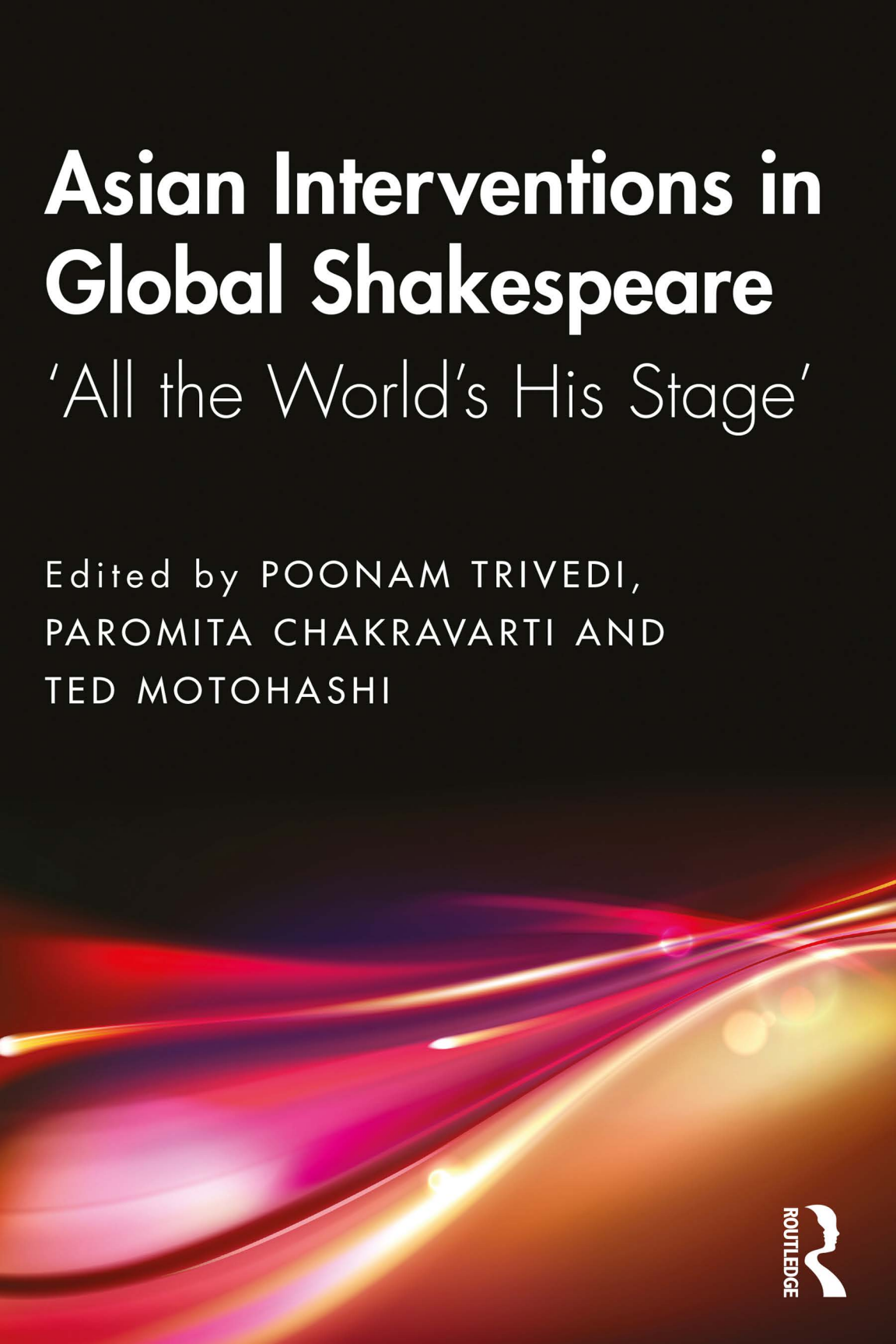
Asian Interventions in Global Shakespeare

'All the World's His Stage'

Edited by POONAM TRIVEDI, PAROMITA CHAKRAVARTI AND TED MOTOHASHI



ROUTLEDGE

ASIAN INTERVENTIONS IN GLOBAL SHAKESPEARE

This volume critically analyses and theorises Asian interventions in the expanding phenomenon of Global Shakespeare. It interrogates Shakespeare's 'universality' from Asian perspectives: how this has been modified or even replaced by the 'global bard' as a recognisable brand, and how Asian Shakespeares have contributed to or subverted this process by both facilitating the worldwide dissemination of the bard's plays and challenging and resisting the very templates through which they become globally legible. Critically acclaimed Asian productions have prominently figured at premier Western festivals, and popular Asian appropriations like Bollywood, manga and anime have created new kinds of globally accessible Shakespeare.

