

# Hong Kong International Shakespeare Conference 2026 Schedule

David C. Lam Building, Hong Kong Baptist University  
13 - 15 April 2026

## Day 1

Time (GMT +8)	Monday 13 April
09:30 – 09:45	Registration
09:45 – 10:00	Room DLB 418 <b>Conference Opening</b> Welcoming Speech by Prof. Ronald C.K. Chung, Dean of School of Continuing Education, Hong Kong Baptist University Welcoming Speech by Prof. Tam Kwok-kan, Dean of School of Humanities and Social Sciences, The Hang Seng University of Hong Kong Welcoming Speech by Dr. Miriam Lau & Dr. Anna Tso  Group Photo-taking
10:00 – 10:45	Room DLB 418 <b>Keynote Session I</b> <i>Tyranny, West and East: Macbeth in Europe and in China in the 21st Century</i> Prof. Michael Dobson, The University of Birmingham  Moderated by Dr. Miriam Lau

10:45 – 11:30	<p>Room DLB 418</p> <p><b>Keynote Session II</b></p> <p><i>Transplantation of Shakespearean Drama into Tang Xianzu's The Peony Pavilion: Huang Bikang's Translation and Emily C. A. Snyder's Stage Production</i> Prof. Cong Cong, Nanjing-Birmingham-Phoenix Shakespeare Centre</p> <p>Moderated by Dr. Anna Tso</p>	
11:30 – 13:30	Lunch Break	
13:30 – 14:50	Paper Presentations A (Parallel)	
	<p>Room DLB 413</p> <p>Session 1</p> <hr/> <p><b>Localisation, Fusion, and Intertextuality in Global Stages</b> Moderated by Prof. Wu Min-hua</p> <ol style="list-style-type: none"> <li>1. <i>Shakespeare and wuxia, via Jin Yong</i> Dr. Jonathan Y. H. Hui, City University of Hong Kong</li> <li>2. <i>Dreaming under the Bough: A Bilingual Cross-cultural Fusion of A Midsummer Night's Dream and Nan Ke Ji</i> Dr. Li Jun, University of International Business and Economics</li> <li>3. <i>Cross-Cultural Intertextuality and Stage Re-Creation: From The Tale of Parrot to Macbeth</i> Ms. Yuyi Li, Peking University</li> </ol>	<p>Room DLB 414</p> <p>Session 2</p> <hr/> <p><b>Gender and Power in Literary Representation</b> Moderated by Prof. Chan Sau-yan</p> <ol style="list-style-type: none"> <li>1. <i>Imaginations of Queen's Body in English Renaissance Literature: A Literary Cartographer's Approach</i> Prof. Fangyun Guo, Southwest University</li> <li>2. <i>The Failed Father and the Escape from the Paternal Gaze in Mushitarō Oguri's Ofiriya Goroshi</i> Prof. Yoshika Miura, Otani University, Japan</li> <li>3. <i>Narratives of Cressida in Chaucer, Shakespeare and Dryden</i> Prof. Jihai Gao, Henan University</li> </ol>
14:50 – 15:00	Tea Break	

