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English 255 & 256
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18 April 2020

Annotated Bibliography

Bharucha, Rustom. "Foreign Asia/Foreign Shakespeare: Dissenting Notes on New Asian Interculturality, Postcoloniality, and Recolonization." *Theatre Journal*, vol. 56, no. 1, Mar. 2004, pp. 1-28. EBSCOhost, doi:10.1353/tj.2004.0004.

In an enlightening exploration of Shakespeare productions across the Asian continent, India-based scholar Rustom Bharucha illuminates the "potentially conflictual relationships" between Asia and Shakespeare (1). One of the most unexpected sections of this article includes Bharucha's explanation of Ong Ken Sen's Flying Circus Project, which involved productions of *King Lear*, *Othello*, and *Julius Caesar* that featured "artists from India, Myanmar, Malaysia, Indonesia, Singapore, and Korea" and had "the purpose...to facilitate 'cultural negotiation' (in the director's terms) between different Asian performance traditions and contemporary visual culture" (Bharucha 8). Although Bharucha ultimately deems Ong Ken Sen's *Othello* production, which was deconstructed and renamed *Desdemona*, "pretentious and convoluted," (13) this article still provides a useful overview of how English literature has translated into and influenced Asian culture, and it motivated me to find other sources that delve into the nuances of Asian Shakespearean productions. Similar to my previous reading of Sir Thomas Wyatt's "The Long Love" through an East Asian cultural lens, I imagine that many individuals who organize Asian

productions of Shakespearean use their own unique cultural backgrounds to enrich and potentially provide a new interpretation of an existing work.

Chen, Xia, and Jing Zhou. "English Translation of Classical Chinese Poetry." *Orbis Litterarum*, vol. 73, no. 4, Aug. 2018, pp. 361–373. EBSCOhost, doi:10.1111/oli.12184.

In explaining the process of translating classical Chinese poetry to English, Chen and Zhou reveal common obstacles that translators face as they attempt to retain a poem's original sense and form in a new language. While complex, Chen and Zhou's explanation of the translation process is helpful: "The purpose of the translated poem, functioning as a type of mediating text, is to help potential English readers, via their knowledge of the shared reality of English poetry, to appreciate the aesthetic experience of the source poems, through the mirror-shared reality constructed by the translator" (363). While my proposed paper topic aimed to use a cultural lens to enrich the original text, Chen and Zhou demonstrate that a reader's chosen lens or personal background may not always broaden their understanding of a text. In some cases, the opposite may actually occur, such as an intriguing example from the article, in which John Turner translates one of the most famous lines of Chinese poetry but omits the mention of the city Yang Zhou. Chen and Zhou assert that Yang Zhou "was historically one of the wealthiest cities in China, known in various periods for its great merchant families, poets, artists, and scholars" and "in fact, a literary image of great importance" (366). Because Turner did not understand the significance of place in this line of poetry, his translation fails to properly represent the original; in the same vein, similar cases demonstrate how readers of

different cultural backgrounds often fail to understand certain nuances when dealing with cultures with which they are unfamiliar.

Chung, Eun-Gwi. "Theorizing Difference and Difficulty: 'Wreading' Asian American Poetics in South Korea." *Inter-Asia Cultural Studies*, vol. 20, no. 4, Dec. 2019, pp. 552–563. EBSCOhost, doi:10.1080/14649373.2019.1681072.

