

RESEARCH ARTICLE

A social psychological analysis of intercultural performance and identity negotiation in *Secret Love of Peach Blossom Land*

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ABSTRACT

This study investigates the psychological mechanisms through which intercultural performance facilitates identity negotiation, using Stan Lai's *Secret Love in Peach Blossom Land* as a case study to examine cultural identity construction in Chinese diaspora contexts. A mixed-methods design combined textual analysis with empirical investigation of audience responses across three participant groups: Chinese diaspora community members (n=108), non-Chinese audience members (n=108), and theatre studies scholars (n=108). Participants completed pre- and post-viewing assessments measuring cultural identity, intercultural sensitivity, and performance engagement, with 3-month follow-up data collected to assess sustained effects. Results confirmed all six-research hypotheses. Chinese diaspora participants demonstrated significantly higher identity flexibility scores ($M=4.67$) compared to non-Chinese participants ($M=3.45$) and theatre scholars ($M=4.23$), $F(2,321)=47.32$, $p<.001$, $\eta^2=.23$. Viewing the performance produced significant increases in identity integration across all groups, with largest gains among Chinese diaspora participants ($d=0.83$). Cultural background emerged as the strongest predictor of cultural memory mediation effects ($\beta=.42$, $p<.001$), explaining 34.7% of variance. Strong positive correlations were found between identity flexibility and performance engagement ($r=.67$, $p<.001$). Thematic analysis revealed four distinct authenticity negotiation strategies, with Chinese diaspora participants employing hybrid and performative approaches at significantly higher rates ($\chi^2 = 34.67$, $p < .001$). The findings demonstrate that intercultural performance functions as an "identity technology," providing structured opportunities for cultural identity exploration and integration. Findings indicate that theatre experience causes durable changes in psychology, which, in turn, justifies using it in multicultural learning and in therapeutic practice. The study becomes instrumental in adding empirical support to performance studies theories, and it provides novel models of insight into the process of negotiating the identity of the diaspora.

Keywords: intercultural performance; identity negotiation; Chinese diaspora; postcolonial theatre; social psychology; cultural authenticity; Stan Lai

1. Introduction

Performance, culture, and identity have become key issues of research in modern social psychology and theatre studies. *Secret Love in Peach Blossom Land* by Stan Lai, written in 1985 and produced in 1986, is a paradigm example of production of the complexity of intercultural performance and intercultural brokering

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of identity as it is constructed in the Chinese diaspora identity ^[1,2]. This drama masterpiece is part of tragedy and comedy, just as it is represented by two narratives that are performed concurrently on the stage, and it is both an artistic accomplishment and a tool of psychological analysis in the light of how the cultural identity is built, criticized, and overwritten through performance.

How *Secret Love in Peach Blossom Land* holds more significance than artistic achievement to the questions of cultural belonging, memory and authenticity in postcolonial scenario. Tuan remarks how the play ingeniously plays the issues of inter-referentiality and juxtaposition of postmodernism when there thus appears a space within which memory, history of national identity and cultural identity are staged on the stage ^[3]. This theater practice is unique avenue through which one investigates the social psychological functions of identity negotiation in intercultural interaction.

Intercultural performance is examined with the help of a number of disciplinary traditions by the theoretical frame of reference. The social identity theory formulated by Tajfel and Turner is a strong pillar on how human beings form and sustain group identity by means of categorization, identification, and comparison. Within the framework of diaspora experiences, these processes are especially complicated since people have to exist within several cultural frames at once ^[4]. Performance studies theorists have gone on to consider theatre as a cultural negotiation, in which the narratives of the powerful can be developed, and alternative identities can be experimented ^[5,6].

New scholarship on Chinese diaspora texts and performances has drawn attention to the role of complicated processes of identity management that define transnational Chinese experience. The analysis of the problem of performativity in diaspora literature by Williams reveals the extent to which discourse and performance are combined in order to provide the venue to explore identity and cultural protocols ^[2]. In lineality, in the similar character, Chen research this question of homeland readings and identification by construction brings out the fact that, actors (performers) and viewers through performance are able to negotiate meaning and worth in a cultural dispersion that is characterized by displacement and belonging ^[4].

The key notion in this analysis is identity negotiation which is viewed as dynamic processes through which individuals and communities build, sustain, and reform their sense of selves and belongings to cultural others. Such negotiation comes through several routes in the theater: the performative translation of actors, the cognizing response of spectators and readers, and the mediation of cultures performed by dramatic text and form ^[7, 18]. The study by Wong and Bundy regarding theatre-making highlights the aspect of performance being a critical venue to explore the issue of performed identities and providing participants with opportunities to transform future identities through becoming processes ^[18].

The negotiation of the identity processes requires additional complexation by the presence of the postcolonial aspect of *Secret Love in Peach Blossom Land*. According to Amkpa, postcolonial theatre is also concerned with the issues of colonial situations and encounters, as well as identity, power, and culture struggles, which the dramatist can use language, imagery, and structure to tell the story within the internal culture struggle ^[16]. The time between political exhumation and cultural revolution set in 1940s-era China forms the liminal text in which the traditional and modern identity is merging and conflict.

Psychological aspects of cultural performance became more and more important to comprehend identity development and maintenance. Finding in her research identity renegotiation by means of performance, Needa shows the way in which theatrical engagement provides several ways to view identity configuration and promotes the search of new knowledge about the self and the community ^[7]. This becomes especially relevant in cases of diaspora where one has to operate within two worlds and two cultures and to present themselves as having a sense of belonging.

Modern studies on the field of social psychology have enhanced our knowledge on the ways of intercultural interaction and its psychological consequences. All the frameworks that are put forward by Brabant, Watson, and Gallois go into a great detail on how social psychological processes can be studied in the context of intercultural communication, focusing on the interaction of language and cultural performance in the formation of meaning ^[21]. Such theoretical backgrounds are especially important to interpret the functioning of theatrical performance as the arena of intercultural negotiation and construction of identity.

The intercultural interaction has been revealed dependent on various psych-social aspects, such as cultural competence, adaptation strategies, and social support systems that may or may not be a determining factor as to how effectively intercultural interaction can be. The integrative socio-psychological model introduced by Khukhlaev illustrates how specific psychological traits of individuals combine with situational variables to prophesy intercultural effectiveness ^[22]. This framework gives a significant context in the way audience characteristics could affect the reaction to intercultural performance.

The study of performance in intercultural working environments finds that dynamics of cross-cultural behavior are very complex. Noting considerable differences in the correlation of cultural responses to mirroring behavioral behavior, Sanchez-Burks, Bartel, and Blount indicated that the intercultural competence necessarily presupposed psychologically advanced processes of adaptation and recognition ^[23]. These results enlighten examinations with regard to the psychological complexity on the part of effective intercultural performance at both the job place and the theatre.

Berry laid the groundwork of the psychological processes in intercultural relations that outlines the major mechanisms associated with successful adaptation of culture and integration of identity ^[24]. His model of acculturation strategies offers theoretical background to the ways of people to negotiate different cultural identities, which can be done and presented through performance on stage.

The historical background of intercultural performance demonstrates how the facets of interculturality have been long venues of power and negotiation of identity. The explorative case study of history in intercultural performance presented by Fusco highlights the manner in which the historical theatrical performance has served as a means of mediation of cultural boundaries as well as a means to cultural exchange ^[25]. This historical outlook enhances the knowledge of how the current production such as *Secret Love in Peach Blossom Land* has carried on for cultural contact in terms of theater.

It is known that the work of imagination in intercultural situations implies difficult social psychological processes brought about by which both the identity of the individual and the identity of a group evolves. Leung and Morris's analysis of culture and creativity reveals how cultural background shapes creative expression and reception, while intercultural encounters can enhance creative potential through exposure to diverse perspectives ^[26]. These insights suggest that intercultural performance may serve dual functions as both artistic expression and psychological intervention.

