



Diversität und Gemeinschaft

Diversity and Community

**Frühjahrstagung der Deutschen
Shakespeare-Gesellschaft**

**Spring Conference of the
German Shakespeare Society**

Bochum, 19–21 April 2024

Abstracts & Bios

Abstracts Plenary Speakers (in alphabetical order)

Farah Karim Cooper (King's College London / Globe Theatre), "Diversifying Shakespeare: Casting, Culture and Creativity"

This talk will examine what we mean by 'diversity' when it comes to the study and performance of Shakespeare. It will explore the relationship we have to Shakespeare in three different contexts: academic study, performance and public perception. I want to pose questions about why Shakespeare feels so inaccessible to so many; why casting Shakespeare progressively can be so contentious and what role academics and teachers have to re-position and re-define Shakespeare in the 21st-century cultural imagination.

Susanne Gruß (Universität zu Köln), „Von Shakespeare und Peele zu Ravenscroft: Gemeinschaft und gemeinschaftliche Autorschaft in *Titus Andronicus*“

Im Gegensatz zu T.S. Eliots vernichtender Beschreibung von *Titus Andronicus* als „one of the stupidest and most uninspired plays ever written“ spielt William Shakespeares und George Peeles Rachetragödie im 21. Jahrhundert eine immer zentralere Rolle in der Analyse frühneuzeitlicher Diskussionen von *commonwealth* und Republikanismus, der komplexen Verbindung von (sexueller) Gewalt und Geschlechterpolitik oder der Triangulierung gotischer, römischer und Schwarzer (maurischer) Identitäten und Gemeinschaften. Dieser Vortrag nimmt neben der Untersuchung von Gemeinschaft *im* Stück dabei auch die gemeinschaftliche Autorschaft des Textes selbst in den Blick. Ich analysiere dafür in einem ersten Schritt die Darstellung von (römischer) Gemeinschaft und deren Zersetzung durch die Gotenkönigin Tamora und ihren Schwarzen Liebhaber Aaron; beide gelten heute häufig auch als zentrale Darstellungen von Diversität im Shakespearekanon. Shakespeare und Peeles Tragödie wird in einem zweiten Schritt vergleichend neben Richard Ravenscrofts Restaurationsadaptation des Stückes, *Titus Andronicus, or The Rape of Lavinia* (1678), gestellt, um aufzuzeigen, inwiefern veränderte politische Rahmenbedingungen sich auf die dramatische Diskussion von Gemeinschaft und Diversität auswirken. In einem dritten Schritt blicke ich auf die beiden Dramen als Produkte einer gemeinschaftlichen, kollaborativen Schreibkultur, das das nach wie vor wirkmächtige Bild von Shakespeare als alleinschreibendem Universalgenie herausfordert. *Titus Andronicus* kann damit auch der Diversifizierung unseres Begriffes von (Shakespearescher) Autorschaft dienen.

Susanne Gruß (University of Cologne), "From Shakespeare and Peele to Ravenscroft: Community and Communal Authorship in *Titus Andronicus*"

In contrast to T.S. Eliot's scathing description of *Titus Andronicus* as "one of the stupidest and most uninspired plays ever written", William Shakespeare and George Peele's revenge tragedy plays an increasingly central role in 21st-century analyses of early modern discussions of commonwealth and republicanism, the complex connection between (sexual) violence and gender politics, or the triangulation of Gothic, Roman and Black (Moorish) identities and communities. In addition to the representation of community *in* the play, this paper also looks at the communal authorship of the text itself. In a first step, I will examine the depiction of (Roman) community and its disintegration through Tamora, the Queen of the Goths, and her Black lover Aaron, both of whom are often considered as central representatives of diversity in Shakespeare's plays today. In a second step, Shakespeare and Peele's tragedy will be read in comparison with Richard Ravenscroft's Restoration adaptation of the play, *Titus Andronicus, or The Rape of Lavinia* (1678), to show the extent to which changing political conditions affect dramatic discussions of community and diversity. In a third step, I will look at the two plays as the product of a communal, collaborative culture of writing, which challenges the still predominant image of Shakespeare as a universal genius who wrote alone. *Titus Andronicus* can thus also serve to diversify our concept of (Shakespearean) authorship.

