

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

Asian Shakespeare Newsletter

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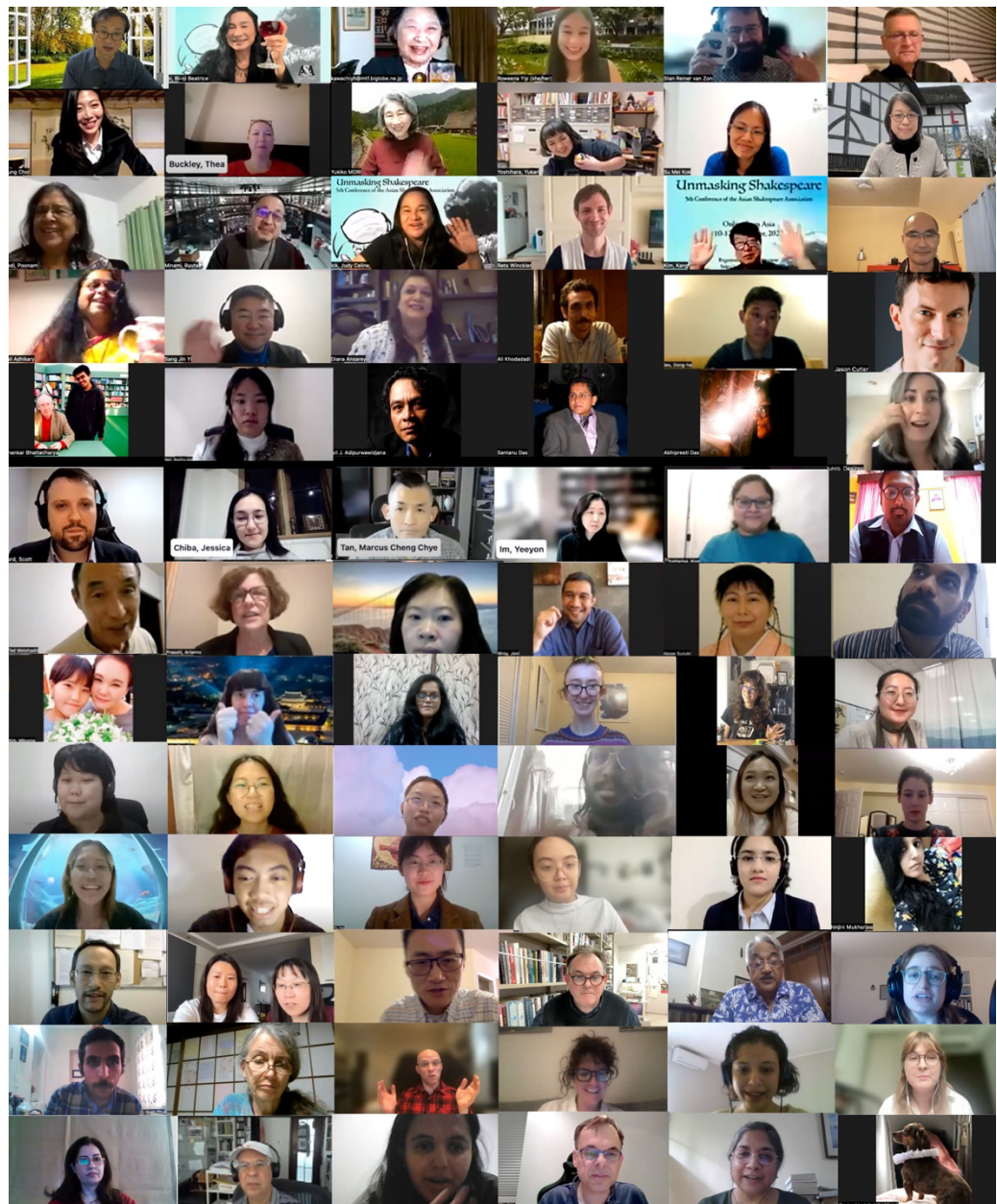
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Unmasking Shakespeare: 5th ASA Conference



