

THE PHOR TOR FESTIVAL IN PENANG: DEITIES, GHOSTS AND CHINESE ETHNICITY¹

Introduction

According to traditional popular Chinese belief, the gates of te-gek² (hell) are opened once a year during the seventh month of the lunar calendar thereby allowing the ghosts (spirits of the dead) to be released from incarceration to roam about the earth for thirty days. These thirty days are times when prayers and offerings of food, money and other amenities are made, failing which, the ignored and unprovided for ghosts might turn angry and cause harm to the living. Thus, especially on three nights - the eve of the first day, the fifteenth and thirtieth of the seventh Moon - such offerings and prayers are made by individual households.

During the same month, the deities (to be distinguished from the ghosts) especially

¹ The present study is a revision of a portion of my MA thesis entitled "The Phor Tor Festival, Penang, 1979" which was submitted to Wesleyan University in 1980. Since then I have updated the data. My research includes observations of the festival of four areas in Penang, attendance of Persatuan Perayaan Tiong Guan (Celebration of Tiong Guan Committee) meetings, interviews with a cross-section of the Hokkien population from different class backgrounds and wherever possible, a study of whatever information was available in newspapers, journals, books and other written records.

I am indebted to Mr. Tan Chin Bee and members of the Phor Tor Committees of Malay Street, Lorong Kulit, Fettes Park and Batu Maung and of the Persatuan Perayaan Tiong Guan (Committee for the Celebration of Phor Tor) for granting me interviews and other forms of assistance. I am also grateful to Mr. Ooi Ah Bee (the sona player) for allowing me to accompany him as he performed with the Taoist priest in various areas.

To Jessie Khoo of the Land Office who helped me locate the areas of celebrations; Prof. David McAllester and Prof. Mark Slobin of Wesleyan University who supervised my thesis; and my friends and colleagues Francis Loh and Tan Liok Ee who gave me valuable comments and encouragement, I am thankful.

² Most of the terms used in this article are Hokkien terms. Hokkien is the most common dialect of communication among the Chinese in Penang and was the dialect used during my interviews. However, rather than standardizing the names of deities, peoples, places etc., I have used the most commonly found terms. Sometimes, Cantonese terms are used to describe the names of opera stories and so on especially when a Cantonese word is most commonly used (even by Hokkiens).

I have tried to use a standard romanization for Hokkien terms in Malaysia following the English-Hokkien Dictionary by Chiang Ker Chiu (no date). But as newspapers, documents, shop signs etc. have no standard method of romanization, there is much diversity in spelling. To obviate ambiguity, Chinese characters are given. The Wade Giles system is used for Mandarin terms except otherwise indicated.

Phor Tor Festival In Penang Deities Ghosts And Chinese Ethnicity

Keat Gin Ooi



Phor Tor Festival In Penang Deities Ghosts And Chinese Ethnicity:

The Phor Tor Festival in Penang Sooi Beng Tan,1988 **Chinese Religion in Malaysia** Chee-Beng Tan,2018-02-12
Based on long term ethnographic study this is the first comprehensive work on the Chinese popular religion in Malaysia It analyses temples and communities in historical and contemporary perspective the diversity of deities and Chinese speech groups religious specialists and temple services the communal significance of the Hungry Ghosts Festival the relationship between religion and philanthropy as seen through the lens of such Chinese religious organization as shantang benevolent halls and Dejiao Moral Uplifting Societies as well as the development and transformation of Taoist Religion Highly informative this concise book contributes to an understanding of Chinese migration and settlement political economy and religion religion and identity politics as well the significance of religion to both individuals and communities **Penang** Jean Elizabeth DeBernardi,2009 **Chinese Overseas** Chee-Beng Tan,2004-03-01 This book examines issues of cultural change and identity construction of Chinese overseas as well as other important issues such as Chinese and non Chinese relations and cultural and economic performance It offers a perspective of understanding Chinese overseas in nation states and beyond in a global context which the author describes as the Chinese ethnological field The author s many years of research on cultural change and Chinese ethnicity in Southeast Asia enables him to describe vividly the effects of localization the process of becoming local and identifying with the locals on Chinese ethnicity and cultural identities This informative and theoretically interesting book enables readers to have a deeper understanding of the issue of Chinese and Chinese ness in the diaspora **Rites of Belonging** Jean DeBernardi,2004-02-19 In what is today Malaysia the British established George Town on Penang Island in 1786 and encouraged Chinese merchants and laborers to migrate to this vibrant trading port In the multicultural urban settlement that developed the Chinese immigrants organized their social life through community temples like the Guanyin Temple Kong Hok Palace and their secret sworn brotherhoods These community associations assumed exceptional importance precisely because they were a means to establish a social presence for the Chinese immigrants to organize their social life and to display their economic prowess The Confucian cult of memory also took on new meanings in the early twentieth century as a form of racial pride In twentieth century Penang religious practices and events continued to draw the boundaries of belonging in the idiom of the sacred Part I of Rites of Belonging focuses on the conjuncture between Chinese and British in colonial Penang The author closely analyzes the 1857 Guanyin Temple Riots and conflicts leading to the suppression of the Chinese sworn brotherhoods Part II investigates the conjuncture between Chinese and Malays in contemporary Malaysia and the revitalization in the 1970s and 1980s of Chinese popular religious culture **D'Albuquerque's Children** Margaret Sarkissian,2000-12-15 When the Portuguese seafarer Afonso de Albuquerque conquered the bustling port of Malacca in 1511 he effectively gained control of the entire South China Sea spice trade Although their dominance lasted only 130 years the Portuguese legacy lies at the heart of a burgeoning tourist attraction on