Essays in this collection engage with the emergent critical issues: the efficacy of definitions of the 'local', 'global', 'transnational' and 'cosmopolitan' and of the liminalities and mobilities in between. They further examine the politics of 'West' and 'East', the evolving markers of the 'Asian' and the equation of the 'glocal' with the 'Asian'; they attend to performance and archiving protocols and bring the current debates on translation, appropriation, and world literature to speak to the concerns of global and transnational Shakespeare. These investigations analyse recent innovative Asian theatre productions, popular cinematic and manga appropriations and the increasing presence of Shakespeare in the Asian digital sphere. They provide an Asian standpoint and lens in rereading the processes of cultural globalisation and the mobilisation of Shakespeare.

Poonam Trivedi is currently the vice-chair of the Asian Shakespeare Association and has taught English at Indraprastha College, University of Delhi, India. She received her doctorate from the Shakespeare Institute, University of Birmingham, UK, and was the secretary of the Shakespeare Society of India from 1993 to 1999.

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INTRODUCTION

Asian Interventions in Global Shakespeare: *'All the World's His Stage'*

Poonam Trivedi, Paromita Chakravarti and Ted Motohashi

Totus Mundus agit histrionem (all the world is a playground) is said to have been the motto of the original Globe theatre in London which aimed to hold the whole world in its performative ambit. Today, the literal or stricter meaning of the phrase, deriving from Petronius, 'all the world plays the actor' is perhaps more applicable, as it is well established that the whole world performs the works of the Globe's best-known playwright, William Shakespeare. Indeed, the global spread of Shakespeare is no longer a point of debate. His presence in education, theatre, digital and social media, film, popular culture, blogs, vlogs, business and even sport is increasingly evident and copiously documented. He is everywhere: his words seem to speak to all people and situations. The story of this spread has also been told, though more patchily, fitfully and variously, in differing voices.

The aim of this book is to fill out and augment this story foregrounding the fundamental contributions emerging in this regard, particularly from Asia, to rectify tendencies to map the 'global' selectively. And given the nature of the globality of Shakespeare today, one does not need to reiterate that collectively Asia is not only the world's largest regional economy but also increasingly the centre of the world economy; it has been a motor force of globalisation and now has become a site of global interchange of some scale and influence in both economic and cultural spheres. That a South Korean film, *Parasite*, directed by Bong Joon Ho, made Oscar history by becoming the first non-English language film to win the Best Picture Award, plus three others, at the Motion Picture Academy awards in Hollywood this year (2020) is a confirmation that Asian creativity has arrived.[1] We need to foreground this and read globalisation of Shakespeare through the larger Asian Shakespeare phenomenon, for the

Asian continent has contributed in no small measure to the worldwide presence of Shakespeare.

To recount some Asian milestones in the development of Global Shakespeare: it was the world tours of innovative Japanese and Chinese theatre productions by Ninagawa Yukio, Suzuki Tadashi, Miyagi Satoshi, Yasuda Masahiro, Wuo Hsing Kuo, Oh Tae-suk, Annette Leday and David Ruvie's kathakali production since the 1990s that intrigued audiences, won critical plaudits and contributed to the reorientation of the Europhone gaze to establish the ambit of the 'global'. Multicultural and multilingual Asian performances as well as global projects which followed – for example, Ong Ken Seng's *Desdemona* (2001) and *Lear Dreaming* (2012), Tim Supple's *A Midsummer Night's Dream* (2006) and Stephen Greenblatt's *Cardenio* Project (2003 onwards) – shifted and pluralised the sites of location, ethnicity and aesthetics in the engagement with Shakespeare. Popular Asian appropriations have created new kinds of globally accessible Shakespeare through films, especially from Bollywood, in the twenty-first century. Seven productions from Asian countries, including four from the Indian subcontinent, were commissioned to perform at the Globe to Globe festival in 2012 acknowledging the vitality and transportability of their versioning of the plays. Path-breaking inventions in the digital and graphic spheres, from the far East, particularly Japan, manga and anime, have enabled a different kind of circulation of Shakespeare not seen before.