In this article, Eun-Gwi Chung examines the invisibility of Asian American poetry even among departments of Asian American literary studies, specifically in South Korea. Chung explains that "the cultural bias that still approaches poetry with near fear and the academia's insistence on the importance of traditional canon that largely rules out contemporary ethnic-based poetry" (553), and as a result, "the course syllabi for English majors in the undergraduate level in South Korea usually cover the canonical works of modern American poetry beginning with Edgar Allen Poe and ending with Robert Frost, sometimes, including Langston Hughes and Adrienne Rich, if lucky" (554). While I initially consulted this article in hopes of better understanding Asian American poetry to inform the interpretations I would make as I read English poetry through an East Asian cultural lens, the marginalization of Asian-American and even Korean-American poetry in Korean universities' English departments was absolutely baffling. I believe the natural expectation would be that Asian readers would be interested in Asian-American poetry, but the reality seems to be that Asian academia tends to uphold the same literary canon, at least among English departments. However, this article did

confirm that Asian-American poetry often discusses identity and national boundaries, which can be said of English poetry as well.

Hahn, Kimiko. "Angel Island: The Roots and Branches of Asian American Poetry."

Massachusetts Review, vol. 59, no. 4, Winter 2018, pp. 845–859. EBSCOhost, doi:10.1353/mar.2018.0149.

In a lecture presented at the Asian American Literature Festival in 2017, poet Kimiko Hahn discusses her experiences as a biracial person of Japanese and European descent before transitioning into a series of stunning poems by Asian-American poets. As mentioned by the other sources about Asian-American poetry, many of these poems combine shadows of traditional Asian poetic forms with the English language. The ideas of identity and sovereignty also dominate the poems, with an added inclusion of conflict, injustice, and violence as some of the poets discuss historical issues such as the United States' internment of Japanese civilians during World War II. While this source is more of a personal reflection and discussion of poetry, I think reading poetry by Asians and Asian-Americans is necessary for me to properly write about reading English poetry and applying an East Asian cultural lens. Some of my favorite lines are from Janice Mirikitani's "Breaking Silence": "She had worn her sweat / like lemon leaves / shining on the rough edges of work, / removed the mirrors / from her rooms / so she would not be tempted / by vanity." Comparing images of women from English poetry and Asian/Asian-American poetry would have made such an interesting paper as well.

Kobayashi, Kaori. "‘The Actors Are Come Hither’: Shakespeare Productions by Travelling Companies in Asia." *New Theatre Quarterly*, vol. 32, no. 1, Feb. 2016, pp. 49–60. EBSCOhost, doi:10.1017/S0266464X15000858.

In this article, Professor Kaori Kobayashi discusses "productions by travelling companies [which] were essentially intended as entertainment for British settlers in Asia." Unlike the other source about Shakespeare productions in Asia, Kobayashi focuses not on Asian productions but English productions in Asia. Of the actors, she writes, "Besides financial gain, actors who toured Eastern countries went to 'the Orient' with strong feelings of wanderlust," and describes an actor who "declared that joining tours in the East gave actors 'a chance of seeing the world, widening one's scope, amazing treasures, adding to one's store of knowledge'" (51). An intense exoticization of Asia is undeniable, and orientalism would likely have been an important point of discussion in the paper I would have written. To further differentiate from the other source about Shakespeare in Asia, however, Kobayashi also explains that in Indian school systems, "memorization and recitation of particular scenes were popular methods of learning the plays," and "English theatres, particularly in Kolkata, provided Shakespeare teachers and students with good opportunities to see 'authentic' performances of the texts" (52). This difference demonstrates that in some cases English literature has been consumed by Asian readers with "authenticity" in mind, while in other cases, new interpretations have allowed for transformations of the original text to better suit the audience.

Kato, Morimichi. "Humanistic Traditions, East and West: Convergence and Divergence."

Educational Philosophy & Theory, vol. 48, no. 1, Jan. 2016, pp. 23–35. EBSCOhost, doi:10.1080/00131857.2015.1084216.

By comparing the schools of thought characteristic to the East and West respectively, Morimichi Kato illuminates both similarities and differences between the two. To begin, Kato points out three major similarities: "the importance of literature (especially poetry) in education," "the sense of history nourished by the linguistic study of ancient books," and the idea that the "fundamental feature of modern education is the pride of having finally found the right method" (29).

