

# Unmasking Shakespeare

5th Conference of the Asian Shakespeare Association

Online from Asia  
10-12 November, 2022

Registration and Information:  
<http://asianshakespeare.org>



**ASA**

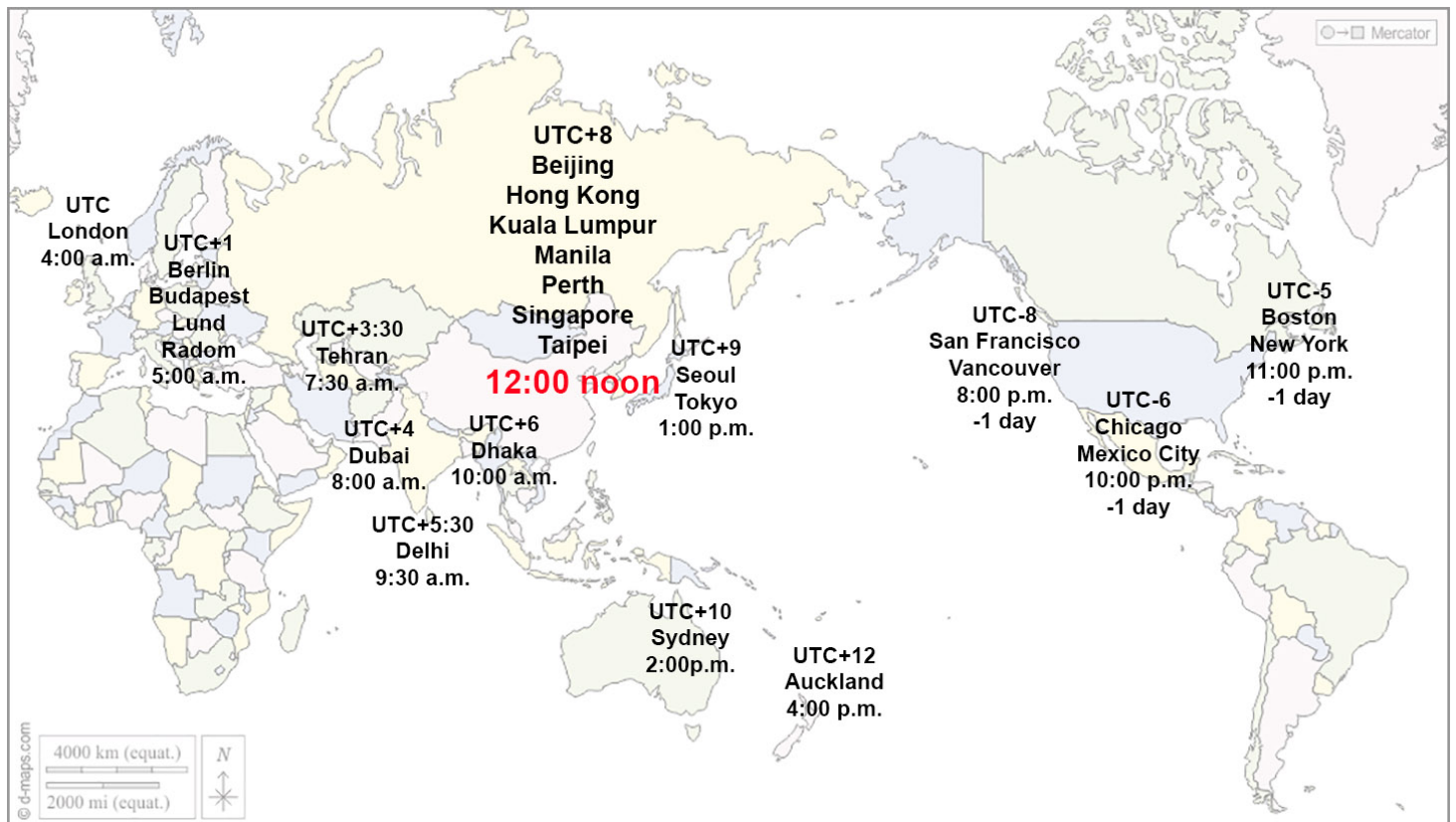
Asian Shakespeare Association  
<http://AsianShakespeare.org>

# Conference Program at a Glance

All times are in UTC+8 (standard time for Greater China, Malaysia, the Philippines, and Singapore).