While the presence of Asia in the Shakespearean canon is virtually insignificant – there are only four references to it – three out of these four references to 'Asia' ("Roaming clean through the bounds of Asia" (*Comedy of Errors*, 1.i.133), "fetch . . . from the farthest inch of Asia" (*Much Ado about Nothing*, 2.i.232), "Extended Asia" *Anthony and Cleopatra*, 1.ii.90)[2] signify a spatial vastness and a sizeable territorial spread. Today, this same extensive, boundless dimension of the 'Asia' of the Elizabethan imagination may, in reverse, be seen as mapping what the Asian engagements with Shakespeare have conferred on his position. This 'global bard' as a recognisable brand has been not only significantly facilitated but also subverted by Asian Shakespeares: the worldwide dissemination of the bard's plays by Asian theatre companies and films were productions which challenged and resisted the very templates through which they became globally legible. Asian Shakespeares may be seen to have intervened performatively, aesthetically and politically; they have inserted themselves in what was a predominantly Western performative practice and interfered with its protocols, unsettling modes and interpretations, disturbing with their appropriations the received wisdom, to provoke new meanings and inflections. Asian Shakespeares may at times be seen as being subsumed by the global; however, it is the argument of this book that not only are they constitutive of the global but they have shifted the grounds of the global. They have instead been noted, especially after the Globe to Globe Festival, to have "reversed . . . the dynamic of inclusion and exclusion"[3] – that is, the cultural ownership of Shakespeare.

If Dennis Kennedy and Yong Li Lan needed, a decade ago, to question "Why Shakespeare"[4] in Asia, and still earlier, John Gillies to wonder if Shakespeare, "part of an Englishman's constitution (as Jane Austen put it), is . . . part of an Asian constitution too?",[5] today globalisation has made obsolete such quizzing. And though Alexa Huang in 2011 voiced apprehensions of Asian Shakespeares "remaining an ostracising label" owned neither by Asian performative studies nor by Shakespearean performance analysts,[6] Asian Shakespeares have since traversed some distance. As Dennis Kennedy himself has lately acknowledged, Asian Shakespeare is "no longer an exception . . . it now seems almost naturalised. It is no longer possible for Shakespeareans to ignore it", and more significantly, "it is not a subcategory of Shakespeare or a subcategory of performance but part of an evolving whole".[7] The discourse of Global Shakespeare too has accordingly evolved: earlier it required documentation, visibility and ethnographic detailing; now it has moved from the fidelity debate to a greater openness to 'other' Shakespeares, to an acknowledgement of their vitality and an interest in the new ideas and innovative forms they bring to bear on the Shakespearean canon, particularly in collaboration with the digital and technological spheres. As Mark Thornton Burnett has put it, "to view *Hamlet* through a global lens . . . is to reach beyond our own cultural perimeters and recognise a plurality of expressions of Shakespeare's work" and the "significance of uncustomary positions". And further, "to spectate from the point of view of the periphery [is to] take embeddedness of stereotypical western conventions to task".[8]

While considerable work has been done in the last three decades on colonial and postcolonial engagements with Shakespeare in individual Asian countries, the idea of examining these negotiations within the collective rubric of 'Asian Shakespeares' is a fairly recent one, facilitated in large measure through the conferences and conversations among Asian scholars of Shakespeare. The pioneering volumes published on this topic, two anthologies entitled *Re-playing Shakespeare in Asia* (2010) edited by Poonam Trivedi and Minami Ryuta and *Shakespeare in Asia: Contemporary Performance* edited by Dennis Kennedy and Yong Li Lan (2010), set the scene, recovering chiefly the performative contribution to Shakespeare from Asia. The more recent *Shakespeare's Asian Journeys: Critical Encounters, Cultural Geographies, and the Politics of Travel* (2017), edited by Bi-qui Beatrice Lei, Judy Celine Ick and Poonam Trivedi, took a more critical and political perspective on Asian contributions. This volume builds on the substantial ideas and scholarship of the earlier works to extend the discourse, tracking the changes even while cumulatively asserting and creating a critical mass of Asian Shakespeares and thus pushing the boundaries of the accepted paradigms of what is now 'Global Shakespeare'. As a matter of fact, the capacious and more flexible purview of the global has been enabling for Asian Shakespeares, moving them beyond the national, colonial and postcolonial narratives to positions which can accommodate a larger and more representative

