

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

Asian Shakespeare Newsletter

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- ◆ Bi-qi Beatrice Lei
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ASA Partners with Hong Kong International Shakespeare Festival

The ASA is proud to partner with the 2nd Hong Kong International Shakespeare Festival, which features local artists alongside renowned theatre companies and artists from China's Tibet Autonomous Region and Guangzhou, Romania, South Korea, the U.K., Poland, and Australia. In addition to keynote speeches, panels, symposia, and workshops, delegates of the conference have the opportunity to enjoy a wide variety of theatrical productions in the evenings, including *Hamlet* by the Tibet Autonomous Region Drama Troupe, *Ophelia, An Object of Study* directed by Ewa Kaczmarek from Poland, and Shakespeare Dance Theatre from China and Hong Kong. For those who are able to arrive early, *Othello* by Tang Shu-wing Theatre Studio and *Macbeth Solo* by Paul Goodwin of the UK's Shakespeare Edit are not to be missed!



Festival Program



Hamlet

Tibet Autonomous Region Drama Troupe, China

Hamlet is based on the original 1990 version by renowned Chinese theatre director Lin Zhaohua and adapted and directed by Pu Cunxin. Performed entirely in Tibetan, the play incorporates elements of Tibetan culture and reflects ethnic characteristics in its dialogue delivery, body language, and musical design.

Macbeth Solo

Paul Goodwin, The Shakespeare Edit, UK

Performed by The Shakespeare Edit's Artistic Director Paul Goodwin and created in collaboration with Ukrainian composer Dmytro Saratskyi, this monodrama is a thrilling psychological portrait of Macbeth's descent into madness, bringing Shakespeare's great poetic tragedy fully alive for contemporary audiences.



Ophelia. An. Object Study

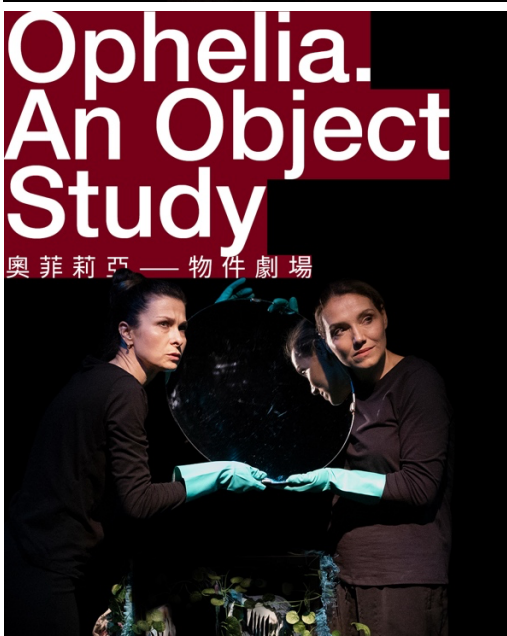
Ewa Kaczmarek, Poland

Here is a new biography of Ophelia — full of hypotheses, written with tenderness, speculative yet plausible, placing at the forefront what in the renowned *Hamlet* remained only in the background. Through object theatre and metatheatrical dialogue, the creators draw attention to what is silent and often overlooked, crafting a world of meaning brought to life through matter.

Othello

Tang Shu-wing Studio Theatre, Hong Kong

Featuring an exceptionally powerful and promising cast, this production marks the culmination of director Tang Shu-wing's exploration of Shakespeare's four major tragedies, brought to life with a minimalist yet intense approach, interpreted through Cantonese to highlight the devastating lies and jealousy at the heart of the tragedy.



Shakespeare Dance Theatre

◆ Planting Shakespeare

China

◆ We Are (Not) Romeo and Juliet

Hong Kong

Keynote Speakers



Sujata Iyengar

Sujata Iyengar, Distinguished Research Professor of English at the University of Georgia, specializes in Shakespearean adaptation and appropriation, early modern literature, and the global afterlives of Shakespearean texts. Her books include *Shades of Difference* (2004), *Shakespeare's Medical Language* (2011), *Shakespeare and Global Appropriation* (2020, with Miriam Jacobson and the late Christy Desmet) and *Shakespeare and Adaptation Theory* (2023) alongside extensive editorial leadership as co-founder and co-general editor (with Christy Desmet) of *Borrowers and Lenders: The Journal of Shakespeare and Appropriation*. A long-time advocate of cross-cultural and intermedial approaches to Shakespeare, she has collaborated internationally through major grants and partnerships, including multi-year projects linking scholars across continents. She is currently working on a monograph about Shakespeare and artists' books and editing *Much Ado About Nothing* for the Arden Shakespeare, fourth series.