Thursday, 10 November		
12:00 noon-12:10 p.m.	Opening Ceremony	
12:10-1:10 p.m.	Keynote Speech: “To unmask falsehood and bring truth to light”: Shakespeare and Translation: An Outsider’s Inside View	
1:30-2:30 p.m.	Panel: Unmasking Gender	Panel: Unmasking Shakespeare in Our Time
2:50-4:20 p.m.	Symposium: (Dis)Covering Shakespeare	Symposium: Mask as/in Performance, Mask as Identity
Friday, 11 November		
12:00 noon-1:00 p.m.	Panel: Unmasking the Body	Panel: Unmasking National and Cultural Identity
1:20-2:40 p.m.	Workshop: Teaching Shakespeare under a Pandemic	
3:00-4:30 p.m.	Roundtable: New Directions in Asian Shakespeare	
Saturday, 12 November		
12:00 noon-1:20 p.m.	Panel: Unmasking Shakespeare in Early Modern Contexts	Panel: Unmasking Shakespeare in Popular and New Media
1:40-2:40 p.m.	Visiting Artist: Shakespeare Desdemona’s Unfinished Love Story on Stage	
3:00-3:30 p.m.	Graphic Shakespeare Competition Award Ceremony	
3:30-4:30 p.m.	General Meeting and Open Social	

## Time Zone Map



## Keynote Speaker: Alfredo Michel Modenessi



Alfredo Michel Modenessi is Professor of Theatre Studies and Translation at the National University of Mexico (UNAM), as well as a stage translator and dramaturg. He has published and lectured extensively on Shakespeare, drama, theatre, translation, and film in Cambridge, Oxford, Arden, Routledge, the UK, the USA, Argentina, Cuba, Chile, Brazil, Spain, France, Italy, Germany, and Mexico, among others. He serves on several advisory boards, including MIT, Cambridge University Press, and the University of Barcelona. He has translated over forty-five plays, most of them staged, including seventeen by Shakespeare—such as *Macbeth*, *Othello*, *Julius Caesar*, *Love's Labour's Lost*, *Measure for Measure*, *The Tempest*, *Henry VI* parts 2 and 3, *Richard III*, *Henry IV* part 1 (staged at The Globe in 2012), and *Romeo and Juliet* (adapted for a bilingual production by the New York Public Theater, 2021) –

plus Marlowe's *Edward II*, the anonymous *Arden of Faversham*, and modern dramatists like August Wilson, Lanford Wilson, Tom Stoppard, Paula Vogel, Jean-Paul Sartre, Athol Fugard, John Osborn, Nina Raine, Tennessee Williams, Sam Shepard, Jez Butterworth, and Andrew Bovell. He is currently writing a book on Shakespeare on Mexican film and translating the Sonnets in Spanish verse.

### **“To unmask falsehood and bring truth to light”—— Shakespeare and Translation: An Outsider's Inside View**

Ten years ago, I had the pleasure of seeing and hearing my translation of *1 Henry IV* performed to great cheer by the National Theatre of Mexico at The Globe, during its “37 plays, 37 languages” festival. Later that evening, however, my joy was briefly clouded over when, while toasting every member of our troupe, Dominic Dromgoole, the Globe's artistic director at the time, failed to mention only one person: the translator, just as I had predicted to my daughter he would. The irony here is not that the translator's contribution was overlooked – it happens all the time – but that it should have been ignored in a context where the very point was to showcase the life of Shakespeare beyond his original language.

As that festival nonetheless showed, the world-wide (as opposed to “global”) significance of Shakespeare in a multitude of forms and cultures is largely owed to the practice of translation in likewise multiple ways. This is obvious, of course, and yet such a plain fact, apart from being often slighted in the practical field, is also seldom noted in the academic world, even when scholars address stage events or other artistic works based on Shakespeare that are evidently *not* in English. My talk will dispute the common perception that a translation is little else than a sort of “mask” whose inevitable “falsehood” serves, at best, to uncomfortably, and only fleetingly, channel an eventual unfolding of Shakespeare's immanent “truth” – whatever that may mean. With the help of a few but telling instances, I wish to offer, instead, that, today, Shakespeare's “truth” is just as well, if not more creatively and imaginatively, “brought to light” on stages and through media well outside his native province, as well as *in* and *through* languages quite other than his original tongue.