number of localisations. The essays thus focus on the emergent critical issues of the politics of language and translation, the dividing lines between the universal/global/transnational and cosmopolitan, and how we identify and theorise the liminal spaces and mobilities in between. They extend the debate to bring the concerns of world literature to speak to the global with regard to Shakespeare. They address the continuing politics of 'West' and 'East' and foreground the radicalisation distance reading may produce. They also scrutinise the shifts produced by changed performance protocols, the opportune commercialisation in media versus political propaganda and sociological comment through appropriation. Seeming gaps in cultural translation and mobility are reckoned with, as is the destabilisation and re-purposed circulation of the bard in digital and interactive social media.

To speak of 'Asian' Shakespeares is, however, to subscribe neither to an orientalising oneness of Asia nor to an essentialising oppositional occidentalism. It is instead to underline certain complementary dimensions of the past and the present, commonalities of history and sociopolitical struggles among Asia's diverse constituent parts which condition its responses to Shakespeare. Asia is not a mere geographic space but a putative regional collation of tendencies of economic and cultural growth and flows; it therefore forms a nexus of critical discursive entities and a theoretical locus. The essays in this collection will therefore explore how and to what extent this Asian phenomenon is vital in understanding the present and future shape of Shakespearean studies and industries. The poster of the Asian Shakespeare Association conference of 2016 (presentations of which form the core of this collection) imaged a hand holding up a glass globe, reflecting the Globe theatre presided by Shakespeare, as also a crystal ball, representing simultaneously the past, present and future of Shakespeare performances.

Although Global Shakespeare is a given, it would be a mistake to attribute the spread of his plays to their so-called universal qualities and to assert that all cultures value his work equally for the same qualities. Universal Shakespeare was a construct of colonialism, part of the civilising impetus of the empire, fixed and unchanging, meaning the same for all. The critical difference of Global Shakespeare is that he is distinct in different parts of the globe, speaking in different voices, responsive to different stimuli and manifesting himself in diverse, re-formed and renewed instantiations. In fact, the global has exposed the 'constructed' nature of the 'universal' as an accident of history and an imposition of political regimes. Today, Shakespeare is everywhere, but in different colours and guises and very local, which is what gives it its distinctive strength. It is no longer required to argue that the global must of necessity be a 'collaborative' transnational production like those of Karen Bier, Tim Supple and Ong Keng Sen. The reception history of these, in fact, shows that they were more experimental than successful experiences and, in retrospect, seem devised more to exclude than to elucidate meanings. In a world of increasing movement of

