

Conference Schedule

Before the conference (16th September 2022)

18:30 Optional visit to the Saitama Arts Theatre to see *Henry VIII*.

Day 1 (17th September 2022)

Venues: Komatsu Hall (Building 121), Conference Rooms (Building 121), and The Tsubouchi Memorial Theatre Museum

13:00-13:30 Registration

Venue: Komatsu Hall Foyer

13:15-13:30 Opening Address

KASAHARA Hironori (Senior Executive Vice President for Research, Waseda University)

Venue: Komatsu Hall

13:30-14:30 Plenary: Ton HOENSELAARS (Utrecht University)

Venue: Komatsu Hall

Chair: FUYUKI Hiromi (Waseda University)

14:30-14:50 Coffee Break

Venue: Komatsu Hall Foyer

14:50-16:00

Venue: Conference Rooms

Panel 1: Adaptation and Translation

Chair: Michael DOBSON (The Shakespeare Institute)

OLIVE, Sarah (Bangor University)

“Chloe Gong’s Retelling of Shakespeare’s *Romeo and Juliet*”

KOIZUMI, Yūto (Tokyo Institute of Technology)

“Brutus in *sengoku jidaigeki*, *Awaiting Kirin: Julius Caesar* in the Japanese Historical Drama TV Series”

KATO, Kenta (Waseda University)

“Hamlet Mustn’t Die: The Issue of Local Specificity in *Castle of Flames* (1960)”

Panel 2: Indigenization

Chair: MORITA Norimasa (Waseda University)

ARELLANO-ALEGRE, Anne Nichole (University of the Philippines Diliman)

“‘Of Heavenly Eloquence’: *Romeo and Juliet*’s Language of Eden Translated”

BUCKLEY, Thea (Queen’s University)

“Malayalam Translations of Shakespeare”

MASOOD, Hfiz Abid (International Islamic University)

“Urdu World’s Engagement with Shakespeare in Colonial India with Specific Reference to Four Urdu Translations of *Othello*”

16:15-16:25

Optional Tour of The Tsubouchi Memorial Theatre Museum

Guide: ISHIBUCHI Rieko (Waseda University)

16:30 -17:30

Symposium and Stage Reading: Adaptations of Translation / Translations of Adaptations

Venue: The Tsubouchi Memorial Theatre Museum

Speakers / Performers: EDO Kaoru (The Tokyo Shakespeare Company)
KIMURA Ryunosuke (Kakushinhan Theatre Company)
SHIMODATE Kazumi (The Shakespeare Company Japan)

Facilitators: KONNO Fumiaki (Meiji University)
MOTOYAMA Tetsuhito (Waseda University)

Day 2 (18th September 2022)

Venues: Komatsu Hall (Building 121) and Conference Rooms (Building 121)

10:30-11:00 Registration

Venue: Komatsu Hall Foyer

11:00-12:00 Plenary: Jessica CHIBA (The Shakespeare Institute)

Venue: Komatsu Hall

Chair: Michael DOBSON (The Shakespeare Institute)

12:00-13:30 Lunch

13:30-14:40

Venue: Conference Rooms

Panel 3: Translators

Chair: ASHIZU Kaori (Kobe University)

WU, Min-Hua (National Chengchi University)

“Annotating the Chinese *Hamlet* in Taiwan: Perng Ching-Hsi’s Literary and Scholarly Translations of Shakespeare”

INOUE, Masaru (Meiji University)

“Kinoshita Junji’s *Hamlet*”

ISHIBUCHI, Rieko (Waseda University)

“Kazuko Matsuoka and Her Translations of *All’s Well That Ends Well*: With Special References to the Representations of the Countess of Rossillion”

Panel 4: Performance and Translation

Chair: SUEMATSU Michiko (Gunma University)

NG, Eleine (National University of Singapore)

“The Embodied Performance of Shakespeare”

KONNO, Fumiaki (Meiji University) and Tetsuhito MOTOYAMA (Waseda University)

“I’ll Give to Be to You Translated:’ Foreignization and the Shakespeare Company Japan’s *Midsummer Night’s Dream*”

KASTYLIANCHANKA, Iryna (Osaka University)

“Translation Cultural Identities, or Staging Shakespeare in Contemporary Japanese Theatre”

14:40-15:00 Coffee Break

Venue: Komatsu Hall Foyer

15:00-16:00 Plenary: YONG Li Lan (National University of Singapore)

Venue: Komatsu Hall

Chair: FUYUKI Hiromi (Waseda University)

16:00-16:20 Coffee break

16:20-17:30

Venue: Conference Room

Panel 5: Translation in Education

Chair: Sarah OLIVE (Bangor University)

LEES, Duncan (University of Warwick)

“Translating Shakespeare at a Chinese University”

HADDAD, Aïda Ben Ahmed (Higher Institute of Human Sciences of Tunis)

“Translating Metaphors in Shakespearean Sonnets: Cultural and Contextual Constraints”

MUHAMMAD, Dikko (Umaru Musa Yar’adua University)

“Translation and/or Adaptation: Domesticating Shakespeare within the Corpus of Northern Nigerian Literary Writings”

Panel 6: Translation as Social Commentary

Chair: Ton HOENSELAARS (Utrecht University)

JOUBIN, Alexa Alice (George Washington University)

“Translational Agency in Liang Shiqui’s Vernacular Sonnets”

REISINGER, Carmen (Katholieke Universiteit Leuven) and Raphaël INGELBIEN (Katholieke Universiteit Leuven)

“Translating Shakespeare Criticism: Beyond National Receptions of the Bard?”