## Visiting Artist: Choi JiYoung



Choi JiYoung is an actress, playwright in Young Company and a visiting professor at Seoul Institute of the Arts. She studied Acting at Columbia University and has performed in Seoul, New York and London. Recently she directed David Henry Hwang's *The Sound of the Voice*. In 2010, She started acting career at the National Theatre Company of Korea and performed her written play, *While Ophelia's Korean Drum Weeps*, in the New York International Fringe Festival in 2016 and *An Actress Confession* in the United Solo Theatre Festival. *Love Deadline (Desdemona)*, adapted from *Othello*, was invited to the 2019 York international Shakespeare Festival. Young Company's productions have focused on finding human truth of feeling in classic plays and modifying into monodrama with Korean Dance and Culture. Choi would like to keep writing monodrama for female roles from Shakespeare and finding the character's own voice in the play.

### Shakespeare Desdemona's Unfinished Love Story on Stage

In this lecture I would like to talk about the monodrama adapted from *Othello*, *Love Deadline (Desdemona)* which I wrote and performed as well. *Love Deadline (Desdemona)* is the third monodrama production which had its premiere at the United Solo Festival 2018 in New York and was invited to the York International Shakespeare Festival in 2019. I would like to share what has inspired me to make Shakespeare's plays into a woman monodrama and how Korean culture and traditional dance influenced my recreation of the character, Desdemona. And as I am an actress, I would like to talk about what the important things are in acting playing other roles.

In the monodrama, Desdemona does try to understand Othello by playing his part but she cannot get closer to Othello. She feels isolated from the universe and falls into despair.

"Is there a way not to approach to the love deadline?"

This is the question that Desdemona keeps asking herself and I also would like to ask you before we meet. I wish *Love Deadline (Desdemona)* might give you a glimpse of a thought of love.

## Membership and Registration

The conference is free for all active ASA members. The 2022-2023 membership dues are 1,500 PHP (approximately \$25 USD) for regular members and 900 PHP (approximately \$15 USD) for students, independent scholars, and contingent and retired faculty. Please pay your membership dues to register for the conference at <http://asianshakespeare.org/membership/>.

## Thursday, 10 November

<b>12:00–12:10 p.m.</b>	<b>Opening Ceremony</b>
<b>12:10–1:10 p.m.</b>	<p><b>Keynote Speech</b></p> <p><b>Host:</b> Poonam Trivedi, University of Delhi, India</p> <p><b>Speaker:</b> Alfredo Michel Modenessi, National Autonomous University of Mexico, Mexico</p> <p>“To unmask falsehood and bring truth to light”: Shakespeare and Translation, an Outsider’s Inside View</p>
<b>1:30 p.m.–2:30 p.m.</b>	<p><b>Panel: Unmasking Gender</b></p> <p><b>Chair:</b> Kawachi Yoshiko, Kyorin University, Japan</p> <p><b>Wu Yueqi</b>, Humboldt University of Berlin, Germany Reclaiming Cross-Dressing: Masculinity Construction in the All-Female Yue Opera’s Shakespeare Adaptations</p> <p><b>Roweena Yip</b>, National University of Singapore, Singapore Reading Cross-Gender Performances: A Case Study of Two Shrews</p> <p><b>Panel: Unmasking Shakespeare in Our Time</b></p> <p><b>Chair:</b> Anne Nichole Arellano-Alegre, University of the Philippines, Philippines</p> <p><b>Jason Eng Hun Lee</b>, Hong Kong Baptist University, Hong Kong Co-creation and Allusion in Tang Shu Wing Studio’s “Hong Kong International Shakespeare Performance Exchange”</p> <p><b>Sneha Ramanathan</b>, King’s College London, UK Fair is Foul and Foul is Fair: Plague, Pandemic and Shakespeare</p> <p><b>Li Ting</b>, Jilin University of Finance and Economics, China <b>Dang Wei</b>, Northeast Normal University, China To Thine Own Self Be True—Unmasking the Self in Performing Shakespeare</p>
<b>2:50 p.m.–4:20 p.m.</b>	<p><b>Symposium: (Dis)Covering Shakespeare</b></p> <p><b>Chair:</b> Kim Kang, Honam University, South Korea</p> <p><b>Cho Song (Joseph)</b>, Liberty University, USA Biblical Allusions</p> <p><b>Soumava Dhar</b>, Ramakrishna Mission Sikshanamandira, India Shakespeare’s Malady: Was the Tainted Bard Gendered within English Milieu?</p>

**Rupendra Guha Majumdar, University of Delhi, India**

Shakespeare, Ovid and the Intertextual Concept of Metamorphosis  
Regarding the Trope of the “Mask”