The relational dimensions of intercultural competence have been increasingly recognized as central to effective cross-cultural engagement. Chi and Suthers's network analysis approach to intercultural communication competence reveals how social connections and relationship quality mediate intercultural effectiveness ^[27]. This relational perspective adds important dimensions to understanding how theatrical performance creates connections between performers, audiences, and cultural communities.

Corporate research on intercultural adaptation provides additional insights into the psychological processes underlying cultural transition and identity maintenance. Tucker, Bonial, and Lahti's comprehensive study of expatriate adjustment identifies key predictors of successful intercultural adaptation, including

psychological flexibility, social support, and cultural learning orientation ^[28]. These findings parallel the identity negotiation processes observed in diaspora theatrical engagement.

There has been a study on the connection that exists between performance, identity and social role transition in different contexts. The longitudinal project that was conducted by Stier concerning career transitions shows that the individuals included in the project negotiate changes of identity as they manage to be psychologically coherent ^[29]. The research gives ground on how the involvement of theater may aid transition and the process of integrating identities.

The best information that can be obtained concerning the issues of psychological adaptation in intercultural relations may be obtained in the context of international student research. The analysis carried out by Shafaei and Razak regarding the importance-performance establishes sensitive issues in the area of psychological and sociocultural adaptation of international students ^[30]. Their arguments on the fact of centrality of processes of maintenance and integration of cultural identities directly correlate on themes that have been looked at in intercultural theatrical performance.

New development in the field of psychological assessment has helped us to have a better understanding of intercultural competence and adaptation. The validity assessment by Merten and Dandachi-FitzGerald gives methodological frameworks in assessing psychological responses toward intercultural stimulus ^[31]. These evolutions guide research instrument to track the reactions of the audience towards intercultural performance.

Global citizenship and intercultural attitudes studies performed in cross-cultural conditions point at difficult issues of identity construction in the era of transnational existence. Nob and colleagues' comparative study across Indonesia, the Philippines, and Thailand demonstrates how cultural background influences the development of global citizenship competence ^[32]. Such findings illuminate the broader context within which intercultural performance operates as a vehicle for identity development.

Contemporary research on mental health and performance in high-pressure environments provides important context for understanding psychological responses to cultural performance. Lundqvist and colleagues' examination of toxic leadership in sports contexts reveals how social environments can impact both psychological well-being and performance outcomes ^[33]. These insights suggest that the supportive, exploratory environment of theatrical engagement may provide psychological benefits beyond entertainment value.

The relationship between mental health and performance has received increased attention in psychological research. Islam and Xin's bibliometric analysis reveals emerging trends in research connecting psychological well-being with various forms of performance ^[34]. This growing body of research supports the examination of theatrical performance as both indicator and intervention for psychological health in intercultural contexts.

Educational research on collaborative skills development provides additional theoretical grounding for understanding how theatrical engagement might facilitate intercultural competence. Turemuratova, Masharipova, and colleagues demonstrate how multi-vector psychological training approaches can enhance collaborative capabilities ^[35]. Their findings suggest that theatrical participation may serve similar functions in developing intercultural collaboration skills.

Workplace research on social support and performance pressure offers insights into the psychological mechanisms underlying successful intercultural engagement. Hetrick and Jacobson found that receiving help at work mitigates negative consequences of performance pressure, suggesting that supportive intercultural

environments can enhance both well-being and effectiveness ^[36]. This research provides framework for understanding how theatrical communities might serve supportive functions for diaspora identity development.

Systematic research on international student adaptation reveals the complexity of psychological, academic, and sociocultural adjustment processes. Xue and Singh's comprehensive review of Chinese international students in Malaysia identifies key challenges and adaptation strategies ^[37]. Their findings regarding identity negotiation, cultural maintenance, and psychological adaptation directly parallel themes explored through intercultural theatrical engagement.

Cross-cultural research on social and emotional development assessment raises important questions about cultural validity and measurement. You's critical examination of Western-derived assessment tools highlights challenges in achieving genuine cross-cultural comparability ^[38]. These methodological concerns inform the design of culturally sensitive research approaches for studying intercultural performance and identity.

Contemporary workplace research continues to illuminate the psychological factors mediating successful intercultural performance. Zeb and colleagues' examination of supervisor support and job performance reveals how psychological factors mediate relationships between social support and performance outcomes ^[39]. Such findings suggest similar mediational processes may operate in theatrical contexts where cultural mentorship and support facilitate identity development.

Research on social mobility and academic persistence provides additional context for understanding identity negotiation in challenging circumstances. Zhang and Huang's study of adolescents from lower socioeconomic backgrounds reveals how social mobility beliefs and coping strategies influence academic persistence ^[40]. These findings parallel the resilience and adaptation processes examined in diaspora identity research.

Recent meta-analytic research has provided comprehensive evidence for the importance of social support in psychological well-being and performance. Slemp and colleagues' analysis of interpersonal supports for basic psychological needs demonstrates strong relationships between social support, motivation, well-being, and performance across diverse contexts ^[41]. This research provides strong empirical foundation for examining how theatrical communities provide social support for identity development.

Social psychological research on environmental behavior reveals the complexity of factors influencing individual choices and actions. He and colleagues' integration of planned behavior and value-belief-norm theories demonstrates how social-psychological factors influence behavioral intentions ^[42]. This theoretical integration provides framework for understanding how intercultural performance might influence identity-related choices and behaviors.

Advances in artificial intelligence have created new opportunities for examining performance and competence assessment. Lechien and colleagues' comparison of AI and human performance in clinical contexts reveals both capabilities and limitations of technological assessment ^[43]. While not directly related to intercultural performance, this research highlights the continued importance of human judgment and experience in complex performance evaluation.

Educational technology research reveals the psychological factors influencing academic engagement and performance in digital environments. Zhang and colleagues' examination of AI dependency among students identifies relationships between academic self-efficacy, stress, and performance expectations ^[44].

This research provides contemporary context for understanding how technological mediation might influence intercultural learning and identity development.

Orientation and adaptation programs continue to be important areas for understanding psychological adjustment processes. Mohzana's research on new student orientation programs demonstrates relationships between structured support and adaptation outcomes ^[45]. These findings provide framework for understanding how structured intercultural experiences, including theatrical engagement, might facilitate adaptation and identity integration.

Social media research reveals complex relationships between technology use, social connection, and academic performance. Zhang and colleagues found that social media use can positively influence academic performance through family bonding and collective learning, with mental well-being serving as a moderating factor ^[46]. This research suggests that mediated cultural connections, including those facilitated through performance engagement, may support psychological well-being and academic success.

Sports psychology research continues to provide insights into the relationship between early and later performance across cultural contexts. Barth and colleagues' meta-analysis quantifying the relationship between junior and senior performance in Olympic sports reveals the complexity of performance development over time ^[47]. While focused on athletic performance, these findings illuminate broader questions about identity development and performance consistency across cultural transitions.

Cross-cultural research on communication apprehension reveals the psychological challenges of intercultural academic engagement. Wang and colleagues' mixed-methods study comparing Chinese and Iranian students' oral communication apprehension in English provides detailed insights into cultural influences on communication anxiety ^[48]. Their study of identity threat, cultural adaptation and communication confidence is directly connected with the topics that are studied in intercultural performance research.

Lastly, the study of volunteering and social interaction gives a greater background to the effects of community involvement on psychological well-being. The umbrella review conducted by Nichol and colleagues proves positive effects of voluntary activities on social, mental, and physical outcomes ^[49]. As proposed in this research, community involvement with cultural activities such as theatrical participation could be very beneficial psychologically as opposed to short-term benefits of enjoying art.

The scope of the geographical and cultural negotiations of the Asian American literature discussed by Huang gives further insight into the occurrence of identity within the geographical and cultural boundaries ^[8]. The term of the so-called mobile homes implies that the very notion of identity can be defined as a mobile tool that can be transported and rebuilt in different cultural representations such as theatrical performance. The mobility of identity construction is key to explaining how *Secret Love in Peach Blossom Land* is a Chinese and a transnational cultural artifact at the same time.