Although this source may be more general than many of the others and although the majority of English poems may not necessarily be about literature, history, and education, these shared ideas are still important for my research topic because they provide a basis of which ideas mentioned in Western poetry may resonate more fully with Eastern audiences. Kato then narrows down the major differences of the two schools of thought to the "medium of language and ritual propriety" (31). Kato explains that the East prioritizes written language while the West prioritizes spoken language and also breaks down the Confucian *li*, "an elaborate system of language and body," "a form of communication," and "an embodiment of virtues" (32). In my limited understanding of *li* as well as my knowledge of the typical East Asian essay writing or argumentative style, I hypothesize that reading Western poetry through an East Asian lens may draw even more attention to miniscule details of how the

speaker communicates emotions and may introduce new nuances to interpersonal relationships.

Kim, Wook-Dong. "William Butler Yeats and Korean Connections." *ANQ*, vol. 32, no. 4, Oct. 2019, pp. 244–247. EBSCOhost, doi:10.1080/0895769X.2018.1543577.

In this article, Wook-Dong Kim explains the prominence of the Irish poet William Butler Yeats in Korea, arguing that "[n]o other major Irish—or, for that matter, British or American—poet has had such a prolonged, intensive engagement with Korea as has Yeats, who is inarguably considered one of the foremost figures of twentieth-century literature." Tracing the rise of Yeats' reputation in Korea since the beginning, Kim writes that Yeats' poetry has been translated into Korean since 1918 and "increasingly gained in popularity both for professional men of letters and for general readers in Korea since the 1930s." Of these men of letters was In-sob Zong, a professor of English at Joseon Christian College (now Yonsei University), who "played a pivotal role in introducing Western literature into the Korean literary scene beginning in the mid-1920s" and related to Yeats due to their shared interest in the colonial experience as well as folklore (3). What most interested me in this case, however, were the specific aspects of Yeats' poetry that broadly appealed to Korean audiences as this idea connects to my initial research paper topic; if I understand what aspects of Western poetry tend to connect with East Asian audiences, I would be able to provide more accurate readings of Western poetry through an East Asian lens. According to Kim, "Yeats shared with many Koreans the notion that the modern era was characterized by a profound degeneration both in

the quality of social, cultural, and political life and in the quality of the individuals who participated in it," largely due to the shared experience of colonization between Korea and Ireland (5). As a result, Yeats' poetry has helped Koreans readers define their national and cultural identities.

Li Sui, Gwee. "Poetry and the Renaissance Machine in Singapore." *Harvard Asia Quarterly*, vol. 9, no. 1/2, Winter/Spring 2005, pp. 33–41. EBSCOhost, search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=18820019&site=ehost-ive&scope=site.

"Poetry and the Renaissance Machine in Singapore" provides an overview of the rise of English-language poetry in Singapore, a country whose relationship with the English language is complex. Li Sui explains, "English may have been the language of Singapore's colonisers from 1819 to 1959, a 140-year rule interrupted only by forty-two months of Japanese occupation, but it is now on a par with Malay, Chinese, and Tamil as one of the nation's official languages"; with this in mind, Singapore's reclaiming of the English language and decision to write poetry in English is far more interesting as the motivations may be unclear but, as Li Sui writes, "natural" (33). As Li Sui features several English-language Singaporean free-verse poems in the article, readers see that the concepts of identity and sovereignty remain important for poets of all backgrounds. Like Marlowe in *Doctor Faustus*, Alvin Pang calls on Icarus in his poem "What"; similar to Milton, who wrote about licensing, Alfian bin Sa'at wrote about censorship and institutional