Shen Lin

Shen Lin is a Professor at the Central Academy of Drama and Visiting Professor at CAA. He earned his PhD from the Shakespeare Institute at University of Birmingham in the UK and completed a postdoctoral fellowship at Folger Shakespeare Library in the United States. He is the former Director of the Institute of Central Academy of Drama, and Executive Editor-in-Chief and President of Drama. He has held appointments as a visiting researcher and professor at University of California, University of Copenhagen, Charles University, Ilia State University, and Free University of Berlin. His research areas include Shakespeare and intercultural drama and his creative works include *The Balcony*, *Love Ants*, *Che Guevara*, and *Good Person of Beijing*.



Tang Shu-wing

Born in Hong Kong, Tang is a theatre director, actor and educator with 30 years of professional experience. He has created over 60 works spanning spoken drama, non-verbal theatre, dance drama and opera. Hailed by the media as “one of the most important theatre directors in Hong Kong,” his minimalist aesthetics and physical theatre have become a hallmark of contemporary Hong Kong theatre. He received a Medal of Honour (2020), the Award for Outstanding Contribution in Arts (2021), and an Honorary Doctorate from HKAPA (2022). After studying law in Hong Kong, Tang pursued Theatre Studies at the Université de la Sorbonne Nouvelle in Paris. He founded No Man's Land in 1997, and between 2004 and 2011 served at the Hong Kong Academy for Performing Arts, rising from Lecturer to Dean of the School of Drama. In 2009, he founded Tang Shu-wing Theatre Studio to create cross-disciplinary and cross-cultural works. Since leaving the Academy in 2011, he has focused on training the next generation and promoting public good through arts, establishing the PTI Professional Physical Theatre Youth Training Programme in 2014. He has served on numerous public bodies and is currently Artistic Advisor of Hong Kong Dance Company.

Conference Program

Wednesday, 10 June 2026

15:00-17:00

Performance: *Othello*

TANG Shu-wing Theatre Studio, Hong Kong

Performance: *Macbeth Solo*

Paul GOODWIN, The Shakespeare Edit, UK

20:00-22:00

Performance: *Othello*

TANG Shu-wing Theatre Studio, Hong Kong

Performance: *Macbeth Solo*

Paul GOODWIN, The Shakespeare Edit, UK

Thursday, 11 June 2026

15:00-17:00

Performance: *Macbeth Solo*

Paul GOODWIN, The Shakespeare Edit, UK

20:00-22:00

Performance: *Macbeth Solo*

Paul GOODWIN, The Shakespeare Edit, UK

Friday, 12 June 2026

08:00-09:00

Registration

09:00-09:30

Welcome

09:30-10:30

**Keynote Speech 1: “Come idhar”:
“Tradapting” Shakespeare in *Much
Ado About Nothing* (2012)**

Sujata IYENGAR, University of Georgia, USA

**Host: Reto Thomas Edgar WINCKLER, City
University of Hong Kong, Hong Kong**

10:30-11:00

Coffee Break

11:00-12:40

Panel 1: Shakespeare in the Digital Era

**Chair: YONG Li Lan, National University of
Singapore, Singapore**

“Words, words, words”—Questioning Gen-AI
“Shakespeare” When Preparing Hong Kong
DSE Students for Diploma of Secondary
Education Literature in English

**Tanya KEMPSTON, University of Hong Kong, Hong
Kong**

Animating Shakespeare in Complex Setting with
AI

**Hannes RALL, Nanyang Technological University,
Singapore**

**Alice OSINSKA, Nanyang Technological University,
Singapore**

Swipe Right on Shakespeare: Renegotiating
Authority in *Romeo VS. Juliet*

**Danica STOJANOVIC-SCHAFFRATH, University of
Graz, Austria**

Neurocosmopolitan Futures: The Living
“Hamlet” Edition

**Emily Rose NICHOLLS, King’s College London and
the University of Hong Kong, UK/Hong Kong**



Panel 2: Shakespeare in Classroom and Community

Chair: LEE Hyon-u, Soon Chun Hyang University, South Korea

Shakespeare Remote: Telepresence as Portal and Pathway

Tom GORMAN, Coventry University, UK

“Are you a man?” Developing a Shakespearean Educational Framework to Address the Crisis of Masculinity

Nahum WELANG, Nord University, Norway

Cultural and Reflexive Receptions of *Much Ado about Nothing* by Japan’s University Students and Expat Theatre Community

Alan THOMPSON, Gifu Shotoku Gakuen University, Japan

Shakespeare and Medical Education in Malaysia

KOK Su Mei, University of Malaya, Malaysia

Panel 3: Popular Shakespeare

Chair: YOSHIHARA Yukari, University of Tsukuba, Japan

Shakespeare in Manga: A Comparative Analysis of Chinese and Japanese Adaptations
MA Yujing, Soka University, Japan

Structures of Power and Suppressed Violence: *The Tempest* and the 2022 Japanese Anime *The Witch from Mercury*