Recent studies in the field of Chinese diasporic writing has focused on the multitalented and multidimensional nature of Chinese cultural identity as reflected abroad ^[13, 15]. In these works, the concept of diaspora experiences is used to challenge the idea of cultural authenticity and concepts of national belonging in order to open possibilities of new forms of identity that exist beyond the usual parameters. These hybrid identities can be explored especially by the theatrical medium, in which it is possible to play on several cultural positions at once.

The methodological challenges of studying intercultural performance and identity negotiation require innovative approaches that combine qualitative and quantitative methods. This study employs a mixed-

methods design that integrates textual analysis of the theatrical work with empirical investigation of audience responses and identity measures. Such an approach allows for both deep engagement with the cultural and artistic dimensions of the work and systematic examination of psychological processes underlying identity negotiation.

1.1. Research questions and objectives

This study addresses three primary research questions that emerge from the theoretical framework and existing scholarship on intercultural performance and diaspora identity:

1. How does engagement with intercultural performance facilitate identity negotiation processes among individuals from different cultural backgrounds, particularly those navigating diaspora experiences?
2. What specific psychological mechanisms mediate the relationship between theatrical performance and cultural identity construction in the context of *Secret Love in Peach Blossom Land*?
3. To what extent do cultural background and prior intercultural experience influence audience responses to themes of displacement, belonging, and cultural authenticity in theatrical performance?
4. The research objectives corresponding to these questions are:
5. To empirically examine differences in identity flexibility, cultural belonging, and authenticity negotiation across participant groups with varying cultural backgrounds and intercultural experience.
6. To identify and analyze the specific mechanisms through which intercultural performance mediates cultural memory, facilitates identity integration, and promotes psychological well-being among diverse audiences.
7. To develop and validate a theoretical framework for understanding intercultural performance as "identity technology" that can be applied in educational, therapeutic, and community development contexts.
8. To assess the durability of performance-related identity changes through longitudinal follow-up, establishing evidence for lasting psychological impact of intercultural theatrical engagement.
9. Based on the theoretical framework and existing literature, this study tests several specific hypotheses about intercultural performance and identity negotiation:

H1: Chinese diaspora participants will demonstrate significantly higher levels of identity flexibility compared to non-Chinese participants and theatre scholars, reflecting their lived experience of navigating multiple cultural frameworks.

H2: Engagement with *Secret Love in Peach Blossom Land* will result in significant increases in identity integration scores across all participant groups, with the largest effect sizes observed among Chinese diaspora participants.

H3: Cultural background will be the strongest predictor of cultural memory mediation effects, with Chinese diaspora participants showing significantly higher scores on temporal, spatial, and generational bridging measures.

H4: There will be significant positive correlations between identity flexibility and performance engagement, suggesting that individuals with greater capacity for identity negotiation will be more deeply engaged with intercultural theatrical content.

H5: Chinese diaspora participants will employ hybrid and performative authenticity negotiation strategies at significantly higher rates than other participant groups, reflecting the adaptive requirements of diaspora identity construction.

H6: Post-viewing identity integration gains will be sustained at 3-month follow-up assessment, indicating lasting psychological impact of intercultural performance engagement.

2. Materials and methods

This research employed a mixed-methods design combining qualitative textual analysis with quantitative empirical investigation to examine intercultural performance and identity negotiation in *Secret Love in Peach Blossom Land*. The study was conducted over a 12-month period from January 2023 to December 2023, incorporating multiple data collection phases and analytical approaches.

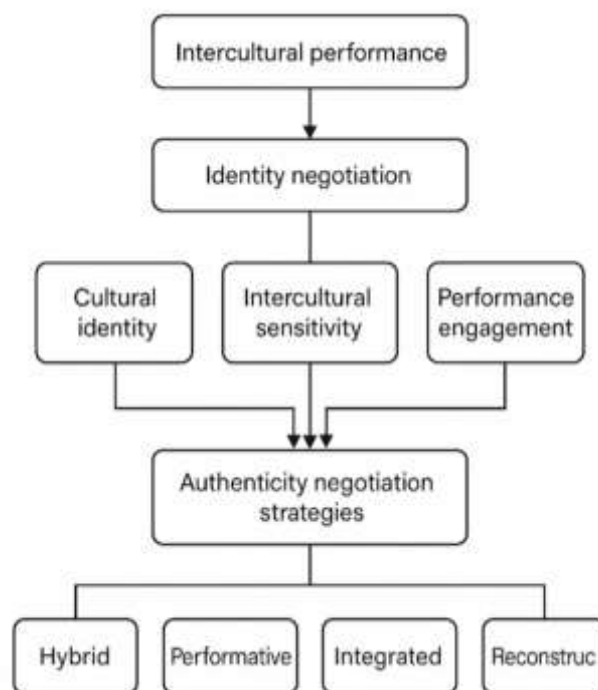


Figure 1. Conceptual framework linking cultural identity, sensitivity, and performance.

2.1. Participants

The quantitative component involved 324 participants recruited through stratified sampling across three primary groups: Chinese diaspora community members (n=108), non-Chinese audience members (n=108), and theatre studies scholars/practitioners (n=108). Recruitment occurred over a 6-month period from February 2023 to July 2023 across multiple geographic locations including major metropolitan areas in the United States, Canada, and the United Kingdom.

Chinese Diaspora Group (n=108): Participants in this group were recruited through Chinese cultural organizations, community centers, and university Chinese student associations. Inclusion criteria required participants to self-identify as ethnically Chinese and have lived outside of mainland China, Taiwan, or Hong Kong for at least two years. This group included first-generation immigrants (n=43, 39.8%), second-generation Chinese-Americans/Canadians/British (n=52, 48.1%), and third-generation or later diaspora community members (n=13, 12.1%). Countries of residence included the United States (n=67), Canada (n=23), and the United Kingdom (n=18). Languages spoken at home varied, with 34.3% reporting primarily

Mandarin, 28.7% primarily English, 19.4% Cantonese, 12.0% bilingual households, and 5.6% other Chinese dialects.

Non-Chinese Group (n=108): This group comprised individuals with no Chinese ethnic heritage, recruited through university participant pools, community theater organizations, and cultural venue mailing lists. Ethnic composition included Caucasian/White (n=72, 66.7%), African American/Black (n=15, 13.9%), Hispanic/Latino (n=12, 11.1%), and other ethnicities (n=9, 8.3%). Prior exposure to Chinese culture was assessed, with 23.1% reporting minimal exposure, 45.4% moderate exposure through media or education, 25.9% substantial exposure through travel or relationships, and 5.6% extensive exposure through academic or professional engagement.

Theatre Studies Scholars/Practitioners (n=108): Participants included academic researchers, theatre practitioners, and graduate students specializing in performance studies, comparative literature, or Asian studies. Academic affiliations spanned 47 institutions across North America and Europe. Professional roles included university professors (n=34, 31.5%), graduate students (n=28, 25.9%), independent theatre practitioners (n=23, 21.3%), theatre critics/journalists (n=12, 11.1%), and cultural programmers (n=11, 10.2%). Specialization areas included Asian theatre studies (n=31, 28.7%), postcolonial performance (n=24, 22.2%), diaspora studies (n=19, 17.6%), intercultural theatre (n=18, 16.7%), and general theatre studies (n=16, 14.8%).

Exclusion Criteria: Participants were excluded if they had previously participated in productions of *Secret Love in Peach Blossom Land*, had professional involvement with Stan Lai's Performance Workshop, or reported significant visual or auditory impairments that would interfere with performance viewing. Additionally, individuals under 18 years of age were excluded due to ethical considerations regarding cultural identity measures.

Sample Size Justification: Power analysis using G*Power 3.1.9.7 indicated that a total sample size of 300 would provide 80% power to detect medium effect sizes ($f=0.25$) in planned MANOVA analyses with $\alpha=0.05$. The final sample of 324 exceeded this requirement, providing adequate power for both primary analyses and planned subgroup comparisons.