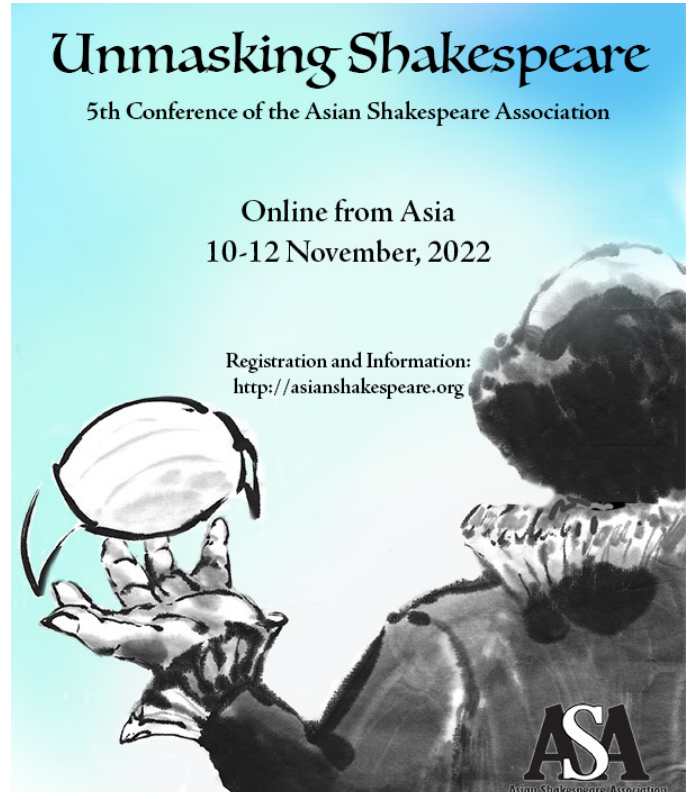
Conference Report

As we slowly and cautiously moved to post-Covid normality, the ASA held its fifth biennial conference online on 10-12 November 2022. Over a hundred ASA members from Asia, Europe, North America, and Oceania gathered to “unmask Shakespeare,” both literally and figuratively. Across many time zones, we not only shared our research but also our experience in working with Shakespeare during this particularly challenging time.

The six panels comprising of three or four papers addressed various topics, both historical and theoretical, both textual and theatrical/ cinematic. In addition to traditional panels, we introduced a new format—the symposium—to accommodate more papers. With more speakers and shorter presentation time, these sessions offered multiple perspectives on a topic and fostered more fruitful discussion.

Alfredo Michel Modenessi, Professor of Theatre Studies and Translation at the National University of Mexico, gave the keynote speech entitled “To unmask falsehood and bring truth to light”—Shakespeare and Translation: An Outsider’s Inside View.” Self-identified as a “stage translator,” Michel Modenessi employed examples from his own Spanish translation of Shakespeare to argue that translation is transformative. Indeed, translation can help to bring to light Shakespeare’s “truth” on stages and through media.

Visiting Artist Choi Jiyoung brought her gorgeous monodrama entitled *Love Deadline (Desdemona)*. Desdemona recalled how she introduced Korean tea culture to Othello and taught him how to say “I love you” in Korean. Othello’s ungrounded jealousy, however, led to domestic violence and Desdemona tragic death. Choi shared how Korean culture and, in particular, traditional dance influenced her recreation of Shakespeare as monodrama. The highlight of this session is her live demonstration of traditional Korean dance.





Organized by Judy Celine Ick, the roundtable “New Directions in Asian Shakespeare” with Thea Buckley, Jessica Chiba, Im Yeeyon, Ko Su Mei, and Marcus Cheng Chye Tan offered much food for thought. Is Asia a construct, a myth, or a methodology? Is “Asian Shakespeare” even a thing? What needs to be done to shed stereotypes and reclaim Asia’s agency? These are questions that we will revisit.