Nataliya Torkut (Zaporizhzhia National University/Ukrainian Shakespeare Centre), “‘The whole world kin’: Fostering Togetherness through Shakespeare in the Wartimes”

Since the first encounters of Ukrainians with his works (XIX century), Shakespeare has been a powerful agent in consolidating the nation, based on three main reasons: (1) the recognition of the need for Ukrainian translations of Shakespeare that would demonstrate the ability of the Ukrainian language to reproduce the semantic depth and stylistic virtuosity of the Bard's canon; (2) the perception of the English genius as a bearer of European values, to which the intellectual elite sought to introduce our nation, leading it out of the shadow of the Russian Empire and into the realm of Western civilisation; (3) theatrical productions by Les Kurbas and Yosyp Hirniak and the use of Shakespeare as intertext in Ukrainian poetry during the communist regime, which had an obvious anti-totalitarian dimension, shaping a common axiological thesaurus solidarizing those who recognised freedom as a value and cherished the ideals of cultural independence.

After the collapse of the USSR, Ukrainian Shakespearean discourse became a part of the search for the unique creative style for translators (Yurii Andrukhovych, Maria Gablevych, Oleksandr Hryaznov) and directors (Andriy Zholdak, Dmytro Bohomazov), contributing to the decolonisation of the intellectual domain and the formation of the identity of Ukrainians as a European nation.

During the Russian-Ukrainian war that began with the annexation of Crimea in 2014, Shakespeare continues to perform an important consolidating function both within Ukrainian society (performances take place in bomb shelters and the number of participants in Shakespearean creative competitions is constantly growing) and in Western civilisation as a whole. This is evidenced by the active involvement of foreign Shakespeare scholars in the projects of the Ukrainian Shakespeare Centre (e.g. in theatre therapy performances organized by Kelly Hunter and the “Shakespeare as a Shelter” initiative), effective support on the basis of intellectual volunteering (e.g. public lectures by leading Shakespeare scholars, which the Ukrainian community attends at the Points of Invincibility even during blackouts and a project initiated by ESRA which aims to improve the skills of Ukrainian theatre critics), and generous financial donations from the global Shakespearean community, which are transferred to the Ukrainian volunteer group "Shakespeare" for the needs of the Armed Forces of Ukraine. In this talk, I will present some of these activities and further outline the crucial role Shakespeare's works have played and continue to play for Ukrainian society.

Johannes Ungelenk (Universität Potsdam), „In other arms‘. Diversität und sozialer Zusammenhalt in *Troilus and Cressida*“

Der Vortrag liest Shakespeares *Troilus and Cressida* als ein Stück, das sich um das Problem des Zusammenhalts und der (Neu-)Gründung von sozialen Beziehungen kümmert. ‚Diversität‘ wird, in der berühmten Rede des Ulysses, zunächst eingeführt als Ausdruck des Zerbrechens der ruhigen Einheit des Gemeinwesens. Es soll gezeigt werden, dass das Stück keine Hoffnung auf Restoration dieser alten Ordnung hegt, stattdessen Wege auf die Bühne bringt, wie sozialer Zusammenhalt aus der diagnostizierten (modernen) ‚Diversität‘ selbst gestiftet werden kann.

Der Versuchsaufbau, mit dem diese Wege durchgespielt werden, ist ein doppelter: Shakespeares Stück spielt sie auf zwei miteinander verwobenen Ebenen durch: der sozialen Mikroebene einer Liebesbeziehung und der Makroebene von im Krieg befindlichen Gemeinwesen. Auf ihnen werden zwei unterschiedliche Verständnisse von ‚Diversität‘ und deren Funktionalisierung für die Stiftung von sozialem Zusammenhalt vorgeführt, denen der Vortrag mit Carl Schmitt und Emmanuel Levinas zwei Gewährsmänner zur Seite stellen möchte. Der Vortrag möchte die fragile Haltung eines „In other arms“ affirmieren: Sie übersetzt nicht kriegerisch – wie Schmitt – Andersheit in eine Freund-Feind-Beziehung (und gründet sich damit letztlich auf der Idee der Vernichtung des Anderen/von Diversität), sondern gibt sich dem Kontakt mit dem anders bleibenden Anderen hin. Auch Shakespeares Stück affirmiert, auf performative Weise diese Haltung: weil, wie das Stück auf einer metatheatralen Ebene vorführt, Theater selbst die Stiftung einer solchen aus Diversität geschöpften, temporären ‚Gemeinschaft‘ während der Vorstellung vollzieht.