KOWALCZE-PAWLIK, Anna (University of Lodz)

“Shakespeare in Post-Translation: On Reading *The Tempest*”

Day 3 (19th September 2022)

Venues: Komatsu Hall (Building 121), Conference Rooms (Building 121), and The Okuma Lecture Hall

9:00-9:30 Registration

Venue: Komatsu Hall Foyer

9:30-10:00 Special Lecture on Japanese Translations of Shakespeare 1

Venue: Komatsu Hall

GALLIMORE, Daniel (Kwansei Gakuin University)

'Ha-te' Not 'Hate': Tsubuchi Shōyō's 'Hamlet' Translations and the Archaizing Motion

Chair: Michael DOBSON (The Shakespeare Institute)

10:00-10:30 Special Lecture on Japanese Translations of Shakespeare 2

Venue: Komatsu Hall

KODAMA Ryuichi (Waseda University)

Chair: MORITA Norimasa (Waseda University)

10:30-10:50 Coffee break

Venue: Komatsu Hall Foyer

10:50-12:00

Venue: Conference Room

Panel 7: Translation and the Text

Chair: Tiffany STERN (The Shakespeare Institute)

CLOSEL, Régis Augustus Bars (Universidade Federal de Santa Maria)

“Translating the History of Shakespeare’s Texts”

SHIN, Hyerin (Waseda University)

“The Play Unstaged: Translations of *Julius Caesar* in the Early 20th Century Korea as Utopian Play”

KAWANO, Makiko (Meiji University)

“Ophelia Sang ‘did go’: Ophelia’s Pure Image Supported by the Translations of the First Ballad without the Negative Word in Modern Japan”

Panel 8: Postcolonial

Chair: YONG Li Lan (National University of Singapore)

JHA, Smita (Indian Institute of Technology)

“Translation in Post-colonial India with a Special Reference to Shakespeare's *The Tempest*”

TEMMAR, Sarah (Paul Valéry University of Montpellier)

“*Macbeth* in Algeria in 1912: An English Play in Arabic against the French”

WEST, Caitlin (University of Queensland)

“Translation as a Tool for De-Colonisation in Contemporary Stagings of *Othello*”

12:00-13:30 Lunch

13:30-14:40 Panel

Venue: Conference Room

Panel 9: Translation and the Visual Arts

Chair: Sarah OLIVE (Bangor University)

OSHIMA, Hisao (Kyushu University)

“Tsubouchi Shōyō’s Translation and Illustrations in *The Complete Works of Shakespeare: An Intercultural Study on the Visual Reception of Characters*”

RALL, Hannes (Nanyang Technological University)

“Translating Shakespeare’s *Pericles* for Fully Immersive Media (VR) in Intercultural Context”

Panel 10: Gender in Translation

Chair: Alexa Alice JOUBIN (George Washington University)

SUZUKI, Yuri (Tokyo Institute of Technology)

“Depriving Lady Macbeth’s Power and Masculinity in Japanese Adaptations of William Shakespeare’s *Macbeth*”

SAKAI, Moe (University of the Sacred Heart)

“‘Women’s Language’ and Gender Identities in Japanese Translations of Shakespeare”

HONDA, Marie (Meijigakuin University)

“‘*Teyo-dawa*’ Speech in Japanese Translations and Adaptations of Shakespeare from the Late 19th to Early 20th Century: Schoolgirl Drama, the Takarazuka Revue, and Novelizations in Schoolgirl Magazines”

14:40-15:00 Walk to the Okuma Auditorium

15:00-16:00 Plenary: MATSUOKA Kazuko (Translator)

Venue: Okuma Lecture Hall

Chair: FUYUKI Hiromi (Waseda University)

Short Message: ISHIBUCHI Rieko (Waseda University)

16:00-16:30 Coffee Break

16:30-17:30 Plenary: KAWAI Shoichiro (Tokyo University)

Venue: Okuma Lecture Hall

Chair: Jessica CHIBA (The Shakespeare Institute)

17:30-17:45 Closing Address

Venue: Okuma Lecture Hall

Michael DOBSON (Director, The Shakespeare Institute)

Day after the conference (20th September 2022)

13:00 Optional visit to the Nissei Theatre to see *A Midsummer Night’s Dream*

Other details

Plenaries are 50 minutes with 10 minutes of Q&A

Special Lecture are 20 minutes with 10 minutes of Q&A

Panels consist of three 20-minute papers and 10 minutes of discussion / Q&A