**Amir Hossain, IBAIS University, Bangladesh**

The Decadence of Religious Faith in Shakespeare’s *Hamlet* and *Henry VIII*

**Ali Khodadadi, Iran**

“Riddling” Duality and Disguise in Select Shakespeare Comedies and Romances

**Marianne Kimura, Kyoto Women’s University, Japan**

Giordano Bruno’s Heretical *Lo Spaccio della besta* and *Hamlet*

**Julian Lamb, University of Wollongong, Australia**

Romeo and Juliet’s Masks

**Lori Leigh, Victoria University of Wellington, New Zealand**

Unmasking Kissing in Shakespeare

**Sali Said, Eötvös Loránd University, Hungary**

Individualism and Collectivism in Shakespeare’s *Hamlet* and *Antony and Cleopatra*

**James Tink, Tohoku University, Japan**

“Covered with an antic face”: Shakespeare and the Grotesque

**Symposium: Mask as/in Performance, Mask as Identity**

**Chair: Yoshihara Yukari, University of Tsukuba, Japan**

**Kakali Adhikary, Sweden**

Lady Macbeth’s Transmutation on the Indian Screen

**Koel Chatterjee, Trinity Laban Conservatoire of Music and Dance, UK**

“The complexion of a devil”: Shakespearean Complicity in Blackface and Indian Performance Traditions

**Chen Lin, Shandong University, China**

*A Midsummer Night’s Dream* Project

**Kim Eun-Hye, Ewha Woman’s University, South Korea**

Refusing to Unmask: Iago’s Silence in the Era of Corona

**Kim Mikyong, Baekseok University, South Korea**

Two Versions of *Othello*: Orson Wells’ Film and Spark Notes’ Animation Version

**Jovi Miroy, Ateneo de Manila University, Philippines**

Philippine Quest for an Independent Foreign Policy and Shakespearean Masks

	<p><b>Artemis Preeshl, USA</b> At First Blush: Eleonora Duse in Shakespeare</p> <p><b>Seo Dong-ha, Korea Military Academy, South Korea</b> Leaders in a Post-truth Age: Problems of Disinformation Illustrated in Shakespeare's <i>Much Ado About Nothing</i></p> <p><b>Seo NaYoung, Georgia College &amp; State University, USA</b> Switching Gender Roles: <i>Romeo and Juliet</i> in K-drama</p> <p><b>Jenny Wong, University of Birmingham, UK</b> Unmasking the Hermeneutics of Chinese Shakespeare Directors and How It Translates to Audience</p>
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## Friday, 11 November

<b>12:00 noon–1:00 p.m.</b>	<p><b>Panel: Unmasking the Body</b></p> <p><b>Chair: Suematsu Michiko, Gunma University, Japan</b></p> <p><b>Ko Yu Jin, Wellesley College, USA</b> Dance and Deception in <i>Othello</i>, <i>Omkara</i> and <i>Huapango</i></p> <p><b>Majid Sarnayzadeh, Kargah Theater, Dubai, UAE</b> A Comparative Study between <i>King Lear</i> and the Emirati Play <i>King of Sculptures</i> by Hassan Yousef</p> <p><b>Corrie Shoemaker, Thompson Rivers University, Canada</b> Threads of Innocence: Examining Symbolism and Iconography in the Costumes of Abused, Accused and Assaulted Shakespeare Heroines at the Stratford Festival of Canada</p> <p><b>Panel: Unmasking National and Cultural Identity</b></p> <p><b>Chair: Minami Ryuta, Tokyo University of Economics, Japan</b></p> <p><b>Ana Laura Magis Weinberg, Mexico</b> The Ariel Mask: Latin American Identity (Un)Covering Shakespeare</p> <p><b>Desiree Munro, Australia</b> Translation as a Mask: Towards Greater Intimacy with Shakespeare</p> <p><b>Scott Shepherd, Chongshin University, South Korea</b> Changgeuk Lear and Changgeuk Merchants: Adapting Shakespeare for Korea</p>
<b>1:20–2:40 p.m.</b>	<p><b>Workshop: Teaching Shakespeare under a Pandemic</b></p> <p><b>Leader: Bi-qi Beatrice Lei, National Taiwan University</b></p>