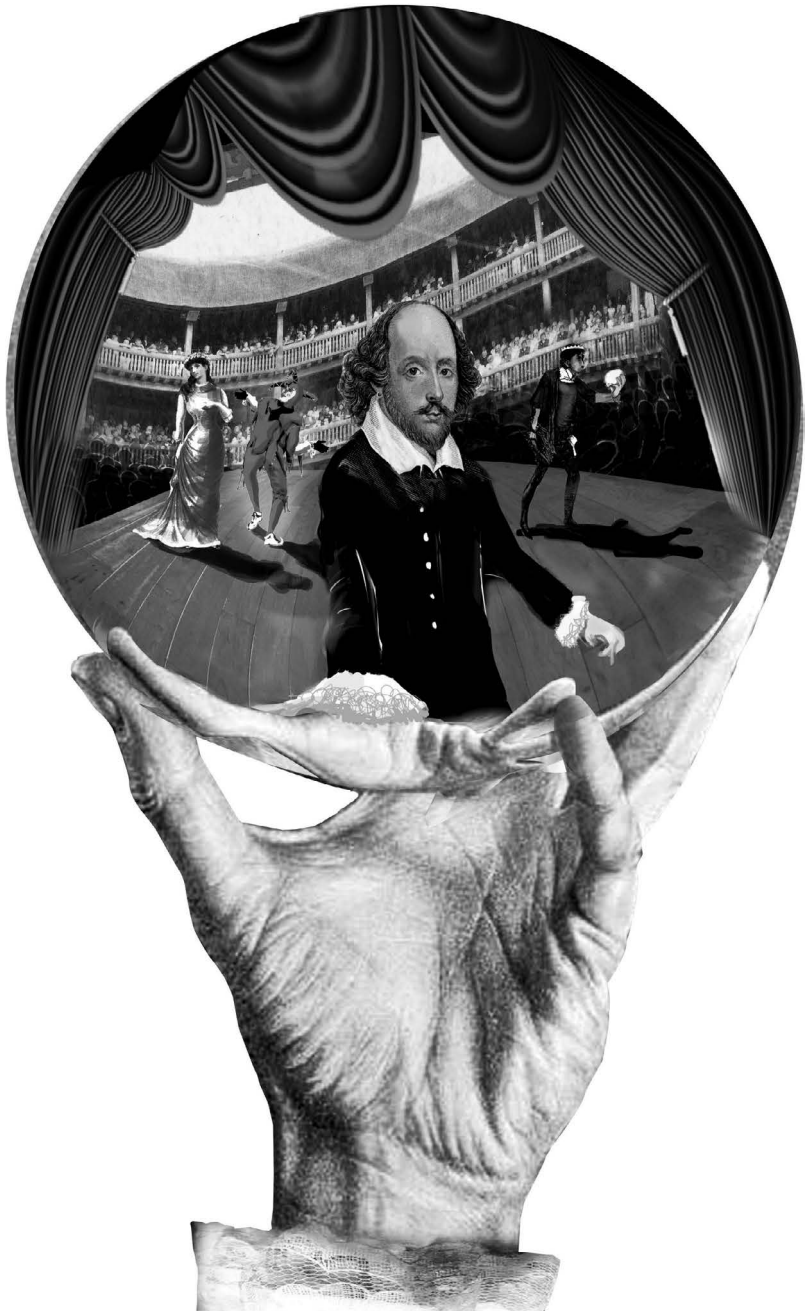

FIGURE I.1 'All the World's His Stage': the Globe as stage/crystal ball. Poster for the Asian Shakespeare Association's Delhi 2016 Conference

Source: Graphic illustration by Trinankur Banerjee.

human capital, of migrations and shifting ethnoscapes, where identities are being contested and are reforming, where cultures are dynamic and not discrete, if Shakespeare does continue it is because through him and his words people can perceive, articulate and critique the shifting deflections of life.

Part I: The 'Asian Global' and Its Discontents

The opening part of this book interrogates the common assumptions about what constitutes 'Asian'-ness in Shakespeare productions: whether these replicate an orientalist politics, whether Asian Shakespeare performances can attain global reach without being obviously 'Asian' and the ways in which we understand the vexed relationships between the local, global and the glocal. It also dissects the very notion of 'Asia' and the geopolitics of what gets represented as Asian or Global Shakespeare in a context of unequal resources, digital divide and the fraught relationship of nations and regions.

Poonam Trivedi's essay, 'Making Meaning between the Local and the Global: Performing Shakespeare in India Today', sets the tone by examining three Indian Shakespeare productions staged for the Asian Shakespeare Association's biennial conference in Delhi, 2016 (*Hamlet*, *I Don't Like It/As You Like It* and *Dying to Succeed*), in contrasting performative styles and languages (Hindi-Urdu, English and Marathi) to demonstrate the diverse ways in which Indian adaptations intersect with localisation and globalities. Grounding its discussion on the debates about language, accessibility and belonging provoked by the Globe to Globe Festival of 2012, the essay explores how these theatre experiments complicate and are complicated by the evolving notions of the 'national' and the 'ethnic', and their entanglement with the 'transnational', highlighting a politics of both 'Indian' and 'global'. In so doing, the essay problematises the idea of a global/Asian Shakespeare, suggesting that "Shakespeare in India today makes meaning 'betwixt' the reified notions of the local and the global, and through the shifting positions thereof".