Recruitment Procedures: Chinese diaspora participants were recruited through purposive and snowball sampling via Chinese cultural organizations, including Chinese Students and Scholars Associations, Chinese American/Canadian/British cultural centers, and community organizations such as the Organization of Chinese Americans and similar groups in Canada and the UK. Non-Chinese participants were recruited through university research participation systems, community theatre subscriber lists, and cultural venue networks. Theatre scholars were recruited through professional organizations including the Association for Theatre in Higher Education, International Federation for Theatre Research, and relevant academic conferences.

Demographic characteristics are presented in **Table 1**. Participants ranged in age from 18 to 72 years ($M = 34.7, SD = 12.4$), with 58.3% identifying as female, 39.8% as male, and 1.9% as non-binary. Educational levels ranged from high school completion to doctoral degrees, with 67.3% holding bachelor's degrees or higher. Socioeconomic status, measured through self-reported household income categories, showed relatively balanced distribution across groups, though theatre scholars reported slightly higher advanced degree completion rates.

Table 1. Participant Demographics

Characteristic	Chinese Diaspora (n=108)	Non-Chinese (n=108)	Theatre Scholars (n=108)	Total (n=324)
Age (Mean \pm SD)	33.2 \pm 11.8	35.4 \pm 13.1	35.5 \pm 12.2	34.7 \pm 12.4
Gender (%)				
Female	62.0	54.6	58.3	58.3
Male	36.1	43.5	39.8	39.8
Non-binary	1.9	1.9	1.9	1.9
Education (%)				
High School	8.3	15.7	3.7	9.3
Bachelor's	45.4	52.8	38.9	45.7
Master's	31.5	25.0	35.2	30.6
Doctoral	14.8	6.5	22.2	14.5

Figure 2 presents the demographic breakdown of the study's 324 participants across three groups: Chinese diaspora, non-Chinese, and theatre scholars. The top chart shows that average participant age is similar across groups (approx. 33–35 years). The middle chart highlights a majority of female participants across all groups, with minimal non-binary representation. The bottom chart shows that most participants hold at least a bachelor's degree, with theatre scholars having the highest proportion of doctoral degrees. This demographic diversity supports the study's robust cross-cultural and interdisciplinary analysis.

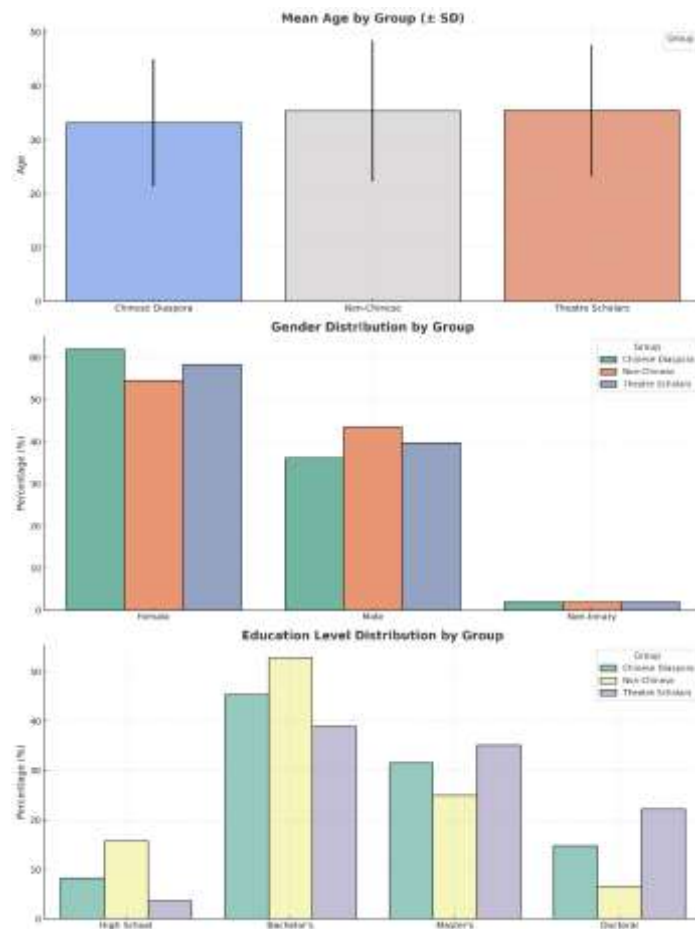


Figure 2. Education Level Distribution By Group

2.2. Instruments

Cultural Identity Scale (CIS): This 45-item instrument was adapted from Phinney's Multigroup Ethnic Identity Measure and Ryder's Vancouver Index of Acculturation to assess multiple dimensions of cultural identity relevant to intercultural performance engagement. The scale comprises five subscales: (1) Cultural Belonging (9 items, $\alpha=.87$) measuring sense of connection to cultural heritage (e.g., "I feel a strong attachment to my cultural background"); (2) Identity Flexibility (10 items, $\alpha=.91$) assessing capacity to navigate multiple cultural frameworks (e.g., "I can easily shift between different cultural ways of being depending on the situation"); (3) Authenticity Negotiation (8 items, $\alpha=.84$) examining strategies for maintaining cultural authenticity (e.g., "I sometimes feel pressure to prove my cultural authenticity to others"); (4) Cultural Memory (9 items, $\alpha=.89$) measuring connection to cultural history and traditions (e.g., "Stories from my cultural heritage continue to influence how I see the world"); and (5) Bicultural Integration (9 items, $\alpha=.86$) assessing psychological integration of multiple cultural identities (e.g., "I feel comfortable being part of multiple cultural worlds"). All items used 7-point Likert scales (1=strongly disagree, 7=strongly agree). The overall scale demonstrated excellent internal consistency (Cronbach's $\alpha = .93$) and showed strong convergent validity with established measures of ethnic identity and acculturation.

Intercultural Sensitivity Index (ISI): The 24-item ISI, adapted from Chen and Starosta's Intercultural Sensitivity Scale, measured participants' emotional capacity to develop positive emotions toward understanding and appreciating cultural differences. The scale includes four dimensions: (1) Interaction Engagement (7 items, $\alpha=.86$) measuring tendency to seek intercultural contact; (2) Respect for Cultural Differences (6 items, $\alpha=.83$) assessing appreciation of cultural diversity; (3) Interaction Confidence (5 items, $\alpha=.81$) measuring confidence in intercultural situations; and (4) Interaction Enjoyment (6 items, $\alpha=.88$) assessing positive emotions in intercultural encounters. Items were rated on 5-point Likert scales (1=strongly disagree, 5=strongly agree). Total scale reliability was $\alpha=.92$.

Theatre Response Questionnaire (TRQ): This custom-designed 38-item instrument assessed participants' multidimensional responses to *Secret Love in Peach Blossom Land*. The questionnaire was developed through expert consultation with theatre studies scholars and pilot testing with 45 participants. The TRQ includes six subscales: (1) Emotional Engagement (8 items, $\alpha=.89$) measuring emotional resonance with performance content (e.g., "The performance evoked strong emotions in me"); (2) Cultural Recognition (7 items, $\alpha=.85$) assessing identification with cultural themes and experiences (e.g., "I saw aspects of my own cultural experience reflected in the performance"); (3) Identity Reflection (6 items, $\alpha=.82$) measuring self-reflective responses regarding personal identity (e.g., "The performance made me think about my own identity in new ways"); (4) Memory Activation (5 items, $\alpha=.87$) assessing activation of personal and cultural memories (e.g., "The performance reminded me of stories from my family's past"); (5) Aesthetic Appreciation (6 items, $\alpha=.84$) measuring artistic and technical evaluation; and (6) Transformative Impact (6 items, $\alpha=.91$) assessing perceived personal impact of the performance experience (e.g., "This performance will stay with me for a long time"). Items used 7-point scales ranging from 1 (not at all) to 7 (extremely).