The workshop “Teaching Shakespeare under a Pandemic” provided a platform for us to share our experience. A live survey showed that everybody taught during lockdown (91% for more than a semester) and under prepared (31% with zero prior experience and 69% with only a little experience). Most of them felt that they did not get sufficient hardware support (71%) or software support (79%). 43% received zero training before starting to teach remotely, and 29% only had hours of training. It was a learning curve for all of us and our students.

Winners of the fourth International Graphic Shakespeare Competitions also received their awards and shared their works online. This time, there were three groups: the graphic group, the script group, and the cosplay group. A special guest was the past winner K. Briggs, who spoke on their artistic journey.

At the closing ceremony, we recalled the birth of the ASA and its growth over the past ten years—the first invitational email in 2012, the foundational meetings in Tokyo in 2012 and in Ferrara in 2013, the registration as a nonprofit in 2013, and the inaugural conference in Taipei in 2014. Our in-person conferences in New Delhi in 2016 and in Manila in 2018 were successful, and we managed to hold a wonderful hybrid conference in Seoul in 2020 at the peak of the pandemic. We celebrated the ASA’s tenth anniversary with a toast and a group photo, and looked forward to our next in-person, unmasked conference in 2024.

Membership

If you have not done so, you can pay the 2022-2023 ASA membership dues online—1,500 PHP (approximately \$25 USD) for regular members and 900 PHP (approximately \$15 USD) for graduate students, independent scholars, and contingent and retired faculty—at <http://asianshakespeare.org/membership/>.

Call for Papers

Shakespeare in Asian Currents

Special issue of *Shakespeare* guest-edited by Bi-qi Beatrice Lei and Judy Celine Ick

In the twenty-first century, scholars around the world have paid increasing attention to Asia's translation, adaptation, and interpretation of Shakespeare. From music and visuals to spirituality and philosophy, Asia's rich and diverse cultures have endowed Shakespeare with not only fresh appearances but also new meanings. This issue aspires to put together understandings of Asian Shakespeare—tracing Asian Shakespeare beyond the simply topical, the “show and tell” mainly descriptive scholarship that showcases “national” Shakespeares (Japanese Shakespeare, Malaysian Shakespeare)—into a field within Shakespeare and Asian Studies that engages with the theoretical underpinnings of Asian Shakespeare. What validates Asia a critical lens to talk about Shakespeare? What constitutes Asian Shakespeare now? Does it continue to be necessary or has its strategic worth been eclipsed by other forces? In what ways has Asian Shakespeare evolved as a field of study?

In celebration of the Asian Shakespeare Association's tenth anniversary, this special issue of Shakespeare calls for papers that explore how Shakespeare swims or sails (or doesn't) in Asian currents today. While Asia's ancient performance traditions—Xiqu, Noh, Kathakali, Pansori, Igal, Mak Yong, etc.—have invigorated Shakespeare performance and criticism, we seek papers that go beyond formalism and attend to Asia's presents. Can scholars from Asia—literally and figuratively—just do “Shakespeare” now? Or does it always have to be “Asian Shakespeare?”

Topics may include, but are not limited to:

- ◆ autocracy, nepotism, corruption, abuse of power, state violence
- ◆ hegemony, geopolitics, imperialism, neocolonialism
- ◆ globalization, mercantilism, socialism
- ◆ war, terrorism
- ◆ immigration, human trafficking, refugees
- ◆ identity, race, ethnicity, gender, orientation, class
- ◆ education
- ◆ popular culture, new media, news, memes
- ◆ theory of translation and adaptation
- ◆ decolonizing Shakespeare in Asia in performance and pedagogy
- ◆ multilingual sites of performance and pedagogy
- ◆ Shakespeare and/as Asian Cultural Memory

Please submit a 500-word abstract and a short bio to admin@asianshakespeare.org by 31 August 2023. Completed essays of 6000-8000 words are due 31 January 2024.

Shakespeare, published by Routledge under the auspices of the British Shakespeare Association, is a leading international journal of Shakespeare studies and criticism.