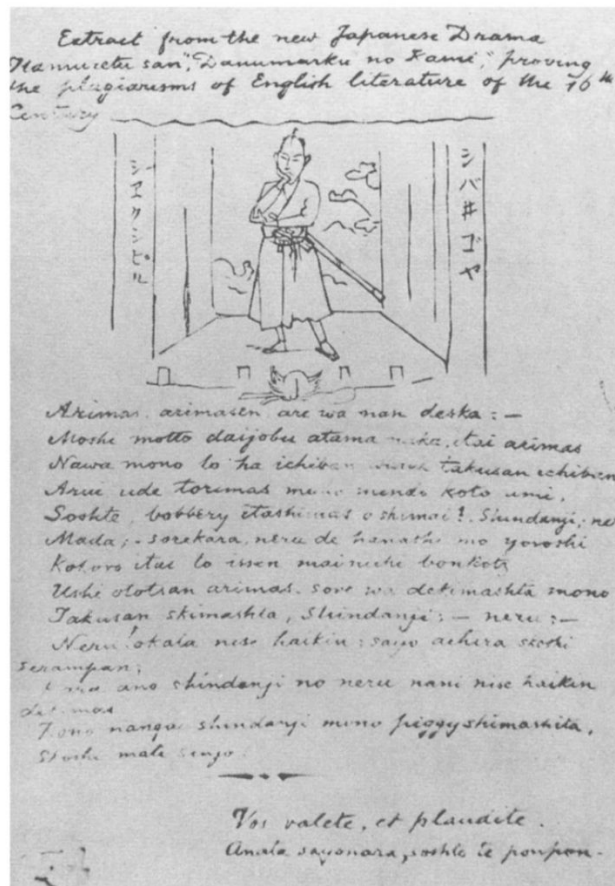
intolerance. My favorite lines from this article come from Lee Tzu Pheng's "My Country and My People," where she writes, "I grew up in China's mighty shadow, / with my gentle brown-skinned neighbours; / but I keep diaries in English."

Although poets come from vastly different backgrounds and derive inspiration from different issues, I think the English language is a powerful, beautiful vehicle for their diverse messages.

Takahashi, Tasunari. "Hamlet and the Anxiety of Modern Japan." *Shakespeare Survey*, vol. 48, Dec. 1995, p. 99. EBSCOhost, search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=9602145646&site=ehost-live&scope=site.

Tasunari Takahashi's "Hamlet and the Anxiety of Modern Japan" demonstrates the scope of influence that *Hamlet* has exercised in Japan. Takahashi asserts that "Hamlet may have played a role in the ground-laying process of modern Japan" and "exercised great influence upon the formation of the consciousness of the developing nation" through the play's appearance in the book *Self-Help* by the Victorian moralist, Samuel Smiles, which was then translated into Japanese (Takahashi 99). Takahashi also explains intriguing Japanese productions of Shakespearean plays, including *Hamlet in Asia*, which "sets the story in an imaginary town on the Chinese coast where complex power struggles are brewing among residents of varied racial extraction," and a production of *Macbeth* that transforms the play into "a kind of Vietnamese war" (Takahashi 110). I personally find these productions incredibly compelling as they infuse Shakespeare's existing framework

with Asian historical and cultural ideas that create new interpretations. Another especially interesting aspect of this article was the illustration of Hamlet during his “to be or not to be” soliloquy, depicted as “a samurai standing in a meditative posture” (Takahashi 100). This illustration has an unbelievably explicit connection to my interpretation of Love as a samurai in Sir Thomas Wyatt’s “The Long Love,” and I was truthfully very excited to stumble upon this image as my own interpretation feels more legitimate.



6 A sketch of the supposedly first (partial) performance of Hamlet in Japan, published in *The Japan Punch* (1874). The script beginning with ‘Arimas, arimasen, are wa nan deska’ is a romanized translation of the first part of Hamlet’s ‘To be, or not to be’ soliloquy, which sounds gibberish colloquial. From Toshio Kawatake, *Nippon no Hamurette* (1972)

Wallinger-Schorn, Brigitte. *"So There It Is" : an Exploration of Cultural Hybridity in Contemporary Asian American Poetry*. Rodopi, 2011.