<p><b>3:00–4:30 p.m.</b></p>	<p><b>Roundtable: New Directions in Asian Shakespeare</b></p> <p>Organizer and Chair: Judy Celine Ick, University of the Philippines Diliman, Philippines</p> <p>Thea Buckley, Queen's University Belfast, UK</p> <p>Jessica Chiba, Shakespeare Institute, University of Birmingham, UK</p> <p>Im Yeeyon, Yonsei University, South Korea</p> <p>Kok Su Mei, University of Malaya, Malaysia</p> <p>Marcus Cheng Chye Tan, Nanyang Technological University, Singapore</p>
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## Saturday, 12 November

<p><b>12:00 noon–1:20 p.m.</b></p>	<p><b>Panel: Unmasking Shakespeare in Early Modern Contexts</b></p> <p>Chair: Roweena Yip, National University of Singapore, Singapore</p> <p>Anne Nichole Arellano-Alegre, University of the Philippines, Philippines</p> <p>Shakespearean Villainy and the Renaissance Courtier</p> <p>James Dale, Kazimierz Pułaski University of Technology and Humanities in Radom, Poland</p> <p>Incognitos: Shakespeare's Uses of Disguise in the Light of New Historicism and Its Legacy</p> <p>Ananya Dutta Gupta, Visva-Bharati University, India</p> <p>The Unworthiest Shows as Fairly in the Masque: War and Un-Truth in <i>Troilus and Cressida</i></p> <p>Shinjini Mukhopadhyay, Jadavpur University, India</p> <p>A Saint in Disguise: Shakespeare's <i>Henry VI</i> and the Adoption of Disguise as a Sacral Act</p> <p><b>Panel: Unmasking Shakespeare in Popular and New Media</b></p> <p>Chair: Ted Motohashi, Tokyo University of Economics, Japan</p> <p>Emma Harper, Nanyang Technological University, Singapore</p> <p>Hannes Rall, Nanyang Technological University, Singapore</p> <p>"That whoso ask'd her for his wife,/His riddle told not, lost his life:" Puzzles and Riddles in an Adaptation of Shakespeare's <i>Pericles</i> for Gamified Animated Virtual Reality</p> <p>Mori Yukiko, Tokyo University of Agriculture and Technology, Japan</p> <p>Role-playing and Sexuality in BBC TV Film <i>A Midsummer Night's Dream</i> (2016)</p>
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	<p><b>Mehreen Odho, Queen's University Belfast, UK</b>  <i>Sang-e-Mah</i> (2022): Explorations of Cultural Identities in Shakespearean Adaptations on Pakistani Television</p> <p><b>Reto Winkler, South China Normal University, China</b>  Masks and Adaptive Anonymity in <i>Hamlet</i>, <i>Mr. Robot</i> and the Hacker Collective Anonymous</p>
<b>1:40 p.m.–2:40 p.m.</b>	<p><b>Visiting Artist: Shakespeare Desdemona's Unfinished Love Story on Stage</b></p> <p><b>Host:</b> Lee Hyon-u, Soon Chun Hyang University, South Korea</p> <p><b>Speaker:</b> Choi JiYoung, Young Company and Seoul Institute of the Arts, South Korea</p> <p>Shakespeare Desdemona's Unfinished Love Story on Stage</p>
<b>3:00 p.m.–3:30 p.m.</b>	<p><b>Graphic Shakespeare Competition Award Ceremony</b></p> <p><b>Organizer:</b> Yoshihara Yukari, University of Tsukuba, Japan</p> <p><b>Awarder:</b> Ronan Paterson, Teesside University, UK</p> <p><b>Speaker:</b> K. Briggs, USA</p>
<b>3:30 p.m.–4:30 p.m.</b>	<b>General Meeting and Open Social</b>

## Teaching Workshop

What Shakespearean plays or adaptations did you teach during the pandemic? Why and how? The Friday workshop "Teaching Shakespeare under a Pandemic" is open to all conference participants. No advance registration is needed. All are encouraged to share your experience, insight, and strategies. We hope to have some fruitful discussion.

## Conference Participants

**Ricardo G. ABAD** is a sociologist, a multi-awarded theatre director and actor, and Professor Emeritus of the Department of Sociology and Anthropology and the Department of Fine Arts at the Ateneo De Manila University. He is currently the Artistic Director of Arete, Ateneo's creative and innovation hub, President of the Asia-Pacific Bond of Theater Schools, and Board Member of the Asian Shakespeare Association.