Scholars have pointed out how globalisation requires Asian Shakespeare productions to fit into internationally accessible cultural templates while demanding local colour from them, a differentiation from mainstream Shakespeare performances so that they can find a unique niche in the global market. Ted Motohashi's essay, 'How could we present a "non-localised" Shakespeare in Asia? Colonialism and Atlantic Slave-Trade in Yamanote-Jijosha's *The Tempest*', questions these orientalist expectations of indigenous theatrical forms from Asian Shakespeare productions. It analyses Yamanote-Jijosha's *The Tempest* (2015, Tokyo), which resists this tendency and locates itself not in any obviously Japanese context but in the politico-historical site of European colonialism symbolised by its presentation of the shipwreck and Atlantic slave-trade. By doing so, it revisits the question of what constitutes being an 'Asian' or 'Japanese' production in the context of Global Shakespeares.

Continuing this line of enquiry, Mike Ingham's essay, '"We Will Perform in Measure, Time and Place": Synchronicity, Signification and Cultural Mobility in Tang Shu-wing Theatre Studio's Cantonese-Language *Macbeth*', examines how, unlike most Asian Shakespeares, Tang's adaptations are not specific to a traditional aesthetic form or style, although like Asian theatre they generally eschew realistic representation. In this minimalistic production, the Macbeths are represented as a contemporary Hong Kong couple experiencing the 2014 umbrella revolution, subtly highlighted by bringing in parasols and actual umbrellas as props. Hong Kong's unique position, poised as Ingham notes, "between the global and the local and between Western and Chinese traditions, offers a unique vantage-point for an Asian Shakespeare intervention that does not fall into the more clearly defined category of a national theatre or a heritage genre production". As such, Tang's play offers, like Trivedi's Indian productions, an in-betweenness, a porosity of the categories of the global and the local and thus problematises the expectations of an indigenised local required of Asian productions that Motohashi's essay highlights.

In a different vein, Mariko Anzai's 'From Cultural Mobility to Cultural Misunderstanding: The Japanese Style of Love in Akio Miyazawa's Adaptation in the Cardenio Project, *Motorcycle Don Quixote*' illustrates the inaccessibility of some Asian adaptations to global translation, which is termed a "cultural misunderstanding", rather than a failure of the attempt at cultural mobility in globalisation. The essay analyses the Japanese contribution to the Cardenio Project in which 12 dramatists all over the world were invited to write their own versions of *Cardenio*, Stephen Greenblatt and Charles Mee's collaborative work inspired by a lost Shakespeare play and based on episodes in Cervantes' *Don Quixote*, to investigate how cultural mobility works in the case of Shakespeare. Focusing on director Akio Miyazawa's *Cardenio* adaptation, *Motorcycle Don Quixote* (2006), Anzai reveals how Miyazawa's transformation of the play to fit Japanese mores was largely incomprehensible to the non-Japanese/Americans and thus became a site which demonstrated the complex ways in which cross-cultural encounters may produce so-called misunderstandings as mobility.

Andronicus Aden's essay, 'Something Rotten in the State of Dankot: *Hamlet* and the Kingdom of Nepal', extends the category of Asian Shakespeares, which has been overrepresented by prominent nations with resources to present their Shakespearean productions in both a real and a virtual global arena. Aden's essay chronicles, for the first time, the history of Nepalese Shakespeare adaptations focusing on a reworking of *Hamlet* (and *Macbeth*) as *Shri Atal Bahadur* (1906), by Lt. Pahalman Singh Swar, a unique adaptation which used Shakespeare to critique the tyrannical regime of the Ranas (1846–1951) and propagate political change. The essay also links other *Hamlets* set in the Himalayan regions, Amarendranath Dutta's *Hariraj* (1897), Vishal Bharadwaj's 2014 *Haider* (both set in Kashmir) and Sherwood Wu's *Prince of the Himalayas* (2006, set in Tibet), all of which comment on political issues urging us to think of possibilities of

configuring Asian Shakespeares through regions transcending national borders rather than through nations.

Part II: The Asian Cinematic and Digital Sphere: Democratising the 'Global'

The five essays in this part focus on the global mediascape, the cinematic, televisual and digital spheres, to demonstrate how this borderless space generates Asian Shakespeares using platforms, media, genres and forms which are already always globalised, using global technology with a global reach. While Asian Shakespeare films, TV shows, cyber platforms and digital pop culture creatives and archives produce new kinds of globally accessible Asian Shakespeare, they also usurp the cultural hegemony of a Western model of globalisation by infusing the local into the global, intervening by their unusual appropriations in the use of Shakespeare as a global resource.