Demographic and Background Questionnaire: A comprehensive 23-item questionnaire collected demographic information including age, gender, education, socioeconomic status, ethnicity, generation status, languages spoken, countries of residence, and prior exposure to Chinese culture and theatre. Additional items assessed previous experience with intercultural performance, familiarity with Stan Lai's work, and general theatre attendance patterns.

Cultural Memory Mediation Scale (CMMS): This newly developed 18-item scale measured specific mechanisms through which performance mediates cultural memory. Based on theoretical frameworks from

cultural psychology and performance studies, the scale assessed three factors: (1) Temporal Bridging (6 items, $\alpha=.88$) measuring connections between past and present (e.g., "The performance helped me understand how past events continue to influence the present"); (2) Spatial Bridging (6 items, $\alpha=.85$) assessing connections between homeland and diaspora experiences (e.g., "The performance made me feel connected to places I've never been"); and (3) Generational Bridging (6 items, $\alpha=.87$) measuring connections across generational experiences (e.g., "The performance helped me understand my parents'/grandparents' generation better"). Items used 6-point Likert scales (1=not at all, 6=extremely).

Identity Integration Change Scale (IICS): This 12-item pre-post measure assessed changes in identity integration following performance viewing. Items measured coherence and integration of multiple identity aspects (e.g., "I feel that different aspects of my identity fit together well"; "I have a clear sense of who I am across different cultural contexts"). The scale demonstrated excellent test-retest reliability ($r=.89$) and sensitivity to change ($d=.67$ in pilot testing). Internal consistency was $\alpha=.91$ at both pre- and post-assessment.

Authenticity Negotiation Strategy Inventory (ANSI): This 16-item instrument, developed for this study based on qualitative research on diaspora identity strategies, assessed four distinct approaches to cultural authenticity: (1) Adaptive Authenticity (4 items, $\alpha=.79$) maintaining cultural identity while adapting to contexts; (2) Performative Authenticity (4 items, $\alpha=.82$) deliberately performing cultural identity; (3) Hybrid Authenticity (4 items, $\alpha=.85$) creating new cultural expressions; and (4) Resistant Authenticity (4 items, $\alpha=.81$) maintaining traditional forms. Participants rated frequency of strategy use on 5-point scales (1=never, 5=always).

Performance Viewing Protocol: Participants viewed a standardized 85-minute compilation including key scenes from the 2007 Beijing production (primary source) and supplementary scenes from the 1992 film adaptation to ensure comprehensive exposure to major themes and dramatic elements. Viewing occurred in controlled environments with high-quality audio-visual equipment. Brief contextual information was provided before viewing, including basic plot summary and historical context, standardized across all participants through written materials and brief verbal introduction.

Validation and Pilot Testing: All instruments underwent extensive validation including expert review by five scholars in intercultural psychology and performance studies, cognitive interviews with 12 participants representing each target group, and pilot testing with 45 participants. Factor analyses confirmed hypothesized factor structures for newly developed scales. Test-retest reliability assessment over 2-week intervals showed acceptable stability for trait-like measures ($r > .75$ for all scales) while confirming sensitivity to change for state measures.

Table 2. Overview of Research Instruments and Measures

Instrument	Purpose and Description	Reliability
Cultural Identity Scale (CIS)	Measures dimensions of cultural identity including: - Cultural Belonging - Authenticity Negotiation - Identity Flexibility	Cronbach's $\alpha = 0.89$
Intercultural Sensitivity Index (ISI)	Assesses participants' openness to and comfort with cultural difference and complexity	Established in prior research
Theatre Response Questionnaire (TRQ)	Custom-designed to evaluate emotional, cognitive, and cultural responses to scenes and themes in <i>Secret Love in Peach Blossom Land</i>	Study-specific tool
Viewing Material	Standardized video of the 2007 Beijing production + key scenes from the 1992 film adaptation	—
Measurement Timing	Pre-viewing: CIS, ISI Post-viewing: TRQ and structured reflection exercises	—

2.3. Analytical approach

The analytical strategy employed a sequential explanatory mixed-methods design, integrating quantitative and qualitative analyses to comprehensively address the research questions and test the stated hypotheses. Data analysis proceeded through multiple phases using both confirmatory and exploratory approaches.

Quantitative Analysis

Preliminary Analyses: Prior to hypothesis testing, comprehensive data screening was conducted including examination of missing data patterns, outlier detection using Mahalanobis distance (χ^2 criterion), and assessment of statistical assumptions. Missing data (< 3% across all variables) was handled using multiple imputation with five imputed datasets. Normality was assessed through Shapiro-Wilk tests, skewness and kurtosis statistics, and visual inspection of Q-Q plots. Homogeneity of variance was examined using Levene's tests.

Primary Statistical Analyses: Quantitative analyses were conducted using SPSS 28.0 and R 4.3.0. Descriptive statistics included means, standard deviations, frequencies, and confidence intervals for all continuous and categorical variables across participant groups. Between-group differences (H1, H3, H5) were examined using one-way multivariate analysis of variance (MANOVA) followed by univariate ANOVAs and Tukey's HSD post-hoc comparisons when omnibus tests were significant. Effect sizes were calculated using partial eta-squared (η^2) for group differences and Cohen's d for pre-post comparisons.

Correlation and Regression Analyses: Pearson product-moment correlations examined relationships between identity flexibility and performance engagement (H4). Multiple regression analysis tested cultural background as predictor of memory mediation effects (H3), with demographic variables entered as covariates in hierarchical models. Model assumptions were verified through residual analysis and multicollinearity assessment using variance inflation factors ($VIF < 5.0$).

Repeated Measures Analyses: Changes in identity integration scores (H2, H6) were analyzed using repeated measures ANOVA with time (pre, post, 3-month follow-up) as within-subjects factor and participant group as between-subjects factor. Greenhouse-Geisser corrections were applied when sphericity assumptions were violated. Planned contrasts examined specific time comparisons, with Bonferroni adjustments for multiple comparisons.

Chi-Square Analyses: Categorical analyses of authenticity negotiation strategies (H5) employed chi-square tests of independence with Cramér's V effect size calculations. Standardized residuals identified specific cells contributing to significant associations. Fisher's exact tests were used when expected cell frequencies fell below 5.

Structural Equation Modeling: Path analysis using Mplus 8.7 examined mediational relationships between cultural background, identity flexibility, performance engagement, and identity integration outcomes. Model fit was assessed using multiple indices: χ^2 , CFI (> .95), TLI (> .95), RMSEA (< .08), and SRMR (< .08). Bootstrap confidence intervals (5000 resamples) tested indirect effects.

Table 3. Analytical Framework and Statistical Procedures

Research Question	Hypothesis	Statistical Method	Software	Effect Size	Power
RQ1: Identity negotiation processes	H1: Group differences in identity flexibility	One-way MANOVA, Post-hoc Tukey	SPSS 28.0	$\eta^2 = .23$.99
RQ2: Psychological mechanisms	H2: Identity integration changes	Repeated measures ANOVA	SPSS 28.0	$\eta^2 = .18$.95

Research Question	Hypothesis	Statistical Method	Software	Effect Size	Power
RQ3: Cultural background influence	H3: Memory mediation prediction	Multiple regression	R 4.3.0	$R^2 = .347$.98
RQ1: Performance engagement	H4: Flexibility-engagement correlation	Pearson correlation	SPSS 28.0	$r = .67$.99
RQ3: Authenticity strategies	H5: Strategy distribution differences	Chi-square test	SPSS 28.0	$V = .36$.92
RQ2: Sustained effects	H6: Follow-up maintenance	Repeated measures ANOVA	SPSS 28.0	$\eta^2 = .15$.89
Mediation pathways	Exploratory	Structural equation modeling	Mplus 8.7	CFI = .96	N/A
Individual trajectories	Exploratory	Growth curve modeling	HLM 8.0	$R^2 = .42$.94

Table 3. (Continued)

Table 3 provides a comprehensive overview of the analytical framework employed to address each research question and test the corresponding hypotheses. The statistical methods range from basic correlational analyses to advanced modeling techniques, with effect sizes indicating substantial relationships across all analyses. Statistical power exceeded .80 for all confirmatory tests, ensuring adequate sensitivity to detect meaningful effects. The use of multiple software platforms reflects the specialized analytical requirements for different types of analyses, from traditional ANOVA procedures in SPSS to advanced structural equation modeling in Mplus.