KOIZUMI Yuto, Institute of Science Tokyo, Japan

The Bard in Chat with Gen-Z: Rewriting Shakespeare from Fanfic to Meme Culture
Akhyā SHANKAR, University of Delhi, India

Picturing Shakespeare: Theatricality and Visual Narrative in 1980s Chinese Lianhuanhua Adaptations

CHEN Shuying, Shanghai University, China

Panel 4: Remaking *Hamlet*

Chair: Sujata IYENGAR, University of Georgia, USA

Staging Shakespeare in China’s Wartime Interior: The National Academy of Dramatic Arts’ *Hamlet* (1942)

XIAO Xinyao, Chongqing University, China

Bodies of Ethnicity in Tibetan *Hamlet*

CHEN Shuangting, University of Warwick, UK

“Come, a passionate speech”: *Hamlet* in Yemeni Arabic, in Post-colonial Aden

Katherine HENNESSEY, Wenzhou-Kean University, China

12:40-13:40

Lunch

3:40-15:00

Panel 5: Shakespeare on Screen

Chair: Mark Thornton BURNETT, Queen’s University Belfast, UK

Portals of Identity: Shakespeare, Bhardwaj, and the Cinematic Liminal

Kakali ADHIKARY, Boitalic Centre for Cultural Arts and Nrittayan Centre for Performing Arts, Sweden

A Digital Window into Postcolonial Shakespeare: Tracing Indian Film Adaptations

Rosa GARCÍA-PERIAGO, University of Murcia, Spain

Shakespeare in Philippine Teleseryes

Xelestine Gabriel C. PAYTE, University of Asia and the Pacific, Philippines



Panel 6: Economy, Politics, and Law

Chair: Julian LAMB, University of Wollongong, Australia

Macbeth Mise-en-Abyme: Victorian Spectatorship and Politics

Ian Harvey A. CLAROS, Ateneo de Manila University, Philippines

“The Law, Not I”: Judgement, Responsibility, and the Personification of Law in *Measure for Measure*

Matthew C. STEPHENSON, Harvard Law School, USA

Marriage Diplomacy and Fosterage Alliance in Shakespeare’s *Tempest*

NG Su Fang, Virginia Tech, USA

Panel 7: Posthuman Portals and Pathways in the Anthropocenic Shakespeares

Chair: Alan THOMPSON, Gifu Shotoku Gakuen University, Japan

Disease, Infection, and Olfaction in *The Tempest*’s Posthuman Environment

HIRONO Masaki, Aichi University, Japan

Shakespeare’s Forestal Poetics and Politics

Ted MOTOHASHI, Tokyo University of Economics, Japan

The Posthuman Soundscape in *Twelfth Night*

SAKAMOTO Kohei, Kyoto University, Japan

Panel 8: National(ist) Shakespeares

Chair: KOK Su Mei, University of Malaya, Malaysia

What We Talk About When We Talk About Korean Shakespeare

Scott SHEPHERD, Chongshin University, South Korea

War’s Afterlives as Portals of Identity: Trauma, Memory, and Nationhood in

Shakespeare’s *Henry V*

Alice GONG, University of Edinburgh, UK

“Alas, poor country, almost afraid to know itself.”:

Balkrishna Sama’s Nepali Adaptations

Andronicus ADEN, University of Calcutta, India

15:00-15:30

Coffee Break

15:30-16:50

Symposium 1: Cinematic, Digital, and AI Shakespeare

Chair: Hannes RALL, National University of Singapore, Singapore

Authenticity of AI-Generated Shakespearean Texts and Artwork

CHAN Sumie, Chinese University of Hong Kong, Hong Kong

The Simulated Reality of *Omkara* in the Age of Algorithm

Sagnika DAS, St. Xavier’s University, India

The Dynamics of Delayed Action: The Existential Procrastination in *Hamlet* vs. the Political Necessity in *Haider*

Sreyasi DEY, St. Xavier’s University, India

Shakespeare Between Realities: *King Lear*, Mediated Subjectivity, and the Prophecy of the Digital Age

HE Hsu Heng Louie, China Medical University, Taiwan

HE Pei-rong Haley, National Sun Yat-sen University, Taiwan

Playing Shakespeare: Avatar Performance and Therapeutic Distance in the Metaverse Globe Theatre

LEE Hyon-u, Soon Chun Hyang University, South Korea

Aesthetics of Sovereignty: A Stage-to-Film Analysis of *Macbeth* (1606) and *Throne of Blood* (1957)

Anson M. C. SINN, Independent Scholar, Hong Kong

Algorithmic Shakespeare and the Posthuman Stage: AI Rationality as a Critical Medium for Contemporary Adaptation