Paromita Chakravarti's essay, 'Globalising the City: Kolkata Films and the Millennial Bard', discusses how some recent Bengali films, chiefly *Arshinagar* (*Romeo and Juliet*) and *Zulfikar* (*Julius Caesar* and *Antony and Cleopatra*), use Shakespeare to critique the impact of globalisation on the Kolkata cityscape and ideas of Bengali identity. In these films, Shakespearean plots are deployed to narrate the stories of disappearing Kolkata communities, the poor, the dispossessed and the minorities as the city transforms into a developed global metropolis. Chakravarti argues that in these films the bard emerges as an icon of cultural and community diversity against global homogenisation, enabling filmmakers to break the mould of bourgeois Bengali cinema to reimagine the city and discover alternate templates of intercommunity exchanges and cohabitation. Thus, these regional films are deploying Shakespeare to engage critically with the changing urban spaces of a globalising Asian economy.

In 'Shakespeare's Uses in Chinese Media and Trans-sphere', Lingui Yang explores the status of Shakespeare within the global media sphere in China transcending not just national boundaries but also the binaries of elite and popular cultures, enabling appropriations in both niche art cinema like Sherwood Hu's *The Prince of the Himalayas* or in more commercial films like *Banquet* or television shows like *Drama for Life* to cater simultaneously to a global and a local market. Yang emphasises the flexible use of Shakespeare's cultural capital in China, equally harnessed for the propagation of the humanist values of his plays, but also exploited in commercial television dramas for popular appeal and for the promotion of a Chinese soft power. He references a diverse range of Shakespearean appropriations which reveal the construction of a new Asian global in the media trans-sphere which is both modern and postmodern, reinforcing yet challenging Shakespeare's hegemonic status in world culture.

Yukari Yoshihara's 'Bardolators and Bardoclasts: Shakespeare in Manga/Anime and Cosplay' deepens the analysis of Shakespeare as an international

brand used by Asian popular consumerist forms to reinforce their own global currency. Focusing on manga/anime creators, fans and cosplayers (costuming and playing) who use Shakespeare as an easily accessible, non-copyrighted resource and not as a source of cultural authority, the essay explores how these re-versionings radically destabilise the notions of 'adaptation' itself. They also challenge the vertical power hierarchies of the original and adapted text, presenting instead the idea of a horizontal, weblike spread of influence more in line with Lanier's notion of 'Shakespeare rhizomatics'. This use of Shakespeare as a cultural phenomenon and popular brand helps us to re-evaluate the bard's versatility, international currency and marketability in the global media space beyond the notions of canonical universality. And more to the purpose of the book, these manga/anime and cosplaying characters of Shakespeare, which are originally Japanese innovations emerging out of local needs, form a significant alternative paradigm of and intervention in global and Asian Shakespeare, where not Anglophone but Japanese creations are adopted and popularised in the world.

Thomas Kullmann's essay, 'Shakespeare on the Internet: Global and South Asian Appropriations', examines and quantifies the use of Shakespearean quotations and phrases on the internet, used for a wide range of purposes, including advertisements, newspaper headlines, titles of pop songs and names of restaurants. A large proportion of these online references emanate from South Asian, especially Indian, contexts and are used for journalistic articles, telling stories and describing phenomena which clearly have a regional, culture-specific focus. Using digital culture theory and postcolonial studies, the essay theorises how this popularisation and decontextualisation of Shakespeare demonstrate the very processes of globalisation and how Shakespeare's translation into global media forms simultaneously reinforce and undermine the bard's cultural hegemony.

Judy Celine Ick's essay 'The Performance Archive and the Digital Construction of Asian Shakespeare' consolidates the arguments of the preceding essays by addressing the question of how the category/field of Asian Shakespeares was created and is maintained through digital performance archives. Marshalling archival and digital theory, Ick questions the nature of the digital platform; its need to focus on visually distinctive material; its reliance on technological resources; the emphasis on ease of navigation; and the ways in which sourcing of material, metadata, cross-referencing and categorising works which determine what gets defined as Asian Shakespeare. Emphasising the need to ensure a more democratic, open and participatory functioning of the archive, Ick cautions against creating yet another reified canon of Asian Shakespeares.