**Kakali ADHIKARY** received her PhD in Comparative Culture and Information Studies in March, 2014 from the Dept. of European and American Culture and Information Studies, Nara Women's University, Japan. The title of her thesis is "Influence of Shakespeare in Indian Film and Culture." She was awarded the Japanese Government (Monbukagakusho: MEXT) Scholarship in 2008. She is Founder and Director of Boitalic, Centre for Cultural Arts and Co-founder and Editor-in-chief of Anna's Pick, News Letter, Lund, Sweden. She is currently Business Communication Management Consultant (EU Zone), RONY Group of Industries, (Pvt) Ltd., Lund, Sweden.

**Anne Nichole ARELLANO-ALEGRE** is an assistant professor of English Literature at the University of the Philippines. She has been teaching writing and Shakespeare with the Department of English and Comparative Literature for one year. With an MA in Anglo-American Literature, her thesis research focused

on digital appropriations and adaptations of Shakespeare that appeal to youth culture, including memes, YouTube performances, and Instagram. Chapters of this thesis had been presented in various seminars of the ASA in the years 2014 (Taiwan), 2016 (New Delhi), and 2018 (Manila).

**K. BRIGGS** is a graphic novelist and arts educator. She began her comics-making career while pursuing her MFA study at Duncan of Jordanstone College of Art in Dundee. Their work has been exhibited in galleries and colleges in Sweden, Scotland, Japan, South Korea, and the United States. Her adaptation of "*Macbeth*, Act 1, Scene 1" won the inaugural Elsinore Award for Graphic Shakespeare in 2016. In September 2023 the completed adaptation will be published by Avery Hill, London. Briggs is currently a teaching artist for Fleisher Art Memorial and Spiral Q in Philadelphia.

**Thea BUCKLEY** received her PhD from the Shakespeare Institute, University of Birmingham. Her research interests include Shakespeare and education, and Shakespeare and early modern drama in translation and adaptation for text, performance and film, particularly intercultural and Indian manifestations. She is currently Research Assistant in Education at Queen's University Belfast. She co-edited *Women and Indian Shakespeare* (Bloomsbury, 2022) and has published several journal articles and book chapters.

**Koel CHATTERJEE** is Lecturer, Integrated English at Centre for Educational Futures, Trinity Laban Conservatoire of Music and Dance. Koel specializes in Global Shakespeares and Academic English in Higher Education. She has interests in crossover pedagogical practices and in applying literary and pedagogical research to affect policy change. Her research interests and publications are in Global Shakespeare and film, race theory, feminist Shakespeares, digital Shakespeares, and language and accents. She was awarded her PhD in Shakespeare and Bollywood in 2018 from Royal Holloway, University of London and has recently co-edited a collection on the impact of Indian Shakespeare Cinema in the West as part of the new Arden series Global Shakespeare Inverted. She is also the curator of shakespearepop.co.uk, an online space for academic and general interest discussions of Shakespeare in pop culture launched by the BSA in April 2022.

**CHEN Lin** has received her doctoral degree of Philosophy from Freie Universität Berlin, Germany. She is an associate professor at Humanities and Social Sciences of Shandong University (Qingdao), member of the eighth Committee of Qingdao Federation of Literary and Art, special consultant of Chongqing Shifang Art Center, etc. Her main research interests are European rationalist aesthetics (from Leibniz to Lessing), theatre science, and ecological aesthetic education and healing. She has presided over the national social science projects and published in international and domestic academic journals.

**Jessica CHIBA** received her PhD from Royal Holloway, University of London. She is Leverhulme Early Career Research Fellow at the Shakespeare Institute, University of Birmingham. She has published several journal articles and book chapters and her current research

combines her philosophical interests and her work in Japanese translations of Shakespeare to push the interdisciplinary boundaries between textual Shakespeare studies, global Shakespeare and philosophy.

**Song (Joseph) CHO** is Associate Professor of Interdisciplinary Studies at Liberty University in Lynchburg, VA. His research interests include biblical allusions in literature, missiology, Korean pop culture (e.g., K-Pop and K-Dramas) and Japanese Anime/Manga. He has published in various academic journals including *Persuasions: The Jane Austen Journal*, *Hardy Society Journal*, *Flannery O'Connor Review*, *Willa Cather Review*, *Mythlore: A Journal of J.R.R. Tolkien, C.S. Lewis, Charles Williams, and Mythopoeic Literature* and *Evangelical Missions Quarterly*. He holds a doctorate in Intercultural Studies and master's degrees in Spanish, English and Christian Studies.