Asian Shakespeares: Translation, Adaptation, Interpretation

2024 SAA Seminar Led by Mark Thornton Burnett and Jessica K. Chiba

Sparked by scholarship, festivals, anime/manga films, translation projects and digital resources, this seminar explores trends in “Asian Shakespeares.” Understanding Asia as polyvocal and transnational, we reflect on the field via three overlapping areas: translation, adaptation and interpretation. This allows us to consider the play/adaptation relationship, intersections with gender studies/critical race studies, and the local/global interpretive role Shakespeare plays in Asian contexts.

The 52nd Annual Meeting of the Shakespeare Association of America will be held in Portland, Oregon on 10-13 April 2024. Visit the website of the Shakespeare Association of America at <https://shakespeareassociation.org> to sign up as an SAA member and to enroll in the seminar. Deadline: 15 September 2023.



Global Folios: Books about Shakespeare from around the World

Special Issue of *NALANS (Journal of Narrative and Language Studies)*

Guest-edited by Amrita Sen, Anna Forrester and Murat Ögütçü

2023 marks the 400th anniversary of the publication of Shakespeare’s First Folio. The text has seen one of the largest global footprints of theatrical or literary texts, with an abundance of translations, productions, reproductions, and critical contributions around the world. While we know that early non-Anglophone encounters with Shakespeare were often employed among harmful colonizing practices, we also know that those encounters engendered messages of dissent against ideologies of supremacy and fostered the expression of localized narratives and traditions. We use this anniversary to celebrate Shakespeare and Shakespeare studies beyond the Anglophone world with our special issue, “Global Folios: Books about Shakespeare from around the World,” which aims to document and discuss secondary works on Shakespeare written in non-Anglophone countries.

The secondary works in question can be chosen from monographs, edited collections, sections in monographs, or dictionaries. Articles might discuss any non-Anglophone academic works on Shakespeare (written either in their native tongues or in English) through the

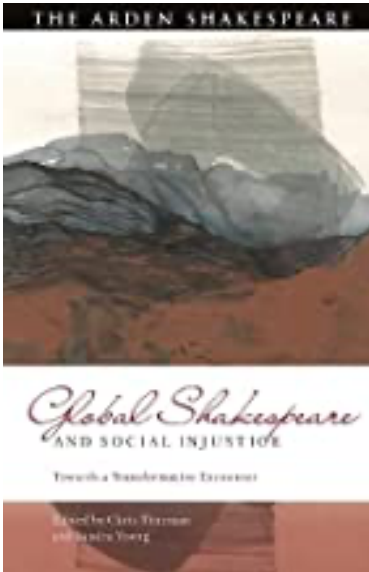
intersections of textual, spatial, class, gender, racial, linguistic, translational, ecological, and posthuman perspectives.

Since 2023 also marks the 100th anniversary of the establishment of the Republic of Turkey in addition to the 400th anniversary of the publication Shakespeare’s First Folio, we intend to devote an entire section to Turkish Shakespeares. Contributors might examine monographs and/or edited collections by scholars and practitioners of Turkish Shakespeares.

We are looking forward to receiving a 250-word abstract, a short bio, and your recent CV to Turkish Shakespeares at turkishshakespeares@gmail.com by 30 June 2023. Full articles (5,000 to 6,000 words) will be due by 30 October 2023. You can find the submission guidelines via <https://nalans.com/index.php/nalans/about/submissions>.



Latest Publications



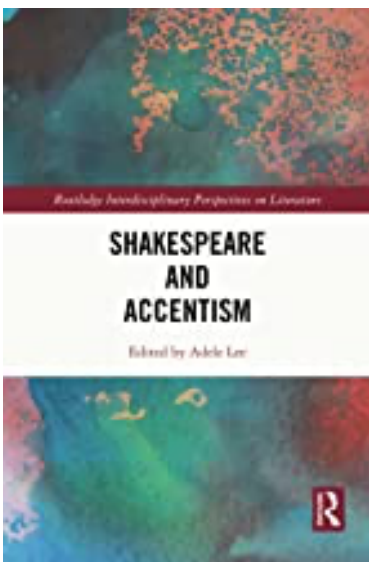
Global Shakespeare and Social Injustice: Towards a Transformative Encounter

Ed. Chris Thurman and Sandra Young

Arden Shakespeare

ISBN: 1350335096

The chapters in this book constitute a timely response to an important moment for early modern cultural studies: the academy has been called to attend to questions of social justice. It requires a revision of the critical lexicon to be able to probe the relationship between Shakespeare studies and the intractable forms of social injustice that infuse cultural, political and economic life. This volume helps us to imagine what radical and transformative pedagogy, theatre-making and scholarship might look like.