Yuanni ZHANG, Guangzhou University, China

Symposium 2: Referencing Shakespeare

Chair: Rebekah BALE, Hong Kong Shue Yan University, Hong Kong

From Cento, to Sonnet 18 to Straight Lift: Shakespearean Intertextuality in the Modern Sonnet

Andrew BARKER, Independent, Hong Kong

(Re)Locating Shakespeare's Women in Philippine Pop Fiction

Neal Amandus GELLACO, University of the Philippines Diliman, Philippines

Folios to Feed: Shakespearean Memes from India as Sites of Translocational Paratextuality
Jorlin JOSE, Indian Institute of Space Science and Technology, India

Nomadic Soliloquies: Intercultural and Intermedial Dialogue in Chloé Zhao's *Nomadland* and the Shakespearean Tradition

TANG Jinli, Guangzhou University, China

Password and Mask: On the Public Dissemination and Community Preservation of the "Shakespeare's Sister" Meme

XIAO Yifu, Guangzhou University, China

Symposium 3: Shakespeare and Popular Culture

Chair: MA Yujing, Soka University, Japan

Staging Shakespeare in K-Pop: Transcultural Adaptation and Gender Performance in ONEUS's "Be Mine"

Nayoung BISHOFF, George Washington University, USA

When the Bard Meets the Barrio: Shakespearean Traces in Nick Joaquin's Pop Stories for Groovy Kids (1979)

Juliana Maria ODOÑO, University of Asia & the Pacific, Philippines

Deference to Death: Temporality and Love in Clara Benin's "Dust" and Shakespeare's Sonnet 73

Gino PINGA, University of Asia and the Pacific, Philippines

A Transcultural Reimagining of the Monstrous in a Japanese-Reimagined England:

Shakespeare's *Richard III* in *Shōjo Manga*

Joan Mary Flordeliz L. RAYOS, University of the Philippines Diliman, Philippines

Global Audiences, Local Stages: Tourist-Facing Shakespeare in China's Culture-and-Tourism Economy

Brittany TANG, Independent Scholar, China

Shakespeare as Character: Cultural Heritage Transmission in English KS2: *Shakespeare Retold*

YANG Tiantong, Shandong University, China

Errenzhuan Romeo and Juliet: Migrant Histories and Grassroots Cultural Politics in North-east China

YIN Yuanwei, Queen's University Belfast, UK

16:50-18:50

Welcome Reception

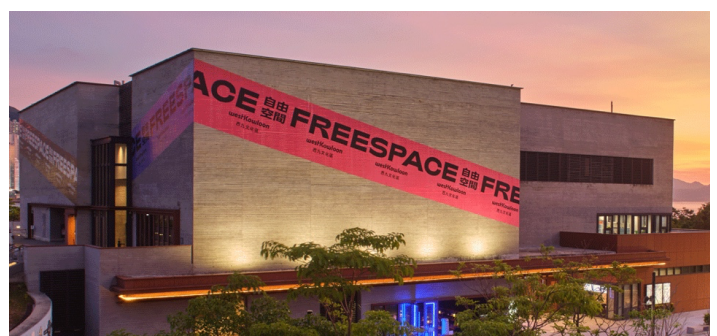
20:00-

Performance: *Hamlet*

Tibet Autonomous Region Drama Troupe, China

Performance: Shakespeare Dance Theatre

Hong Kong / China



Saturday, 13 June 2026

9:00-9:30

Graphic Shakespeare Competition

YOSHIHARA Yukari, University of Tsukuba, Japan

9:30-10:30

Keynote Speech 2

SHEN Lin, Central Academy of Drama, China

Host: Bi-qi Beatrice LEI, National Taiwan University, Taiwan

10:30-11:00

Coffee Break

11:00-12:40

Panel 9: Unsex Me Here

Chair: Judy Celine ICK, University of the Philippines Diliman, Philippines

From Lady Macbeth to “She-Macbeth”—A Study of the Change of Women’s Self-identification on the Contemporary Stages of China

Ning ZHU, Central Academy of Drama, China

Sexuality and Nature in a Japanese Manga Adaptation of *Richard III*

MORI Yukiko, Tokyo University of Agriculture and Technology, Japan

Lady Macbeth Between Worlds: Cultural Re-inscriptions in *Maqbool* and *Mandaar*

Ankita DAS, Bennett University, Greater Noida, India

Sanjana SANTRA, Bennett University, Greater Noida, India

A Pilgrimage of the Imagination: The Pretence of *All’s Well That Ends Well*, a Prescient Play about the Modern Age

Bruce G. SHAPIRO, Queensland University of Technology, Australia

Panel 10: Genres

Chair: Jason GLECKMAN, Chinese University of Hong Kong, Hong Kong

Metamorphosis and the Theatrical Imagination: Reconfiguring Genre in *A Midsummer Night’s Dream*

CHEN Lin, Shandong University, China

Localising Shakespeare in Ballet: A Case Study of the Hong Kong Ballet’s Production of *Romeo+Juliet*