Wallinger-Schorn's survey of Asian-American poetry explores how Asian-American Poets have fused Western poetry forms with Asian ones, such as "the zuihitsu, consisting of fragments that convey a sense of disorder but at the same time are arranged around a unifying theme," "the ghazal whose strict form challenges the poet's precision and invention," or the Chinese quatrain the jueju (183). Of the Asian-American poets mentioned in this work, the two who most resonated with me are "Nick Carbo [who] introduces Tagalog into his poems to reverse linguistic colonisation in the Philippines" (Wallinger-Schorn 100), and "Amy Ling [who] feels English is a tool, no better or worse than the wielder" (Wallinger-Schorn 94). While the concepts of colonization and sovereignty are important in many poems, an East Asian or Asian-American background can still contribute new understandings and nuances to English poetry that discusses these concepts. Similarly, the idea that English is a "tool" dependent on the "wielder" personally reminds me of poets like Milton, who often wrote with a political purpose or at least a concrete goal to achieve. I find that considering Asian-American poetry and topics that resonate with Asian-American audiences is useful even if the initial focus of the paper primarily considered strictly East Asian interpretations. A section dedicated to reading with an Asian-American cultural lens could have been informative as well.

Xiaxing, Pan, et al. "Harmony in Diversity: The Language Codes in English--Chinese Poetry Translation." *Digital Scholarship in the Humanities*, vol. 33, no. 1, Apr. 2018, pp. 128–142. EBSCOhost, doi:10.1093/llc/fqx001.

The authors, three scholars from three different Chinese universities, provide a highly detailed and quantitative comparison of twenty Shakespearean sonnets with their translated Chinese versions by examining both versions' vocabulary, word frequency distribution, and part-of-speech (POS) frequency distribution. The authors found "no significant difference in terms of vocabulary size and the text management styles," "a significant difference in the word frequency distribution and POS frequency distribution" and "differences in the POS frequency distribution in poems translated by different authors" (Xiaxing et al. 128). While a challenging and highly mathematical study, the finding that "the vocabulary richness of the English sonnets is not changed significantly when they are translated into Chinese" (Xiaxing et al. 140) was surprising as it conflicts with the other article I read about poetry translation. Rather than arguing that translated versions of the sonnet tend to omit some cultural nuances due to translators not picking up on them, the authors of this article focus on the maintained "vocabulary richness" of the Chinese versions of the Shakespearean sonnets although there are many distinct differences, such as "word distributions" and "part-of-speech frequency distributions."

Zhang, Lian. "Canterbury Tales for Children In China." *Notes & Queries*, vol. 66, no. 2, June 2019, pp. 202–204. EBSCOhost, doi:10.1093/notesj/gjy107.

In "Canterbury Tales for Children In China," Lian Zhang discusses the *Canterbury Tales'* journey to and influence in China. One of the first Chinese translations of the Canterbury Tales served as a "very early introduction of European and American literary history into China rather than works specifically for Chinese children," but a later appearance in a Chinese encyclopedia included "very rudimentary retellings of Chaucer's original" that appealed to children. According to Zhang, "The ethical emphasis in tales such as *The Nun's Priest's Tale* accorded with the values of traditional Chinese writings" and "appealed to the Chinese scholars and common readers alike who were eager to know about another advanced culture" (203). I think it is interesting and important to note that the didactic nature of some of the tales appealed to Chinese readers, both because they held many values in common and because they wanted to learn more about Western culture. The additional detail that the *Canterbury Tales* even reached children in China demonstrates the breadth of influence that this piece of literature had. Rather than appealing to Chinese readers for superficial reasons, Zhang asserts that "positive ethical viewpoints expressed in the tales met traditional Chinese moral standards, and the modern English language presented a learning opportunity for students and adult readers alike who wanted to get to know another side of the world" (204). At the same time, translators made the tales more familiar by practicing "a Sinicization by translating some of the names and places into their Chinese equivalents" (Zhang 203).