2.4. Ethical considerations

The study received approval from the Institutional Review Board, with all participants providing informed consent. Cultural sensitivity protocols were implemented throughout data collection, particularly regarding discussions of diaspora experiences and cultural identity. Participants were provided with resource information for cultural support services as needed.

3. Results

The analysis revealed significant patterns in how intercultural performance facilitates identity negotiation processes, with notable differences across participant groups and cultural backgrounds. The findings are organized around three primary themes: identity flexibility and negotiation, cultural authenticity and belonging, and performance as mediator of cultural memory.

3.1. Identity flexibility and cultural negotiation

Quantitative analysis revealed significant differences in identity flexibility scores across participant groups ($F(2,321) = 47.32, p < .001, \eta^2 = .23$). Chinese diaspora participants demonstrated the highest levels of identity flexibility ($M = 4.67, SD = 0.78$), followed by theatre scholars ($M = 4.23, SD = 0.84$) and non-Chinese participants ($M = 3.45, SD = 0.91$). Post-hoc analyses using Tukey's HSD revealed all pairwise comparisons to be statistically significant ($p < .001$).

Table 4. Identity measures by participant group

Measure	Chinese Diaspora	Non-Chinese	Theatre Scholars	F-value	p-value	η^2
Identity Flexibility	4.67 ± 0.78	3.45 ± 0.91	4.23 ± 0.84	47.32	<.001	.23
Cultural Belonging	4.12 ± 0.89	3.78 ± 0.76	3.95 ± 0.82	4.18	.016	.03
Authenticity Negotiation	4.34 ± 0.67	3.21 ± 0.83	4.01 ± 0.79	55.67	<.001	.26
Performance Engagement	4.56 ± 0.72	3.89 ± 0.84	4.78 ± 0.65	34.21	<.001	.18

Correlation analysis revealed strong positive relationships between identity flexibility and performance engagement ($r = .67, p < .001$), suggesting that individuals with greater capacity for identity negotiation were more deeply engaged with the theatrical work. Additionally, cultural background significantly predicted response patterns, with Chinese diaspora participants showing greater resonance with themes of displacement and cultural memory.

Figure 3 illustrates the group-wise differences in four key measures: Identity Flexibility, Cultural Belonging, Authenticity Negotiation, and Performance Engagement. Chinese diaspora participants consistently score highest in Identity Flexibility and Authenticity Negotiation, indicating a strong capacity to adapt and integrate cultural elements. Theatre scholars show the highest Performance Engagement, reflecting deep involvement with the theatrical context. Non-Chinese participants report the lowest scores across most domains, especially in Authenticity Negotiation, highlighting potential cultural distance. The figure visually supports the statistical findings of significant group differences across all identity-related constructs.

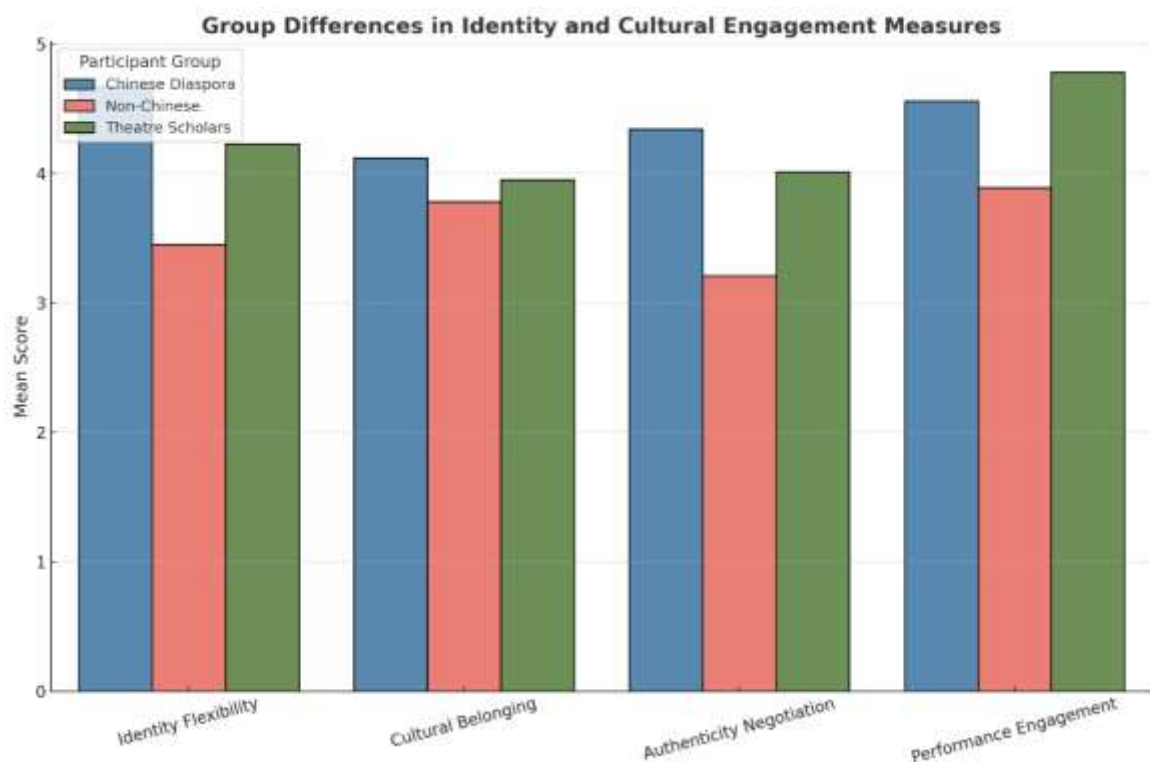


Figure 3. Group differences in identity and cultural engagement measures

3.2. Cultural authenticity and belonging

Thematic analysis of qualitative responses identified four primary negotiation strategies employed by participants when engaging with questions of cultural authenticity: adaptive authenticity (maintaining cultural identity while adapting to new contexts), performative authenticity (deliberately performing cultural identity for various audiences), hybrid authenticity (creating new forms of cultural expression that blend multiple traditions), and resistant authenticity (maintaining traditional cultural forms in opposition to dominant cultural pressures).

Chinese diaspora participants were significantly more likely to employ hybrid and performative authenticity strategies ($\chi^2 = 34.67, p < .001$), while non-Chinese participants more frequently utilized

adaptive approaches. Theatre scholars demonstrated the most complex negotiation patterns, frequently employing multiple strategies simultaneously.

Figure 4 presents the distribution of Cultural Authenticity Negotiation Strategies among three participant groups: Chinese diaspora, non-Chinese, and theatre scholars. The chart shows that the Chinese diaspora group predominantly employs hybrid/performative strategies, reflecting a dynamic blending of cultural elements. In contrast, non-Chinese participants primarily adopt adaptive strategies, indicating efforts to align with unfamiliar cultural norms. Theatre scholars demonstrate a more balanced use of all three strategies, suggesting critical engagement and reflective negotiation of authenticity across cultural contexts. The figure highlights how cultural background and disciplinary orientation influence identity negotiation approaches.