the outskirts of the city in which performers who believe they are the descendants of swashbuckling Portuguese conquerors encapsulate their history in a cultural stage show Using historical and ethnographic data Margaret Sarkissian reveals that this music and dance draws on an eclectic array of influences that span the Portuguese diaspora one song conjures up images of Lucille Ball impersonating Carmen Miranda on I Love Lucy Ironically she shows what began as a literate tradition in the 1950s has now become an oral one so deeply rooted in Settlement life that the younger generation like the tourists now see it as an unbroken heritage stretching back almost 500 years A fascinating case of orientalism in reverse D Albuquerque s Children illuminates the creative ways in which one community has adapted to life in a postcolonial world

Sounding the Dance, Moving the Music Mohd Anis Nor,Kendra Stepputat,2016-07-01 Performing arts in most parts of Maritime Southeast Asia are seen as an entity where music and dance sound and movement acoustic and tactile elements intermingle and complement each other Although this fact is widely known and referenced most scholarly works in the performing arts so far have either focused on music or dance rather than treating the two in combination The authors in this book look at both aspects in performance moreover they focus explicitly on the interrelation between the two on both descriptive analytical and metaphorical levels The book includes diverse examples of regional performing art genres from Indonesia Malaysia and the Philippines All case studies are composed from the perspective of the relatively new approach and field of ethno choreomusicology This particular compilation gives an exemplary overview of various phenomena in movement sound relations and offers for the first time a thorough study of the phenomenon that is considered essential for the performing arts in Maritime Southeast Asia the inseparability of movement and sound Chinese Street Opera in Singapore Tong Soon Lee,2024-03-18 Since Singapore declared independence from Malaysia in 1965 Chinese street opera has played a significant role in defining Singaporean identity Carefully tracing the history of amateur and professional performances in Singapore Tong Soon Lee reflects on the role of street performance in fostering cultural nationalism and entrepreneurship He explains that the government welcomes Chinese street opera performances because they combine tradition and modernism and promote a national culture that brings together Singapore s four main ethnic groups Eurasian Malay Chinese and South Asian Chinese Street Opera in Singapore documents the ways in which this politically motivated art form continues to be influenced and transformed by Singaporean politics ideology and context in the twenty first century By performing Chinese street opera amateur troupes preserve their rich heritage underscoring the Confucian mind set that a learned person engages in the arts for moral and unselfish purposes Educated performers also control behavior emotions and values They are creative and innovative and their use of new technologies indicates a modern entrepreneurial spirit Their performances bring together diverse ethnic groups to watch and perform Lee argues while also encouraging a national attitude focused on both remembering the past and preparing for the future in Singapore Music \= Cultures in Contact Margaret J. Kartomi,Stephen Blum,2014-07-16 Contact between cultures may also lead to rejection as well as suppression of

certain types of music This process leads to such unfavorable circumstances as abandonment of entire works genres or concepts or loss of instruments yet such conflicts may also generate new and more positive creative achievements Contributors include Andrew Alter Tan Sooi Beng Zdravko Blazekovic Stephen Blum L Tu n H ng Margaret J Kartomi Marcello Sorce Keller Margarita Mazo Bruno Nettl Don Niles William Noll Jann Pasler Ankica Petrovic Chris Saumaiwai John M Schechter Graeme Smith Doris Stockmann Sumarsam and S Venkatraman Music Cultures in Contact examines how and why change occurs in musical culture particularly change engendered by contact between two or many impinging cultures sub cultures or classes within a culture This contact can have positive or negative effects It may result in an influx of new musical ideas leading to a greater level of crea