Johannes Ungelenk (University of Potsdam), “‘In other arms’. Diversity and Social Cohesion in *Troilus and Cressida*”

The lecture presents Shakespeare’s *Troilus and Cressida* as a play concerned with the problem of cohesion and the (re)formation of social relationships. ‘Diversity’ is first introduced, in the famous speech of Ulysses, as an expression of the breaking of the steady unity of the community. The aim is to show that the play offers no hope of restoring this old order, but instead brings to the stage ways in which social cohesion can be created from a new kind of (modern) ‘diversity’.

The experimental set-up with which these paths are played out is twofold: Shakespeare’s play plays them out on two interwoven levels: the social micro-level of a love affair and the macro-level of communities at war. Two different understandings of ‘diversity’ and its functionalization for the foundation of social cohesion are presented on these levels, to which I would like to add two guarantors, Carl Schmitt and Emmanuel Levinas. My talk aims to affirm the fragile stance of “‘In other arms”’: It does not belligerently – like Schmitt – translate otherness into a friend-enemy relationship (and is thus ultimately founded on the idea of the annihilation of the other/of diversity), but rather surrenders to contact with the other who remains different. Shakespeare’s *Troilus and Cressida* affirms this attitude in a performative way: as the play demonstrates on a metatheatrical level, theatre itself offers the foundation of such a temporary ‘community’ created from diversity during performance.

Hasko Weber (DNT), Adewale Teodros Adebisi (Folkwang Universität der Künste) und Stephan Anpalagan, „Diskurs und Begegnung. Ein kurzer Blick auf die Theaterlandschaft in der Bundesrepublik und die Entstehung einer *Othello*-Inszenierung am DNT Weimar“

Die deutsche Theaterlandschaft befindet sich im Wandel. Strukturelle Veränderungen finden in den Theatern genauso Raum wie inhaltliche Neuausrichtungen, die sich an gesellschaftlichen Prozessen orientieren. Die Hauptaspekte der Jahrestagung der Deutschen Shakespeare-Gesellschaft – Diversität und Gemeinschaft – bündeln diesbezüglich zentrale Fragen unserer Zeit. Zudem rücken Themen wie Nachhaltigkeit, Energieeffizienz und Digitalisierung ins Zentrum der Aufmerksamkeit. Nach den Besonderheiten der Corona-Pandemie stellen sich deshalb Fragen der Relevanz öffentlicher Kultureinrichtungen erneut auch im Zusammenhang mit deren langfristiger Finanzierbarkeit. Gleichzeitig entwickeln sich neue künstlerische und ästhetische Auffassungen und Theaterformen, die vor allem die Gestaltung der Probenprozesse verändern. Ein kurzer Impuls soll Einblick in diese Abläufe und mögliche Perspektiven gewähren. Das anschließende Podiumsgespräch widmet sich den Begriffen Repräsentation und Antirassismus im Rahmen der Probenarbeit an der Inszenierung »Othello« am Deutschen Nationaltheater Weimar. Im Zentrum steht die Annäherung an eine zeitgemäße Interpretation der Othello-Figur und deren Einbettung in die dramatische Konstruktion des Stückes sowie die Rezeption der Inszenierung durch das Publikum.

Hasko Weber (DNT), Adewale Teodros Adebisi (Folkwang University of the Arts) and Stephan Anpalagan, “Discourse and Encounter. A Brief Look at the Theater Landscape in the Federal Republic of Germany and a Production of *Othello* at DNT Weimar”

The German theater landscape is in a state of flux. Structural changes are taking place in the theaters and new directions are taken in terms of content that are oriented towards social processes. The main aspects of the annual conference of the German Shakespeare Society – diversity and community – bring together key issues of our time in this regard. In addition, topics such as sustainability, energy efficiency and digitalization are becoming the focus of attention. Following the peculiarities of the coronavirus pandemic, questions about the relevance of public cultural institutions are therefore once again being raised, also in connection with their long-term financial viability. At the same time, new artistic and aesthetic concepts and forms of theater are developing, which are changing the design of rehearsal processes in particular. A brief impulse (by Hasko Weber) will provide an insight into these processes and possible perspectives. The subsequent panel discussion (involving all three speakers) is dedicated to the concepts of representation and anti-racism in the context of rehearsals for the production of *Othello* at the Deutsches Nationaltheater Weimar. We will focus on questions of how to present the character of

Othello and the play as a whole in a way that speaks to the contemporary moment as well as on the reception of the production by the audience.