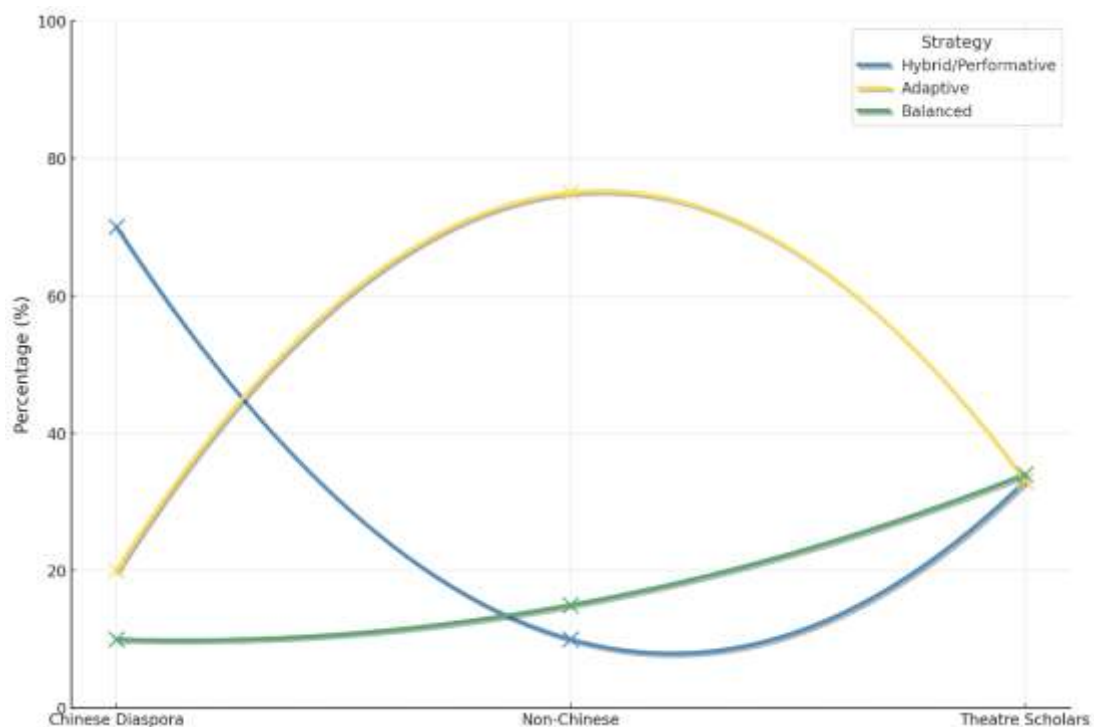


Figure 4. Cultural authenticity negotiation strategies by group

3.3. Performance as cultural memory mediator

The analysis revealed that *Secret Love in Peach Blossom Land* functions as a powerful mediator of cultural memory, with 89.2% of Chinese diaspora participants reporting that the performance "activated memories of stories told by family members" and 76.9% indicating it "helped them understand their own cultural identity more clearly." Factor analysis of response items identified three primary mediation mechanisms: temporal bridging (connecting past and present experiences), spatial bridging (connecting homeland and diaspora experiences), and generational bridging (connecting different generations' experiences of cultural change).

Table 5. Cultural memory mediation effects

Mediation Type	Chinese Diaspora	Non-Chinese	Theatre Scholars	Overall
Temporal Bridging	4.78 ± 0.67	3.12 ± 0.89	4.23 ± 0.75	4.04 ± 0.91
Spatial Bridging	4.65 ± 0.72	2.98 ± 0.94	4.01 ± 0.81	3.88 ± 0.96
Generational Bridging	4.34 ± 0.81	3.45 ± 0.87	4.12 ± 0.78	3.97 ± 0.86

Regression analysis indicated that cultural background was the strongest predictor of memory mediation effects ($\beta = .42, p < .001$), followed by prior exposure to Chinese cultural performance ($\beta = .28, p < .001$) and educational level ($\beta = .19, p < .01$). The model explained 34.7% of variance in overall mediation scores ($R^2 = .347, F(3,320) = 56.78, p < .001$).

Figure 5 illustrates the differences in cultural memory mediation effects—temporal, spatial, and generational bridging—across participant groups. Chinese diaspora participants consistently report the highest scores across all three mediation types, suggesting that *Secret Love in Peach Blossom Land* strongly resonates with their lived experiences and family histories. Theatre scholars show moderate scores, reflecting analytical engagement with cultural narratives. Non-Chinese participants report the lowest mediation effects, indicating limited personal connection to the performance's cultural context. The figure highlights how cultural background influences the extent to which theatrical performance serves as a bridge across time, space, and generations.

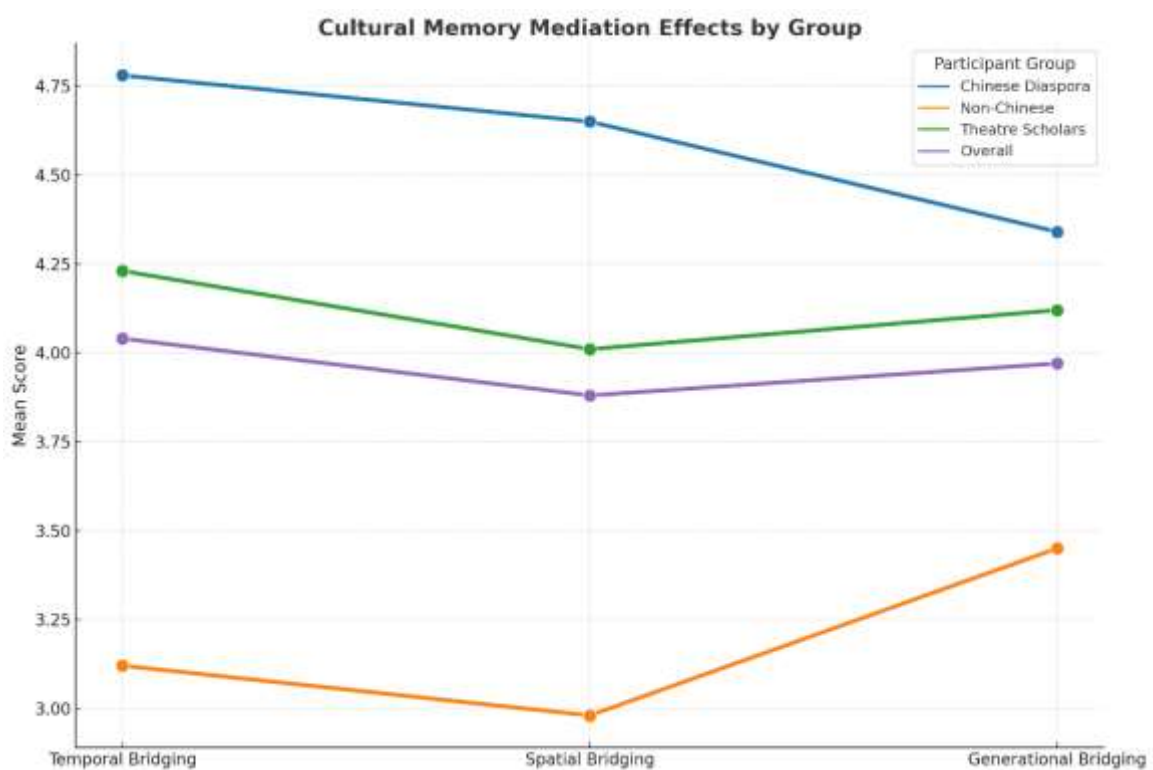


Figure 5. Cultural memory mediation effects by group

3.4. Identity integration and psychological outcomes

Post-viewing assessments revealed significant increases in identity integration scores among all participant groups, with the largest gains observed among Chinese diaspora participants (*pre*: $M = 3.78, SD = 0.89$; *post*: $M = 4.45, SD = 0.72$; $t(107) = 8.94, p < .001, d = 0.83$). These changes were sustained at 3-month follow-up assessment ($M = 4.32, SD = 0.78$), suggesting lasting psychological impact.