**CHOI JiYoung** is an actress, playwright in Young Company and a visiting professor at Seoul Institute of the Arts. She studied Acting at Columbia University and has performed in Seoul, New York and London. Recently she directed David Henry Hwang's *The Sound of the Voice*. In 2010, She started acting career at the National Theatre Company of Korea and performed her written play, *While Ophelia's Korean Drum Weeps*, in the New York International Fringe Festival in 2016 and *An Actress Confession* in the United Solo Theatre Festival. *Love Deadline (Desdemona)*, adapted from *Othello*, was invited to the 2019 York international Shakespeare Festival. Young Company's productions have focused on finding human truth of feeling in classic plays and modifying into monodrama with Korean Dance and Culture. Choi would like to keep writing monodrama for female roles from Shakespeare and finding the character's own voice in the play.

**James DALE** is currently a lecturer in English Philology at Uniwersytet Technologiczno-Humanistyczny im. Kazimierza Pułaskiego in Radom, Central Poland. He also has acquired a wealth of experience in Teaching English as a Foreign Language, holding the Cambridge DELTA qualification while continuing to be an oral examiner for Cambridge English Assessment. For his recently completed doctoral research, James investigated the concept of disguise in Shakespeare's plays, focusing on the implications of disguise for the understanding of the psychological, political and social dimension of the plays. He has presented the ongoing results of his research, organized by the Polish Association of the Study of English, at conferences in Szczyrk, Gdańsk, Łódź and Poznań.

**DANG Wei** is associate professor in the School of Foreign Language at Northeast Normal University. Her primary research interests include Renaissance drama, Shakespeare and culture study, working on Shakespeare biographical study at Harvard University from 2017 to 2019 under the guidance of Stephen Greenblatt.

**Soumava DHAR** just completed his postgraduate degree in English from Ramakrishna Mission Residential College (Autonomous), Narendrapur, University of Calcutta in 2021. Currently, he works as an independent research scholar and also a trainee of 3rd Semester at Ramakrishna Mission

Sikshanamandira, Belur Math, an autonomous teachers training college under the University of Calcutta, pursuing the Bachelor's degree in Education, (B.Ed.) for the academic session 2021-23. This year, his last paper presentation was on the 18th of June, 2022 at a student's seminar organized by the Dept. of English, Shyama Prasad Mukherji College for Women, University of Delhi.

**Ananya DUTTA GUPTA** has taught at Visva-Bharati for nearly two decades. She secured her MPhil in early modern English literature as a post-graduate Felix Scholar at Oxford University in 2001. She completed her doctoral work on the early modern representation of war in 2014 at Jadavpur University. Her revised Orient Blackswan Annotated edition of Edmund Spenser's *The Faerie Queene*, Book I (2012), continues to be in worldwide circulation and she has several other scholarly articles published in national and international journals to her credit. She was Charles Wallace India Trust Visiting Fellow at the Centre for Research in the Arts, Humanities and Social Sciences, Cambridge, in 2015. She has presented seven academic papers on early modern siege literature in the past two years, notably at the WSC, Singapore, 2021, and the Oxford University ERC-TIDE Conference, 2021. She was also a panelist/paper-reader at the Shakespeare conference in New Delhi, in December 2015.

**Rupendra GUHA MAJUMDAR** has taught at the Department of English, Delhi University, India. A Visiting Fulbright Fellow in the Department of English at Yale University and Suffolk University, Boston; his book, *Central Man: the Paradox of Heroism in Modern American Drama*, was published by Peter Lang (Brussels, 2003). He has published five books of poetry in English, the latest being *Coda* (2022); he has contributed to the *Columbia Encyclopedia of Modern Drama* (2007) and articles to several anthologies and journals in India and abroad; his essay “The Eleusinian Mythic Paradigm of Life and Death in Shakespearean Drama” was published in *Culture of Learning: Essays on the Renaissance* by National Changhua University, Taiwan, 2018; his essay, “Before the Empty Bench: The Equivocal Motif of ‘Trial’ in Arthur Miller’s Works”, features in *Arthur Miller for the Twenty-First Century* (2020) by Palgrave-Macmillan. His essay, “Thoreau, Prometheus and the Universal Discourse of Civil Disobedience” was published in *The Concord Saunterer*, N.S. Vol.29(2021), 100-132.

**Emma HARPER** is a Research Assistant in the School of Art, Design and Media at Nanyang Technological University, Singapore, where she supports the delivery of cross-disciplinary projects relating to the use of immersive and interactive media within the fields of literature, culture, and education. She has experience of working in universities and museums in the UK, China, and Singapore, and holds BA and MSt degrees from the University of Oxford.