Contributions to Southeast Asian Ethnography ,1990 Encyclopedia of Modern Asia David Levinson,Karen Christensen,2002 Volume two of a six volume set in which alphabetically arranged entries provide information on every aspect of modern Asia including its culture people economy government arts geography architecture religion and history

1957 1979 1987 1957 1786 1990 1963 1969 513 1970 territorial nationalism

The Chinese in Malaysia Kam Hing Lee,Chee Beng Tan,2000 Provides informative description and analysis of the historical economic political and socio cultural development of the Chinese in this country Book jacket

Review of Indonesian and Malaysian Affairs ,1989

Bangsawan Sooi Beng Tan,1993 Bangsawan the first popular urban commercial theatre in Malaysia merged in the late nineteenth century as an adaptation of the Parsi theatre of India which toured Malaya The first indigenous theatre in Malaya to be modelled along Western lines bangsawan engendered the development of the first Malay orchestra and the first Malay popular music in the country This book traces the stylistic changes in bangsawan from the late nineteenth century to the 1980s and links these changes to the socio political transformations in Malaysian society A product of a period characterized by rapid and radical social changes occurring as a result of British intervention bangsawan of the early twentieth century was heterogeneous innovative and constantly adapting to new situations and new audiences Its conventions of plot structure character types costumes speech and stage setting corresponded with the new structure of feeling in the society of that time After a decline in the 1940s and 1950s caused by social hardships and uncertainties in the wake of World War II and the immediate post war and Emergency periods bangsawan was revived in the 1970s However this revival spearheaded by the government and government institutions has resulted in bangsawan being reshaped Malayized for new national purposes and projected as traditional theatre This book is written in terms of a relatively recent trend in ethnomusicology which emphasizes diachronic analyses The author is an ethnomusicologist at the Arts Centre Universiti Sains Malaysia

2020-01-01 This book discusses the religious phenomena among the Chinese population of Malaysia It has four main purposes First the research compares the Chinese people in Malaysia with those in Taiwan Hong Kong and Macau and shows how a religion festival integration jiao jie yiti developed in the multi ethic religious and cultural environment in Malaysia this is demonstrated by the high participation of

Buddhist and Taoist adherents in the festivals Second the above perspective enables us to understand how ancestor related practices such as the relocation incident in Malacca and Yishan in Kuala Lumpur and the ancestral worship in Pulau Pinang came to be defined by the local people as a sacred religion the sacredness of these practices is particularly emphasized Third the author aims to develop the concept of idea transplanting linian yizhi by which the celestial inspection of the gods on earth dai xun the Nine Emperors Jiuhuang the Immortal Masters Xian shi ye and the tang fan land are transplanted to Malaysia The popularity of these gods and practices among Malaysian Chinese comes from their trans local qualities After Malaysia became a nation state they served to solidify the Chinese in Malaysia leading to the subsequent development of the Festival of the Nine Emperors and the Festival of Fude Culture The book finally argues that Malaysian Chinese are good at applying the art of unification to organize religious associations On a small scale they united neighborhoods and temples to support Chinese religion More generally they set up the General Daoist Association In the name of Daoism local temples were united and adherents demanded that the state add the new religious category of Daoism in their citizenship registration Sacred Religion has thus been transformed into Daosim uniting the Chinese into a distinct ethnic category in Malaysia This argument is a novel and major contribution to Southeast Asian studies 2019 ICAS 2019 ICAS11 37 3

Southeast Asian

Traditional Performing Arts Ghulam Sarwar Yousof,1990 Shifting Traditions Sean Harland McPherson,2001

Malaysia Keat Gin Ooi,1999 Annotation This bibliographical reference to Malaysia updated from 1986 covers 1 052 English language source materials Entries are arranged into 42 categories such as economics languages recreation and environment Annotations are 50 150 words The volume includes an introduction a glossary of foreign terms and a list of abbreviations and acronyms Indexed by author title and subject and includes four maps Annotation copyrighted by Book News Inc Portland OR *Asian Music* ,1999

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