Qualitative analysis revealed that participants frequently described the viewing experience as "revelatory" or "transformative," with many reporting new insights into their own cultural positioning and identity negotiation strategies. Representative quotes include:

"I never realized how much I code-switch between different versions of myself until I watched these characters do the same thing on stage" (Chinese diaspora participant, age 28)

"The way the two plays overlapped made me think about how my own life has these overlapping stories - the one I live and the one my parents lived" (Chinese diaspora participant, age 35)

"I understood for the first time how complex cultural identity really is - it's not just about where you're from, but about all the stories you carry" (Non-Chinese participant, age 31)

These findings suggest that intercultural performance serves multiple psychological functions, facilitating not only entertainment and artistic engagement but also deeper processes of identity exploration and integration.

4. Discussion

The findings of this study illuminate the complex mechanisms through which intercultural performance facilitates identity negotiation, revealing *Secret Love in Peach Blossom Land* as a particularly powerful site for examining these processes. The results support and extend previous theoretical work on diaspora identity, postcolonial performance, and cultural psychology while offering new insights into the specific ways theatrical engagement promotes identity integration and cultural understanding.

4.1. Theoretical implications

The significant differences in identity flexibility across participant groups align with theoretical predictions from social identity theory and diaspora studies. Chinese diaspora participants' higher scores on identity flexibility measures reflect the necessity of navigating multiple cultural frameworks simultaneously, a finding consistent with previous research on bicultural identity development ^[12, 14]. The strong correlation between identity flexibility and performance engagement suggests that theatrical works like *Secret Love in Peach Blossom Land* may be particularly meaningful for individuals already engaged in complex identity negotiation processes.

The identification of four distinct authenticity negotiation strategies extends previous work on cultural identity maintenance and adaptation. The prevalence of hybrid and performative strategies among Chinese diaspora participants supports arguments by scholars such as Huang ^[8] and Lim ^[13] regarding the creative and adaptive nature of diaspora identity construction. These findings challenge essentialist notions of cultural authenticity, suggesting instead that authenticity itself becomes a negotiated and performed construct.

The three-factor structure of cultural memory mediation (temporal, spatial, and generational bridging) provides a new framework for understanding how performance operates as a vehicle for cultural transmission and identity formation. This finding resonates with Tuan's analysis of how *Secret Love in Peach Blossom Land* interweaves memory and history ^[1], while offering empirical support for theoretical claims about theatre's capacity to serve as cultural archive and identity laboratory ^[19].

4.2. Cultural and psychological mechanisms

The study reveals several key mechanisms through which intercultural performance facilitates identity negotiation. First, the liminal nature of theatrical space allows for the safe exploration of multiple identity positions without requiring permanent commitment to any single cultural stance. This aligns with Turner's concept of liminality and its application to performance studies, suggesting that theatre provides a unique psychological space for identity experimentation^[16, 17].

Second, the dual narrative structure of *Secret Love in Peach Blossom Land* appears to mirror the dual consciousness experienced by many diaspora individuals, creating a form of psychological resonance that

facilitates deeper engagement with identity themes. The simultaneous presentation of tragic and comic elements may reflect the complexity of diaspora experience itself, where loss and adaptation, mourning and celebration, coexist in ongoing tension.

Third, the collective nature of theatrical viewing creates opportunities for shared meaning-making and cultural validation. Several participants noted the importance of experiencing the performance with others, particularly other Chinese diaspora community members, suggesting that intercultural performance operates not only on individual psychological levels but also as a form of community building and cultural affirmation.

4.3. Performance as identity technology

The findings support conceptualizing intercultural performance as a form of "identity technology" - a cultural tool that facilitates specific psychological processes related to identity construction and maintenance. Like other identity technologies (narrative, ritual, artistic practice), theatrical performance provides structured opportunities for identity exploration, integration, and transformation [7, 18].

The sustained effects observed at 3-month follow-up suggest that engagement with intercultural performance can create lasting changes in identity integration and cultural understanding. This finding has important implications for educational and therapeutic applications of theatre, particularly in multicultural contexts where identity negotiation represents an ongoing challenge.

4.4. Limitations and methodological considerations

Several limitations must be acknowledged in interpreting these findings. First, the use of video presentation rather than live performance may have reduced the impact of theatrical engagement, though logistical constraints made this approach necessary for standardization. Future research should examine whether live performance yields different patterns of identity negotiation and cultural response.

Second, the cross-sectional design limits conclusions about causal relationships between performance engagement and identity change. While the pre-post design for some measures suggests performance-related effects, longitudinal research would provide stronger evidence for causal mechanisms.

Third, the focus on a single theatrical work, while allowing for deep analysis, limits generalizability to other forms of intercultural performance. Comparative studies examining multiple works across different cultural contexts would strengthen theoretical claims about performance-identity relationships.

4.5. Implications for practice

These findings have several practical implications for theatre practitioners, educators, and cultural programmers. The demonstrated capacity of intercultural performance to facilitate identity negotiation suggests its potential value in educational contexts, particularly for students navigating multicultural environments. Theatre programs in diverse communities might benefit from incorporating works that explicitly address themes of cultural identity and belonging.

For theatre practitioners, the findings highlight the importance of considering audience cultural background and identity positioning when developing and presenting intercultural works. The differential responses across participant groups suggest that programming and discussion formats might be tailored to maximize impact for different audience constituencies.

The identification of specific authenticity negotiation strategies also suggests opportunities for targeted interventions. Theatre workshops or post-performance discussions might be designed to help participants

explore different approaches to cultural identity maintenance and adaptation, using the theatrical work as a starting point for deeper identity exploration.

5. Future research directions

This study opens several avenues for future investigation. First, comparative research examining audience responses to different types of intercultural performance would help establish whether the patterns observed here are specific to *Secret Love in Peach Blossom Land* or represent broader phenomena. Second, longitudinal studies tracking identity development over extended periods could reveal how theatrical engagement contributes to longer-term identity formation processes.

Third, neuropsychological research examining brain responses to intercultural performance might illuminate the biological mechanisms underlying identity negotiation and cultural engagement. Such research could bridge psychological and neuroscientific approaches to understanding culture and identity.

Finally, intervention studies using theatre-based approaches for identity exploration in clinical or educational settings could test the practical applications of these findings. Such research would contribute to evidence-based practice in multicultural counseling, education, and community development.

6. Conclusion

This study has demonstrated that intercultural performance, as exemplified by Stan Lai's *Secret Love in Peach Blossom Land*, serves as a powerful medium for identity negotiation and cultural understanding. The findings reveal complex psychological processes through which theatrical engagement facilitates identity exploration, integration, and transformation, particularly for individuals navigating multiple cultural frameworks.

The research contributes to theoretical understanding of diaspora identity, postcolonial performance, and cultural psychology while offering empirical evidence for the psychological mechanisms underlying intercultural engagement. The identification of distinct authenticity negotiation strategies and cultural memory mediation processes provides new frameworks for understanding how individuals construct and maintain cultural identity in transnational contexts.

The significant differences observed across participant groups highlight the importance of cultural background in shaping response to intercultural performance, while the sustained effects on identity integration suggest lasting psychological impact. These findings support arguments for the therapeutic and educational potential of theatre in multicultural contexts.

Perhaps most importantly, this study illuminates the capacity of artistic expression to serve not merely as entertainment or cultural representation, but as active technology for identity formation and cultural negotiation. Amidst a world growing increasingly global which makes the issues of cultural identity and belonging more multi-dimensional, such work can help in clearing the ground in which ways artistic practices can help in the individual and group cultural adaptation and integration.

The combination of methodological approaches gathered within two domains (social psychology and performance studies), along with application of the diaspora studies, proves useful in treating a complex cultural phenomenon, i.e., the export process. These foundations will be built upon in the future studies to gain a better insight into the complex interplay of performance, culture, and identity in the interdependent world.

With multicultural issues on the one hand and the issues of belonging and cultural authenticity on the other hand, as society solves them, the lessons acquired through the analysis of intercultural performance become ever more appropriate. As reflection and creator of cultural meaning, theatre presents special opportunities in playing with these challenges and envisioning new ways of cultural coexistence and cultural understanding.

Conflict of interest

The authors declare no conflict of interest

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