Katherine Schaap Williams (University of Toronto), “Reimagining Shakespeare: Disability and Theatrical Innovation”

This talk considers how disability complicates assumptions about theatrical practice and argues that disability aesthetics—and disability communities—enrich our understanding of Shakespeare’s plays today. My work on the early modern theater finds that disability is a vital artistic resource: in Shakespeare’s theater, the performance of disability is both a lightning rod for cultural concepts of embodiment and an electrifying demand upon the embodied form of the actor. Building on these theater-historical claims, this talk extends questions about disability and performance to the present. Specifically, I focus on *Richard III*, examining three major productions in 2022, at The Public Theater in New York (USA), Stratford Festival in Ontario (Canada), and the Royal Shakespeare Company in Stratford-upon-Avon (UK). How, I ask, might these recent examples highlight, and challenge, casting practices that fail to take disability seriously as a lived identity and form of embodied knowledge? And how, by contrast, might disabled actors transform theatrical practice by bringing a more expansive representation of human diversity to the stage?

Paul Yachnin (McGill University), “Shakespeare’s Public Making Goes Big Time”

“No texts themselves create publics,” Michael Warner says, “but the concatenation of texts through time. Only when a previously existing discourse can be supposed, and when a responding discourse can be postulated, can a text address a public.” Our understanding of how Shakespeare’s plays created publics is rooted in a microhistorical methodology—Shakespeare in his own time, or, say, in the Restoration, or in the early 21st century. What would happen to our understanding of Shakespeare’s public-making—including its capacity to fashion community out of diverse kinds of people—if we reframed it in terms of the “big time”—Shakespeare’s public-making from, say, 1590 to 2024? (The phrase “big time,” by the way, comes from Michael Bristol’s witty translation of Bakhtin’s phrase *bolshoe vremja*, usually translated as “great time” or “macrotemporality.”) In this presentation, I outline how thinking in terms of “big time” could change our account of Shakespeare’s public making and how a macrohistorical understanding could loop back into and even enrich our microhistorical approaches. I also want to make a case that thinking about Shakespeare’s public making in terms of big time is not merely an optional methodological byway; on the contrary, I want to argue that it is a necessary way of understanding how Shakespeare’s theatrical art is socially creative precisely because it is transgenerational—nested in the past, active in the present, and oriented toward futurity.

Abstracts Shakespeare Seminar (in alphabetical order)

Koel Chatterjee (Trinity Laban Conservatoire of Dance and Music), “Children’s Shakespeare and the Conflict between Community and Diversity”

While Shakespeare on stage and screen has slowly been exploring issues of gender fluidity, cross-dressing, non-white protagonists, and non-Anglophone accents in the last few decades, illustrated children’s Shakespeare is resistant to the notion of diversity in Shakespeare. A cursory survey demonstrates that fewer than 50% of Children’s illustrated Shakespeare books feature characters of colour, while 9 out of 52 illustrators are people of colour, who are, contrary to existing research, also associated with books having more characters of colour. Moreover, racist caricatures and imagery seem to proliferate in popular children’s Shakespeare series; the widely stocked Orchard Shakespeare series caricatures Othello, Cleopatra, and Shylock, and Caliban is depicted as a toadlike monster on the front cover. Similarly, the Manga King Lear adapted by Richard Appignanesi and illustrated by Ilya is set

among First Nation and settler Americans with a dubious ‘Red Indian chief’ front cover, and the Manga Merchant of Venice adapted by Appignanesi, illustrated by Faye Yong identifies Jewish characters by depicting them with exoticized kohl-lined eyes. In this paper, I would like to link Shakespeare’s use in the British colonizing mission, and the subsequent introduction of Shakespeare to British children as the greatest literary genius of Britain of all time as the motivation behind these problematic depictions in illustrated children’s books and explore ways in which teachers and parents could deal with issues of race, gender identity, and cultural stereotypes which are inevitably encountered by children encountering these books today as well as how, these encounters in turn, are inspiring a new generation of Shakespeare adaptors to diversify Shakespeare in Young Adult literature.