Jolie LUM, Chinese University of Hong Kong, Hong Kong

Shakespeare’s Transformation of Aristotle’s Concept of Tragedy

Kay Malte BISCHOF, University of Jerusalem, Israel

Portals of Passion and Pop: Navigating Gender and Genre in the Taipei Staging of *Roméo & Juliette, les enfants de Vérone*

Iris H. TUAN, National Yang Ming Chiao Tung University, Taiwan

Panel 11: Cross-Cultural Adaptations

Chair: Roweena YIP, National University of Singapore, Singapore

Cultural Frames and Gendered Voices: Adapting *Tales from Shakespeare* in Early Twentieth-Century China

Jasmine NIU, University of York, UK

Shakespeare on the Korean Stage after the Pandemic: Rewriting Gender, Space, and Community in *Hamlet* and *Twelfth Night*

KIM Kang, Honam University, South Korea

Performing Shakespeare through Indian Folk Traditions

Santanu DAS, Rabindra Bharati University, India

Caesar Must Die, and Jingju Too?:

Intermediality, World Theatre, and Contemporary Legend Theatre’s Caesar’s Maze

FENG Wei, Shandong University, China

Panel 12: Rewriting Shakespeare, Shakespearean Rewriting

Chair: KIM Kang, Honam University, South Korea

“Thou Art Weighed and Art Found Wanting”:
Two Performative Chinese Translations
of *Measure for Measure*

**ZHU Ying (Julia), Macao Polytechnic University,
Macao**

Fate, Fiends and Fixes: Issues of Agency in
Novelizations of *Macbeth*

**Rebekah BALE, Hong Kong Shue Yan University,
Hong Kong**

Shakespeare’s Influence on Jin Yong: An
Overview

**Jonathan HUI, City University of Hong Kong, Hong
Kong**

12:40-13:40

Lunch

13:40-15:20

Panel 13: Language and Rhetoric

**Chair: Scott SHEPHERD, Chongshin University,
South Korea**

The Dotive: Infelicity in *Antony and Cleopatra*
Julian LAMB, University of Wollongong, Australia

Expressing Fear in the Kunqu *Macbeth*:
Intercultural Shakespeare and the Language of
Gesture

David NEE, Louisiana State University, USA

Lost Paths and Silent Speeches: Rhetorical
Unravelling in *A Midsummer Night’s Dream*

**Laura Iseppi DE FILIPPIS, Xi’an International
Studies University, China**

Homosocial Love in Shakespeare’s Procreation
Sonnets

**Jason GLECKMAN, Chinese University of Hong
Kong, Hong Kong**

Panel 14: Positioning Shakespeare

Chair: SHEN Lin, Central Academy of Drama, China

From Desdemona to “Bad Girl” Sonia: Navigating
Cold War Post-coloniality in Korea

KO Yu Jin, Wellesley College, USA

Social Mobility or Baggage? Shakespeare in
Asian America

Daphne P. LEI, University of California, Irvine, USA

Autonomy and Dependency: Shakespearean
Adaptations / Hong Kong Cinemas

**Mark Thornton BURNETT, Queen’s University
Belfast, UK**

Othello and the Gendered Conditions of
Femicide

Majid SARNAYZADEH, Independent Scholar, Iran

Panel 15: Staging Shakespeare

**Chair: SU Tsu-Chung, National Taiwan Normal
University, Taiwan**

Performing Shakespeare in the Postcolonial
India

Monalisa DAS, Kazi Nazrul University, India

Santanu DAS, Rabindra Bharati University, India

Shakespeare’s Props and the Arrangement of
Temporal Portals

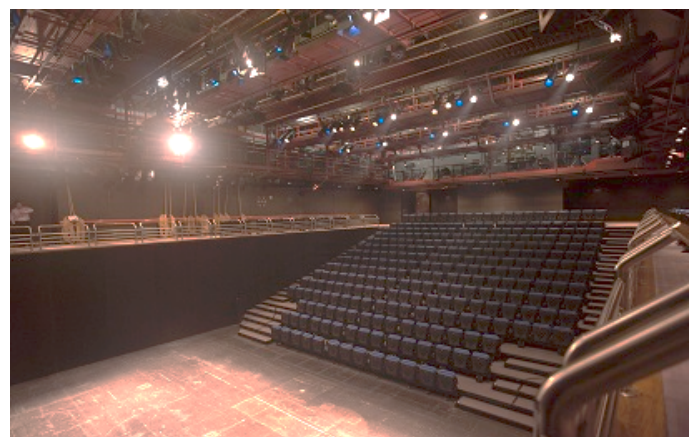
**Natallia ZELIAZINSKAYA, Belarusian State University,
Belarus**