		Paper Presentations B (Parallel)	
		Room DLB 413 Session 3	Room DLB 414 Session 4
15:00 – 16:40	<p><b>Shakespeare Across Asian Cultures: Translation and Adaptation</b> Moderated by Prof. Michael Dobson</p> <ol style="list-style-type: none"> <li><b><i>The Arrant Revenge (2025): Shakespeare’s Hamlet with Chinese characteristics?</i></b> Dr. Miriam Lau, Hong Kong Baptist University</li> <li><b><i>Negotiating Race, Religion, and Empire: Urdu Translations of Shakespeare’s Othello</i></b> Dr. Hafiz Abid Masood, International Islamic University</li> <li><b><i>Reconfiguring Female Authority in Translation: The Power and Ambivalence of Sentence-Final Particles and Vocatives in Japanese Henry VI Plays</i></b> Ms. Yuri Suzuki, Institute of Science Tokyo</li> <li><b><i>Wordplay and Euphuism in Japanese Translations of Love’s Labour’s Lost</i></b> Ms. Yuriko Miyake, Kwansai Gakuin University</li> </ol>	<p><b>Shakespeare in New Contexts: Pedagogy, Landscape, and Literary Exchange</b> Moderated by Prof. Hao Tianhu</p> <ol style="list-style-type: none"> <li><b><i>Female Voices and Gendered Discourses in Children’s Adaptations of Shakespeare</i></b> Dr. Anna Tso, The Hang Seng University of Hong Kong</li> <li><b><i>Shakespeare’s and Milton’s Influence on Chinese Sonnets</i></b> Prof. Hao Tianhu, Zhejiang University</li> <li><b><i>Building Students’ Ecological Mindset through Shakespeare’s Adaptations: An Experimental Research in English as a Foreign Language (EFL) Classrooms in Vietnam</i></b> Mr. Quang Binh Chu, Hanoi University</li> <li><b><i>A Dramatic Scrutiny of the Rural Landscape of England in the 16th Century: Taking The Second Part of the History of Henry IV as an Example</i></b> Dr. Tao Jin, Jiangsu University of Technology</li> </ol>	
16:40	End of Day 1		
18:00 – 20:00	Conference Dinner		

# DAY 2

Time (GMT +8)	Tuesday 14 April
09:00 – 09:30	Registration
09:30 – 10:15	<p>Room DLB 418 (Zoom)</p> <p><b>Keynote Session III</b></p> <p><i>The End(s) of Global Shakespeare</i> Prof. Alexa Alice Joubin, George Washington University</p> <p>Moderated by Prof. Wu Min-hua</p>
10:15 - 10:30	Tea Break
10:30 – 11:15	<p>Room DLB 418 (Zoom)</p> <p><b>Book Launch</b></p> <p><i>Shakespearean Studies: New Books in the Field</i> Prof. Alexa Alice Joubin &amp; Dr Miriam Lau</p> <p>Moderated by Prof. Michael Dobson</p>
11:15 - 11:30	Tea Break
11:30 – 12:15	<p>Room DLB 418</p> <p><b>Keynote Session IV</b></p> <p><i>Why Are There So Many First Folios in Japan?: Post-World War II Literary Aspirations of Japanese Academics and University Administrators</i> Prof. Hirohisa Igarashi, Toyo University</p> <p>Moderated by Prof. Masae Suzuki</p>
12:15 – 14:00	Lunch Break

<p>14:00 – 14:45</p>	<p>Room DLB 418</p> <p>Keynote Session V</p> <p><i>Performing Shinsaku-Noh Othello: Reflections and Insights</i>  Prof. Suzuki Masae &amp; Mr. Manjiro Tatsumi, Japan Art and Culture Strategy Organization</p> <p>Moderated by Prof. Hirohisa Igarashi</p>
<p>14:45 – 15:00</p>	<p>Tea Break</p>
<p>15:00 – 15:45</p>	<p>Room DLB 418</p> <p><b>Keynote Session VI</b></p> <p><i>Shakespeare in Yu Opera: The Merchant of Venice in Taiwan</i>  Prof. Min-Hua Wu, National Chengchi University</p> <p>Moderated by Prof. Hirohisa Igarashi</p>
<p>15:45 – 16:00</p>	<p>Tea Break</p>

		Paper Presentations C (Parallel)	
		Room DLB 413 Session 5	Room DLB 414 Session 6
16:00 – 17:20	<p><b>Reimagining Shakespeare Globally: Asian and European Perspectives</b> Moderated by Dr. Miriam Lau</p> <ol style="list-style-type: none"> <li><b><i>Translating Shakespeare into Thai and Transmuting Across Artistic Disciplines</i></b> Ms. Marsha Niemeijer, Bangkok Shakespeare Troupe</li> <li><b><i>Rewriting Shakespeare with Shadows: A Karagöz Adaptation of Merchant of Venice in Contemporary Istanbul</i></b> Ms. Zehra Haliloğlu, Humboldt University of Berlin</li> <li><b><i>Beyond the Spotlight: The Unseen Power of Supporting Characters in Indian Shakespearean Cinema</i></b> Ms. Kalpi Devrani, University of Delhi</li> </ol>	<p><b>Shakespeare in Popular Culture and Global Contexts</b> Moderated by Dr. Dohyun Shin</p> <ol style="list-style-type: none"> <li><b><i>A Spectrum of Shakespearean Influence on Disney Storytelling</i></b> Ms. Winola Wai-Larm Lam, The Hang Seng University of Hong Kong</li> <li><b><i>Shakespeare “Transcending Borders and Barriers:” from American Fountain to Peony Pavilion</i></b> Dr. Maosheng Hu, Zhejiang Gongshang University</li> <li><b><i>What is a Youth? The Uses of Romeo and Juliet</i></b> Dr. Kenny Ng, Hong Kong Baptist University</li> </ol>	
17:20	End of Day 2		