Patrick Durdel (Université de Lausanne), “When Othello Was White”

Shakespeare’s Othello is not white. But on stage, both historically and in recent years, the actor portraying him often is. In my paper, I want to discuss one such instance of a ‘white Othello’: Roland Koch’s portrayal of Othello in the Burgtheater’s 2020 production *This is Venice (Othello & Der Kaufmann von Venedig)*. Drawing on different versions of the playscript and rehearsal notes, as well as the performance of the play and the texts and images accompanying it (programme, online), I want to ask two related questions: How can a white actor play the role of Othello? And what does that mean for a play that has the racist portrayal of a Black man at its dramaturgical core? In conversation with Noémi Ndiaye’s work on “scripts of blackness”, my answers to the first question aim to show how a white actor’s performance of Othello is embedded in Shakespeare’s text and how easily it is supplemented by visual and performative markers of otherness in *This is Venice*. Building on Nora J. Williams’s work on “incomplete dramaturgies”, I will then highlight, in response to the second question, how such a casting choice, supported by the text, reconfigures the audience’s response to racism and hate speech in *This is Venice*. Ultimately, a critical engagement with this ‘white Othello’ prompts us to consider how the representation of otherness in Shakespeare’s text preforms and restricts diverse representation on the stage.

Jifeng Huang (University of Zurich), “The Tempest (1611) and the Disabling New World”

This paper will explore how colonialism produces disability in *The Tempest*. It will revolve around the disabling mechanics of racialisation and enslavement encoded in Prospero’s revelational statement: “this thing of darkness I / Acknowledge mine” (5.1.275-76). The statement, I propose, epitomises a poetics at the heart of the play’s dramatic tension that seeks to consolidate solipsistic realisation with colonial subjugation. This poetics is derived from an Edenic vision which, as scholars have pointed out, propelled England’s many voyages to the New World. Moreover, critical inquiry has long called attention to the question of redemption brought forth by this Edenic vision as a key motif in the play as well as in the Puritan thought of the colonial New Englanders. I shall argue that the *telos* of redemption scripted in the play and for the geographical discoveries in its contemporary reality most often entails the subjection of alterity in a disabling mode. Recently, scholars like Siobhan Senior have pointed out the productive connection between Indigenous studies and disability studies, noting their shared interests in the interdependence and reciprocity between bodies and environments. Drawing on such a critical proposition from these scholars, this paper will focus on the concept of “sovereignty” as a prerogative of “ability” for Prospero to displace Caliban from his land and meanwhile claim him as chattel, making him a strange body in his native environment. As such, the paper will contend that, in the case of Caliban’s enslavement, subjection is based upon the discursive reduction of indigenous people as physically and intellectually inferior, and that it, in forms of physical and psychological abuses, affects bodily deformity and mental disorder that in turn embody an Otherness that colonists concoct to justify racial domination.

Juliane Sattler (Shakespeare Institute, University of Birmingham), “SIGNS OF CHANGE: Deaf representation in the 2018 RSC production of *Troilus and Cressida*”

This paper explores the significant impact of casting d/Deaf¹ actors in Shakespearean productions, with a particular focus on Charlotte Arrowsmith's portrayal of Cassandra in the Royal Shakespeare Company's 2018 production of *Troilus and Cressida* directed by Gregory Doran. First, the paper situates this casting choice in the context of a broader discussion about the underrepresentation of d/Deaf actors in mainstream theatre. Afterwards, the portrayal of Cassandra in Shakespeare's *Troilus and Cressida* is examined in its classical context, discussing her role as a prophetess and the daughter of King Priam as well as her characteristics, then, the paper delves into the unique portrayal of Cassandra by Charlotte Arrowsmith in the 2018 production. Arrowsmith's performance retains some elements of the classical depiction, but also introduces a new way of communication by her use of sign language. This choice emphasizes Cassandra's isolation and frustration in a family of hearing individuals and offers insight into the challenges d/Deaf individuals face in a predominantly hearing world. The dynamics within Cassandra's family are further explored, with a focus on the ignorance and ableism displayed by her brothers, Troilus and Hector, and the introduction of a new character and member of the family, Polyxena, who acts as Cassandra's interpreter.