“Wives may be merry and yet honest too” ...
What a Pedagogical Performance of *The Merry
Wives of Windsor* Continues to Teach Us

Poonam TRIVEDI, University of Delhi, India

Experiencing Shakespeare

**David BOOTH, Hong Kong Chu Hai College, Hong
Kong**



Panel 16: Developing Collaborative and Comparative Research in Asian Shakespeare

Chair: Alvin LIM, National University of Singapore, Singapore

E/Aku (Ugliness) as Disgust and Abnormality: The Interplay of Feelings and Forms in *Two Richard IIIs*

XU Caifang, National University of Singapore, Singapore

Spirits Have No Feet: Annotation, Shared Knowledge, and Compared Knowledge
Jessica CHIBA, Shakespeare Institute, University of Birmingham, UK

“Seeing In Between”: Through Collaborative Annotations in Young Asian Shakespeares
Ha Young HWANG, Korea National University of Arts, South Korea

On Affect and Female Presence in *Three King Lears*
Roweena YIP, National University of Singapore, Singapore

15:20-15:50

Coffee Break

15:50-17:30

Symposium 4: Translating and Teaching Shakespeare

Chair: Jessica CHIBA, Shakespeare Institute, UK

10 Minutes to Save the Bard: Performance as a Prerequisite to Shakespeare Pedagogy in the Philippines

Jaime BENITEZ, University of Asia and the Pacific, Philippines

Translatability or Untranslatability?—On Translation of Puns and Its Influence on Stage Performance in Shakespeare Drama
DAI Danni, Wuhan University, China

The Future of Shakespeare in Malaysian Language Education: Reinventing Hopes and Avenues through Technological-Based Pedagogies

Hanita Hanim ISMAIL, Universiti Kebangsaan Malaysia, Malaysia

Mafarhanatul Akmal Ahmad KAMAL, Universiti Teknologi MARA, Malaysia

Teaching Shakespeare through Space, Place, and Movement: A Psychogeographical Approach
Mohd Fadhli Shah KHAIDZIR, Universiti Kebangsaan Malaysia, Malaysia

Wordplay and Euphuism in Japanese Translations of *Love’s Labour’s Lost*
MIYAKE Yuriko, Kwansei Gakuin University, Japan

Compact Shakespeare: Stumbling Onto Stage with Ten-Minute Abridgments
Joachim Emilio B. ANTONIO, University of Asia and the Pacific, Philippines

The Politics of Reading Hindi Translations of Shakespeare
Anandi RAO, SOAS, University of London, UK

Close Reading, Project-Based Presentation, & Performance-Oriented Pedagogy: Balancing Textual Analysis with Theatrical Practice in the Classroom

SU Tsu-Chung, National Taiwan Normal University, Taiwan

The Evolution of Early Chinese Translations of *The Merchant of Venice* (1903–1947)
WANG Rui, Northwestern Polytechnical University, China



Symposium 5: Women / Gender

Chair: Poonam TRIVEDI, University of Delhi, India

The Courageous and the Resilient: George Sand's Rewriting of Gertrude and Ophelia in the Novel *L'Homme de Neige*

Irene CHAN, National Chengchi University, Taiwan

Stalled Agency and Feminist Nightmares: Yamanote Jijō's Meta-Theatrical *Othello* and *Macbeth*

Mika EGLINTON, Kobe University of Foreign Studies, Japan

Representing Women's Spaces through Ekphrasis: Art as Un/reliable Narrator in *The Rape of Lucrece* and *Cymbeline*

Ananya DUTTA GUPTA, Visva-Bharati University, India

"Moon Drop" as Eco-Gothic Representation: Revisiting Witches, Slime, and Menstruation in *Macbeth*

LIU Meilin, Hong Kong Baptist University, Hong Kong

Shakespearean Actress Charlotte Cushman and Fan Culture

MIYAMOTO Maira, University of Tsukuba, Japan

The Queen and the Tyrant: Liberty of Speech in Shakespeare's *The Winter's Tale*, 1.2

John MUCCILO, Independent Scholar, USA

Symposium 6: Intercultural Shakespeare

Chair: Daphne P. LEI, University of California, Irvine, USA

Bengali *Hamlet* (2017) from an Islamic Perspective

Diana ANSAREY, International Islamic University, Malaysia

Performing the Global: Hybridized Subjectivities in Yohangza's *The Two Gentlemen of Verona*
KIM Hee-Young, Seoul National University, South Korea

Decolonial Pathways: Crip Time in Postcolonial Indian *King Lear* Adaptations
Kibria NASIR, Shakespeare Institute, UK

Exotic Worlds at the Capulet Family's Feasts: Origins and Uses of Imported Ingredients in *Romeo and Juliet*
OKUYAMA Atsuko, Nagoya University, Japan

