangers by performing a story about a nice and sweet uncle trying to abduct children. They have performed many meaningful shows to let the audience gain something.

5.3 Adjustment of story and play length

Shadow Play performances usually carried out shows that were considered to be lengthy and lethargic. Long In Sky shortened the length of the speech according to the audience requirements, since the audiences are mainly children and elders. Since Shadow Play are often carried out in real life performances. Elders and children who watch are passengers who are attracted to the lively puppets and would stand by to explore more to satisfy their curiosity. Long duration performance would quickly lose attention due to natural drawbacks of 2D art forms, constant tone of dialogue and monotonous background rhythm. Thus shortening the length of the performance could effectively prevent audience to lose attention. Moreover, specialized topic of plots would further intrigue the audience to stand by and watch the performance. The life pace of modern people is fast; therefore, most people have limited patience for watching an extended shadow play. Long In Sky shadow play theater adjust the length of the play to attract more audience by updating traditional scripts. For instance, they have changed the script of Mr. Dongguo and the Wolf so that the play can be several minutes. Instead of singing in a local accent, the updated performance uses mandarin in simple words and intense actions to show how Mr. Dongguo got bitten by the wolf he saved. This kind of show can attract more audience.

5.4 Social media supports propagandizing Shadow play

Social media is playing a more and more significant role in nowadays life. Spending free time on watching phone videos would be the most preferable option for the majority people. Short video App typically expanded into greater scales compared to the past. It is obvious to be noticed that the internet is an effective way of promoting shadow play. Long In Sky has posted many short videos to attract young viewers' interest. With the help of the internet, many young people are now familiar with this traditional art form. Especially there are 66 dwarf performers in Long In Sky. When they posted videos about how they work every day, people's attention was drawn immediately because they care about the welfare and actual life of dwarfism. Then, Long In Sky captured such a social trend and collaborated with Tiktok to initiate a new hash-tag called "Shadow Play Dance". People who send videos with this hash-tag would imitate the movements of a two-dimensional (2D) shadow play puppet and complete a full-length dance. Hash-tag shadow play puppet dance (#shadowplaypuppetdance) was the code that Tiktok participants would use. Users could gain easy access to dance tutorials and learn the dance movements retrieved from actions of puppets. Many people had never watched a shadow play performance, thus this became a precious and novel opportunity to personally experience shadow play. Over two hundred million Tiktok users used this significant cross-media collaboration within a week, which brings on a new prospecting future for Shadow Play.

All in all, while the society rapidly develops, cultural traditions could also make adaptations to meet the upcoming demand. The modification of script's content, duration, and format successfully suits the audience's specialized need. The combination of shadow play and social media also expands an brand new pathway that guides the future of shadow play.

6. Turning Disability to Advantage: Community Support and Charity in Modern Shadow Puppet Plays

While Shadow Play is a genre of intangible cultural inheritance that requires society's attention, and people with dwarfism belong to disadvantaged groups who are in demand of support from the society. Long In Sky Shadow Play theater has achieved an alternative solution by establishing "mutual protection" between Intangible Tradition and Disabled Communities. Over 60 dwarfism people were hired and taught with the techniques of shadow play in Long in Sky, which offered an inclusive Dwarf community within the theater^[6]. This move has not only promoted cultural tradition but also created financial worth in Shadow Play.

6.1 The advantage of Dwarfism performers in a shadow play

The mutual correlation is never a coincidence. In fact, numerous reasons facilitated such a magnificent relationship. Ever since the beginning of the shadow play, the small stage has been one of the problems it had to solve. Many performers were in awkward positions while they were performing. Dwarfism people are in smaller statues and less mature features. While this uniqueness is considered a disadvantage in modern society, it typically suits the characteristics of Shadow Play.

First, dwarfism people have a higher-pitched voice. At the same time, a naive voice might seem weird and mismatched with one's actual age. Many ignorant people would think less of dwarfism people because of that. But such uniqueness made dwarfism people the best candidate for Shadow Play's dubbing speaker. This is because the primary audience of Shadow Play is children who prefer cartoons and animation. And the voice of dwarfism performers fits the children's imagination of cartoon characters. Thus, the combination of shadow performance with high-pitched dubs would perfectly match the interest of its audience. In this way, dwarfism people will be appreciated the way they deserve.

Second, the backstage during a Shadow Play performance is always busy and chaotic. Normal-sized performers take up a larger amount of space and need a bigger room to cooperate and manipulate the puppets. Due to the limited space, performers can only partially display their abilities. The upper limits of a Shadow Play performance crucially depend on the actor's ability and collaboration. Consequently, dwarfism actors are the best candidates to relieve the backstage limited capacity. Their specialized size allows a greater number of puppet artists to simultaneously perform, which suggests that more elaborate and highly difficult movements could be carried out.

6.2 Shadow play increases the income of the disadvantaged groups

Dwarfism actors in Long In Sky are exclusively trained by Shadow Play masters, and only the members who passed the professional standard earns the privilege to stay and perform. The combination of dwarfism actors and modified script has discovered a novel realm Shadow Play. By far, Long In Sky Shadow Play Theater has employed over 60 dwarfism artists and offers shelter and food welfare with stable salary. Its existence has been recognized by the society and relative organizations. Each month, Long In Sky would be invited to attend community performances, and they would also schedule regular performances on their campus during weekends. Community performances are priced at ten thousand RMB for an entire routine, and on campus performance are charged for 100 RMB per person.

7. Conclusion

As an intangible cultural inheritance of the world, Shadow Play preserves profound sediment of time and extensive extent of influence. However, the progression of civilization acts with the rapid innovation and changes in society. While social burdens successively elevate, ways of recreation are also harder to acquire. Beyond such fast-paced environment, cultural traditions that needs time and concentration are considered as obsolete and tiresome. However, the essence of Shadow Play and culture inheritors are making novel attempts to adapt to the status quo. Long In Sky Shadow Play Art Theater's success presented a unique and practical solution to preserving and renovating intangible cultural heritage. In order to bring a dying tradition back to life and gain popularity, Long In Sky modified the performing stage and updated the play scripts so that most contemporary issues are covered, and audiences' interests are raised. In addition, they paid much attention to modifying the puppets. Such material-centered focus speaks to the modern curatorial trend in the material culture of art is highlighted. Materials became the crucial medium for translating otherwise intangible art into substantial objects so that the general public could appreciate and learn about the art. Starting from the composition process, the emphasis upon *Wu* characters better suit the society's demand and better attracts the audience with their action movement and diverse rhythms. Additions of appealing color and elaborate designs would further establish the visual characteristics of lifeless puppets. Furthermore, modifications of stages and specialized scripts would satisfy audience curiosity and

reduce the limited expressions of 2D media performance. On top of that, the combination of hot topic and script plot, and novel attempt of inputting shadow play in social media are prospective orientations for the future of Shadow Play. Last but not the least, Long In Sky Shadow Play Theater created mutual protection between disabled subjects and cultural traditions, which both needs the attention and support of the society. Today, Long In Sky is a successful shadow play organization that is capable of establishing cultural inheritance, financial value, offering employment for marginalized people, and creating unique genres of script and shadow play performance, which helps shadow play gradually adapts to the society and orienting its own position.

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