**Amir HOSSAIN** completed MPhil in English from Jahangirnagar University, Bangladesh. Now, he is doing PhD in English at the same University. As an Assistant Professor and Head of the

Department, he is teaching English at IBAIS University. He authored a book on Ibsen Studies from Lambert Publications, Germany. He has written 80 articles and published 70 articles in the international peer reviewed and high impact factor journals, including *Scopus*. He has presented 40 papers in the international conferences in Bangladesh, UK, South Korea, the Netherlands, Turkey, Jamaica, USA, Macedonia, and India. He is a reviewer and editor of more than 200 international scholarly journals around the world. He is a member of numerous international research associations, like MLA, APA, ILA, TESOL, AAS, ACSE, etc.

**Judy Celine ICK** is a professor and current chair of the Department of English and Comparative Literature of the University of the Philippines Diliman. She is also an actor and dramaturg, working with various theatre companies in Manila. She is a founding member and vice-chairperson of the ASA.

**IM Yeeyon** is Associate Professor of English Literature at Yonsei University, Seoul. Since her PhD dissertation on intercultural Shakespeare performance, she has published widely on the topic in journals including *New Theatre Quarterly* and *Theatre Journal*. Also interested in experimental drama, religion and Eastern philosophy, she has written on Wilde and Yeats in journals including *Comparative Drama*, *Victorian Literature and Culture*, and *Modern Drama*. Her latest essays on queering Shakespeare in Korea appeared in *Asian Theatre Journal* and *Theatre Research International* this year. Currently Im is working on changgeuk Shakespeare, and plans to work further on Beckett and Buddhism.

**KAWACHI Yoshiko**, Ph.D. was Professor of English at Kyorin University. She is the author of *Calendar of English Renaissance Drama 1558-1642* (1986), *Shakespeare and Cultural Exchange* (1995), *Shakespeare's Idea of Time* (1998), *Shakespeare's World* (2007), and *Shakespeare: A World Traveler* (2018). She is the editor of *Shakespeare Worldwide, Japanese Studies in Shakespeare and His Contemporaries*, and co-editor of *Multicultural Shakespeare*. Her publications include "Transvestism in English and Japanese Theatre" in *Shakespeare's Universe* (1996), "Gender, Class, and Race in Japanese Translations of Shakespeare" in *Shakespeare and the Twentieth Century* (1998) and "Rewriting Shakespeare in a Japanese Context for the Page and the Stage" in *Shakespeare's World/World Shakespeares* (2008), etc.

**Ali KHODADADI** has finished my postgraduate studies (MA) in English literature in the University of Tehran. He has successfully defended his thesis on Shakespeare's problem comedies and late romances using a synthetic approach of Northrop Frye's structuralist and Gerald Prince's narratological theories. In addition to this study on Shakespeare's selected comic works, which was met with praises from the examining panel, he is researching folk themes and other narrative features in Shakespeare's oeuvre, especially comedy and romance. Besides, he is currently working on a Persian translation of *Cymbeline* with a preface for publication. He also occasionally writes on Shakespeare's poetry and drama on a co-founded platform (channel) on the Internet.

**KIM Eun-Hye** is a PhD candidate in Ewha Woman's University in South Korea. Her specialty is 16-17th English drama and she wrote her M.A. thesis about Shakespeare, titled "Women and Marriage in *The Taming of the Shrew*." Now she is working on her PhD dissertation about making Moors and staging blackness in the early modern era. She is interested in the problem of skin color, race/racism, actor's body and performance, the dynamic between reality and theater, and feminism.

**KIM Kang** is Professor of English at Honam University, South Korea and an Executive Committee Member of the ASA since its inception. He has been a visiting scholar at the CAPE in Honolulu and a research professor at the UC Berkeley. He has widely presented and published on Renaissance, Shakespeare and Korea/Pop Culture, film and literature, and cultural theories. His publication includes a Korean translation of *Macbeth* (Penguin, 2010), *Master Plots: English Renaissance Drama*, *Closed Reading of American Plays*, *Prometheus Unbound: Critical Essays on Korean Society and Politics*. He contributed a chapter on *Hamlet* as a political drama in Korea to *Shakespeare's Asian Journeys: Critical Encounters, Cultural Geographies, and the Politics of Travel* (Routledge, 2016). Another article on Shakespeare and Korea entitled "Comic Book Adaptations of Shakespeare in Korea: History and Context" was published in *Studies on Humanities and Social Science* in May 2020.



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