Shakespeare in Motion: Localization and Creative Agency in Sri Lanka
Rochana JAYASINGHE, University of Peradeniya, Sri Lanka

The Century-Old Comparative Reflection on Chinese Classical Drama and Shakespeare's Plays
LI Weifang, Henan University, China

Adapting Shakespeare in an "Aesthetic State of Exception": Li Jianwu's Intercultural Reconfiguration of Wartime Experience and Cultural Tradition in *Wang Deming*
LIU Qingru, Shanghai International Studies University, China

Regionalising Shakespeare: The Hybrid Afterlives of Shakespeare in Indian Theatre
Arpita MITRA, Tilka Manjhi Bhagalpur University, India

New Trend of "Koreanized" Shakespearean Adaptation and the Implication for Interculturalism
YI Jung-Jin, Hallym University, South Korea



Symposium 7: Interpreting Shakespeare

Chair: Ted MOTOHASHI, Tokyo University of Economics, Japan

Nietzsche's Interpretation of *Hamlet* as a Case Study in Cross-Cultural Practice

HUANG Qingyi, Zhejiang University, China

Networks: Relationships, Structures, Capital, Exchange

SUN Eunsun, Ewha Womans University, South Korea

Nearing Nothing: Negative Creation in the Tragedies of Shakespeare

Yuval LUBIN, Hebrew University of Jerusalem, Israel

Rephrasing Justice: Shakespeare's Intercultural Recasting of Plato's *Republic* in *The Tempest*

Utsav RAJGOR, Krantiguru Shyamji Krishna Verma Kachchh University, India

The Narrative Vaccine: Reflections of Plague in William Shakespeare's *Richard III* and *Macbeth*

Mala RENGANATHAN, North-Eastern Hill University, Shillong, India

"I wasted time, and now doth time waste me": Feeling Time in *Richard II*

YAN Yuhong, Shakespeare Institute, UK

"The chink of a wall": Partition and Reconciliation in *A Midsummer Night's Dream*

WU Yarong, Anhui University, China

Confounded and Division: A Preliminary Study on Shakespeare's Conception of Rationality

ZHU Tianqi, Communication University of China, China

20:00-

Performance: *Hamlet*

Tibet Autonomous Region Drama Troupe, China

Performance: *Ophelia, An Object Theatre*

Ewa Kaczmarek, Poland

Performance: Shakespeare Dance Theatre

China and Hong Kong

Sunday, 14 June

9:00-11:00

AI, Acting, and Education Workshops

11:00-11:30

Coffee Break

11:30-12:30

Keynote Speech 3

TANG Shu-wing, Tang Shu-wing Theatre Studio, Hong Kong

Host: Jason Eng Hun LEE, Hong Kong Baptist University, Hong Kong

12:30-13:00

General Meeting and Group Photo

13:00-14:00

Lunch

15:00-18:00

Self-Guided Museum Tours

20:00-

Performance: *Ophelia, An Object Theatre*

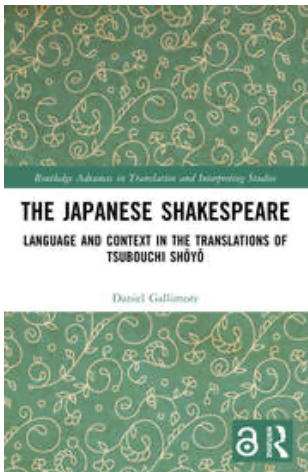
Ewa Kaczmarek, Poland

Performance: Shakespeare Dance Theatre

China and Hong Kong



Latest Publications

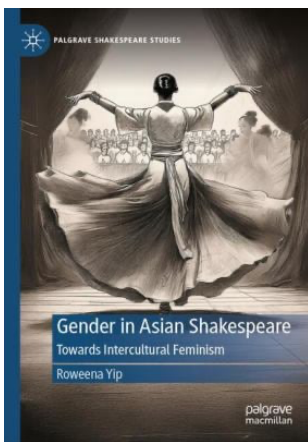


The Japanese Shakespeare: Language and Context in the Translations of Tsubouchi Shōyō

Daniel Gallimore

Routledge, 2025, ISBN 9781032277011

Offering the first book-length study in English on Tsubouchi and Shakespeare, Gallimore offers an overview of the theory and practice of Tsubouchi's Shakespeare translation and argues for Tsubouchi's place as "the Japanese Shakespeare."

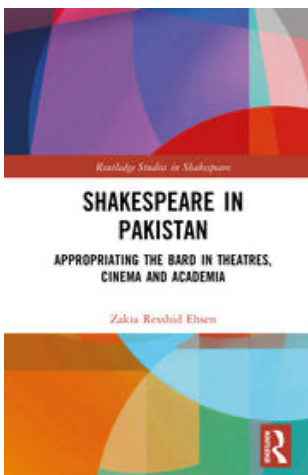


Gender in Asian Shakespeare: Toward Intercultural Feminism

Roweena Yip

Palgrave Macmillan, 2025, ISBN 978-3-031-89055-0

This is the first full-length study of gender in East and Southeast Asian productions of Shakespeare's plays. Resituating gender theory within new performance contexts, forms and communities, this book explores the ways in which performances of gender produce the terms through which intercultural engagements with Shakespeare take place.