Shakespeare and Accentism

Ed. Adele Lee

Routledge

ISBN: 0367676761

This collection explores the consequences of accentism—an under-researched issue that intersects with racism and classism—in the Shakespeare industry across languages and cultures, past and present. It attends to foreign speech patterns in both the early modern and post-modern periods, including Indian, East Asian, and South African, and explores how accents operate as "metasigns" reinforcing ethno-racial stereotypes and social hierarchies.



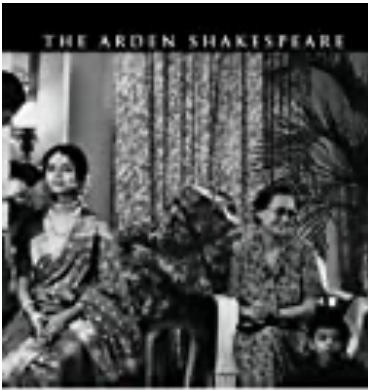
Onscreen Allusions to Shakespeare: International Films, Television, and Theatre

Eds. Alexa Alice Joubin and Victoria Bladen

Palgrave Macmillan

ISBN: 3030937852

Allusions to Shakespeare haunt our contemporary culture in a myriad of ways. Shakespeare's plays and motifs have been appropriated in fragmentary forms onstage and onscreen since motion pictures were invented in 1893. This collection of essays extends beyond a US-UK axis to bring together an international group of scholars to explore Shakespearean appropriations in unexpected contexts in lesser-known films and television shows in India, Brazil, Russia, France, Australia, South Africa, East-Central Europe and Italy, with reference to some filmed stage works.



Recontextualizing Indian Shakespeare Cinema in the West: Familiar Strangers

**Eds. Varsha Panjwani
and Koel Chatterjee**

Arden Shakespeare

ISBN: 1350168653

This collection of essays explores how Indian cinematic adaptations outside the geopolitical and cultural boundaries of India are revitalizing the broader landscape of Shakespeare research, performance, and pedagogy. The volume argues that by tracking critical currents from India towards the West new insights are afforded on the wider field of Shakespeare Studies - including feminist Shakespeares, translation in Shakespeare, or the study of music in Shakespeare - and are shaping debates on the ownership and meaning of Shakespeare itself.



Shakespeare and Cultural Appropriation

**Eds. Vanessa I.
Corredera et al.**

Routledge

ISBN: 1032303085

This collection argues that the concept of cultural appropriation is one of the most undertheorized yet evocative frameworks for Shakespeare appropriation studies to address the relationships between power, users, and uses of Shakespeare. By robustly theorizing cultural appropriation, this collection offers a foundation for interrogating not just the line between exploitation and appreciation, but also how distinct values, biases, and inequities determine where that line lies.



Routledge Advances in Theatre & Performance Studies

SHAKESPEARE AND CULTURAL APPROPRIATION

Vanessa I. Corredera, L. Monique Pittman, and
Geoffrey Way



Materializing the East in Early Modern English Drama

**Eds. Aisha
Hussain and Murat
Ögütcü**

Arden Shakespeare

ISBN: 1350300454

This collection of essays re-examines the (mis)representation of the East on the early modern English outdoor and indoor stage and broadens our understanding of early modern theatrical productions beyond Shakespeare and the European continent. It traces the origin of conventional depictions of the East to university dramas and explores how they influenced the commercial stage. Chapters uncover how conflicting representations of the East were communicated on stage through the material aspects of stage architecture, costumes and performance effects.

