

# Contents

List of Photos	vii
Preface and Acknowledgments	viii
1 Introduction: Contradictory Tides between the National and the Global	1
2 Navigating the National and the Global: <i>The Last Empress, the Musical</i>	21
3 Mediating the National–Regional–Global Triad: <i>Nanta</i> and Nonverbal Performance	50
4 An Alternative Image of Nationhood within the Global: <i>Musical Seoul Line 1</i>	73
5 Conceptualizing Korean Shakespeare in the Era of Globalization	93
6 Conclusion: Choreographing Nationalism in the Global Context	127
Bibliography	145
Index	154



## List of Photos

- |     |  |     |
|-----|--|-----|
| 2.1 | Jinryōnggun praying for the queen's conception. Courtesy of ACOM Productions   | 41  |
| 3.1 | A poster for <i>Cookin'</i> at The Minetta Lane Theatre. Courtesy of PMC Productions   | 62  |
| 5.1 | Hamlet emerging out of the grave in the final scene, greeted by Gertrude (left) and Ophelia (right). Courtesy of Street Theatre Troupe | 116 |
| 5.2 | Hamlet carrying and pulling the huge white cloth over his shoulders in the final scene. Courtesy of Street Theatre Troupe              | 116 |
| 5.3 | Hamlet signals, "I am leaving, moving on to the other world, goodbye." Courtesy of Street Theatre Troupe                               | 117 |