Shakespeare in Pakistan: Appropriating the Bard in Theatres, Cinema and Academia

Zakia Resshid Ehsen

Routledge, 2025, ISBN 9781032976471

Shakespeare in Pakistan offers a comprehensive examination of the appropriation of Shakespearean plays in Pakistan, with a focus on how these works engage with creative, indigenous, cultural, culinary, and religious expressions of identity.

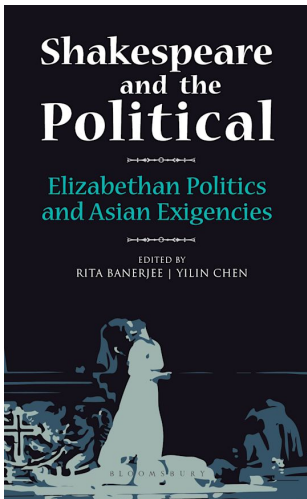


Shakespeare in the "Post"Colonies: Legacies, Cultures and Social Justice

Ed. Amrita Dhar and Amrita Sen

Bloomsbury, 2025, ISBN 9781350344150

provides a wide-ranging examination of engagements with and adaptations of Shakespeare in regions that were once under European colonial rule. Arguing for the 'Post'Colonies as a distinct category within Global Shakespeares, this volume explores the reality of 21st-century Shakespeares in geographies of post-colonial and postcolonial inheritance

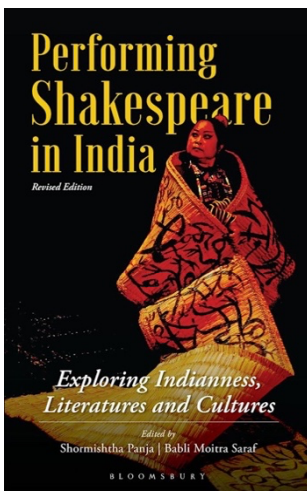


Shakespeare and the Political: Elizabethan Politics and Asian Exigencies

Eds Rita Banerjee and Yilin Chen

Bloomsbury India, 2024, ISBN 9789356404328

The collection of essays shows how Shakespeare and later adaptations engage with the political situations of the Elizabethan period as well as contemporary Asian societies. The volume also looks at Shakespearean adaptations in Asia – Taiwanese, Japanese, Chinese and Indian.

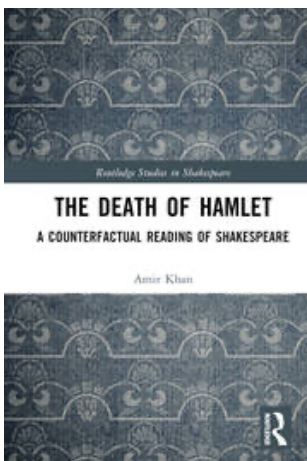


Performing Shakespeare in India: Exploring Indianness, Literatures, and Cultures; Revised Edition

Eds. Shormishtha Panja and Babli Moitra Saraf

Bloomsbury, 2024, ISBN 9789356405387

Performing Shakespeare in India presents studies of Indian Shakespeare adaptations on stage, on screen, on OTT platforms, in translation, in visual culture and in digital humanities and examines the ways in which these construct Indianness.

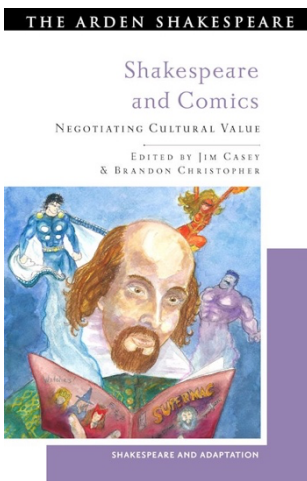


The Death of Hamlet: A Counterfactual Reading of Shakespeare

Amir Khan

Routledge, 2024, ISBN 9781032734620

This book is an intervention in *Hamlet* scholarship—"A take-no-prisoners account of *Hamlet* and its critical and political afterlives. Original and provocative."



Shakespeare and Comics: Negotiating Cultural Value

Eds. Jim Casey and Brandon Christopher

Arden Shakespeare, 2024, ISBN 9781350401358

From their inception, "low culture" comics have intersected with the 'high culture' of Shakespeare. This is the first book-length collection dedicated entirely to the exploration of this collision. Its chapters illuminate the ways in which different texts, time periods, politics, authors, media, approaches and forms interact.