Part III: Historicising the Asian Global: Shakespeare as a World Poet

Since this book has emerged out of the presentations at the Delhi conference of the Asian Shakespeare Association, it is perhaps appropriate that the final

part takes an excursion into a pre-history of the Asian global emerging from India by looking at the nineteenth-century discussions on world literature, Shakespeare and the characterisation of the bard as a World poet, notably by Rabindranath Tagore (1861–1941), who himself was Asia's first Nobel Laureate poet internationally known for his universalist themes and who acknowledged the influence of Shakespeare.

Supriya Chaudhuri's essay, 'Global Shakespeare and the Question of a World Literature', poses the question why while Shakespeare is central to the nineteenth-century debates on world literature (by Goethe, Marx and Tagore), he hardly figures in the more contemporary discourse on the subject despite being even more established now as a writer whose work has acquired global renown through translation and adaptation. The essay locates Shakespeare within the current world literature debate, asking how and to what extent we can read him as a travelling text, as a form of cultural capital circulated in global networks, and as exemplifying Goethe's dream of a *weltliteratur* that would overcome national boundaries.

Swati Ganguly's 'Beyond Bardolatry: Rabindranath Tagore's Critique of Shakespeare's *The Tempest*' is a companion piece to Chaudhuri's essay. It begins by analysing the significance of Tagore's use of the term 'world-poet' for Shakespeare in a 1915 poem, *Viśva-Kavi* (World-Poet), and suggests that this tribute is linked to his critique of nationalism and national literatures. The poem emerges out of Tagore's notion of 'universalism', which refers not only to the transcending of national boundaries in our understanding of cultures but to an expanded conception of the human intricately connected with nature which co-constitutes the universe. Ganguly then reads Tagore's discussion of Shakespeare's *The Tempest* and its treatment of the divisive effects of power in contrast to Kalidasa's *Abhijnanashakuntalam*. By linking this to Tagore's views on nationalism, Western colonialism and universalism, she finds it one of the earliest postcolonial and eco critiques of the play.

The essays of this collection thus attempt to redefine the field of Asian Shakespeares and its shaping of Global Shakespeare. Not only do they impel new perspectives but also provide an Asian standpoint and lens not only in rereading the processes of cultural globalisation but also in assessing the controversial questions of both Shakespeare's 'universality' and his global currency in the omnipotent economic climate of neoliberal capitalism. The variety and vitality of their enquiries call for a reformulation of the discourse on Shakespearean mobilities. As Michael Dobson observes in his 'Afterword' to this volume, after his extensive travels in the world and in Asia for Shakespeare events, "in Asia there is another world of Shakespeares coming into being".

Notes

1. *Parasite* won the Best Film, Best Director, Most Original Screenplay and Best Foreign Language Film Awards for 2020. Earlier, in 2000, the Chinese film, *Crouching Tiger, Hidden Dragon* too had won four Academy Awards but not for the Best Film.

2. Citations are from *The Norton Shakespeare*, eds. Stephen Greenblatt, Walter Cohen, Jean E. Howard, and Katherine Eisaman Maus (New York: Norton, 1997).
3. Rose Elfman, "Expert Spectatorship and Intra-Audience Relationships at the Globe to Globe 2012" in *Shakespeare on the Global Stage: Performance and Festivity in the Olympic Year*, eds. Paul Prescott and Erin Sullivan (London: Bloomsbury, 2015), 183.
4. Dennis Kennedy and Yong Li Lan, "Introduction: Why Shakespeare?" in *Shakespeare in Asia: Contemporary Performance*, eds. Dennis Kennedy and Yong Li Lan (Cambridge: Cambridge University Press, 2010), 1.
5. John Gillies, "Shakespeare on the Stages of Asia" in *The Cambridge Companion to Shakespeare on Stage*, eds. Stanley Wells and Sarah Stanton (Cambridge: Cambridge University Press, 2002), 239.
6. Alexa Huang, "Introduction, Asian Shakespeare 2.0" Special issue, *Asian Theatre Journal* 28:1 (2011): 4.
7. Dennis Kennedy, "Foreword" to *Shakespeare's Asian Journeys: Critical Encounters, Cultural Geographies and the Politics of Travel*, eds. Bi-qi Lei, Judy Celine Ick, and Poonam Trivedi (New York: Routledge, 2017), xviii.
8. Mark Thornton Burnett, "Introduction" in *'Hamlet' and World Cinema* (Cambridge: Cambridge University Press, 2019), 15, 16.