# Day 3

Time (GMT+8)	Wednesday 15 April
09:30 – 10:00	Registration
10:00 – 10:45	<p>Room DLB 418 (Zoom)</p> <p><b>Keynote Session VII</b></p> <p><i>Specters of Macbeth: Transplantation of a Tragedy into Asian Theaters</i> Prof. Howard Y. F. Choy, Hong Kong Baptist University</p> <p>Moderated by Dr. Miriam Lau</p>
10:45 – 11:00	Tea Break
11:00 – 12:00	<p>Room DLB 418</p> <p><b>Keynote Session VIII</b></p> <p><i>Staged Excerpt from The Arrant Revenge: Hamlet Reimagined in Chinese Contexts</i> Mr. Lai Yiu-wai, Director &amp; Playwright, Canto Op</p> <p>Moderated &amp; Translated by Dr. Miriam Lau</p>
12:00 – 14:00	Lunch Break
14:00 – 14:45	<p>Room DLB 418</p> <p><b>Keynote Session IX</b></p> <p><i>Transposing Desire and Fear: Theatricality and Visual Manipulation in Chinese and Japanese Reinventions of Shakespeare</i> Prof. Tam Kwok-kan, The Hang Seng University of Hong Kong</p> <p>Moderated by Prof. Cong Cong</p>
14:45 – 15:00	Tea Break

		Paper Presentations D (Parallel)	
		Room DLB 413 Session 7	Room DLB 414 Session 8
15:00 – 16:40	<p>Shakespeare in Asian Aesthetics and Philosophy: Macbeth and Hamlet Moderated by Dr. Belle Ling</p> <ol style="list-style-type: none"> <li><i>Aesthetics of Sovereignty: A Stage-to-Film Analysis of Macbeth (1606) and Throne of Blood (1957)</i> Mr. Anson M.C. Sinn, Independent Scholar</li> <li><i>Relaying Macbeth: Self-Orientalism and the Modernization of Asian Traditional Theatres</i> Dr. Brittany Tang, Independent Scholar</li> <li><i>Hamlet's Soliloquy: A Sphinx Riddle of the Daoist Garden of Eden</i> Prof. Wei Xiao-fei Matthew, Shanghai Jiao Tong University</li> </ol>	<p>Shakespeare in New Forms: XR, Horror Theater, Wrestling, and Queer Cinema Moderated by Dr. Miguel Antonio N. Lizada</p> <ol style="list-style-type: none"> <li><i>Macbeth in XR: a Transmedia Production</i> Dr. Zhou Wei, Beijing Foreign Studies University</li> <li><i>Horror Is Show (2025) as a Historical Archive: Necromancing Hamlet's Ghosts in Contemporary South Korea</i> Dr. Dohyun Shin, Sogang University</li> <li><i>Bringing Shakespeare's "Macbeth" Back to the Masses Through the Art of Professional Wrestling</i> Mr. Manzano, William Elvin Laguesma, The Bootstrap Theatre</li> <li><i>"Fairies Away, Fetch Me That Flower:" Carnavalesque and/as Queer Readings of Shakespeare in Were the World Mine (2008)</i> Dr. Miguel Antonio N. Lizada, The Hang Seng University of Hong Kong</li> </ol>	
16:40 – 16:50	Conference Closing Ceremony Group Photo-taking		
16:50	End of Conference		