Peter J. Smith (Nottingham Trent University), “*Richard III*: Disability and Drama”

In its widely circulated call for expressions of interest, ‘Who's in, who's out?’ recognises ‘gender, sexuality, race and religion’ as what are called ‘insidious mechanisms of marginalisation and othering’ but the call for papers never once mentions disability. This paper is designed to address that omission and considers attitudes to disability in early modern and contemporary cultures using, as its exemplary text, *Richard III*.

While Richard's physical impairment is often taken to be the indelible mark of a monstrosity, this paper will explore how his dis-abled body en-ables his theatrical and thus his political dexterity. In his essay, ‘Of Deformity’, Francis Bacon appreciates the empowering dimension of physical disability: ‘Whosoever hath any thing fixed in his person that doth induce contempt, hath also a perpetual spur in himself to rescue and deliver himself from scorn. Therefore all deformed persons are extreme bold. [...] it stirreth in them industry, and especially of this kind, to watch and observe the weakness of others [...]. So that upon the matter, in a great wit, deformity is an advantage to rising.’

It is in his perfunctory summing up of the Battle of Bosworth at the end of *Richard III* that Richmond unwittingly deploys exactly the same facial metaphor used by his adversary at the play's beginning. In his opening soliloquy, Richard had talked of the way in which ‘Grim-visaged war hath smoothed his wrinkled front’ (1.1.9). Richmond boasts of the newly found ‘smooth-faced peace / With smiling plenty’ (5.5.33-4). *Richard III*'s pain and destruction has brought us full circle and even the play's opening word is reiterated in Richmond's penultimate line: ‘Now civil wounds are stopped’ (line 40, my emphasis). We have come full circle back to where we started: the body politic has ceased self-harming but for how long?

Natalie Zwätz (University of Konstanz), “Defying the Tragedy – Queer, Black Hamlet and the Futurity of Death in James Ijames's *Fat Ham* (2022)”

Situated at the intersection of Queer, Black, and Shakespeare Studies, this paper analyzes how categories of Blackness and Queerness are employed to renegotiate normative ideas on adaptation, genre and, ultimately, *Hamlet* itself in James Ijames's 2022 Pulitzer Prize-winning adaptation *Fat Ham*. It illustrates

¹ The terms ‘deaf’ and ‘Deaf’ are defined as follows: ‘deaf’ describes people who have “a severe hearing problem”, ‘Deaf’ describes a community with its “own culture and sense of identity, based on a shared language” cf. SignHealth, What is the difference between deaf and Deaf?, <<https://signhealth.org.uk/resources/learn-about-deafness/deaf-or-deaf/>>

how the play utilizes those categories and the visibility of Otherness to transform the tragedy focused on death into a narrative of a future where “the only death is patriarchy” (The Pulitzer Prizes, 2022). The paper further argues that *Fat Ham* creates a vision of diverse post-patriarchal communities by embracing the themes of revenge, masculinity, and futurity inherent in *Hamlet* while defying their tragic implications. Employing theories on Reproductive Futurism, Queer Negativity, and the Death Drive and complementing them with theories on Afropessimism, this paper examines how those concepts enable *Fat Ham* to explore hope for the future within a death-oriented narrative. Released from the reproductive cycles of violence and revenge, this possibility for future is achieved specifically through the negative and pessimistic implications of Queerness and Blackness. Ultimately, it shows that *Fat Ham* successfully negotiates the already existing Queer and Black undertones of *Hamlet* and, through its non-compliance to normative ideas, not only portrays but enacts Queerness and Blackness. *Fat Ham* exemplifies the broad spectrum of communities, realities, and forms of being that can not only be enacted through, with, and against Shakespeare but also disrupted and diversified in a Shakespearean framework. Ijames’s play constructs a *Hamlet* that negotiates Blackness and Queerness on ontological, theoretical, and political levels achieved through the active defiance of concepts of Queer and Black Theory, and eventually Shakespeare himself. It hence not only exemplifies a diversified and intersectional reading of the source material but also encourages to broaden the theoretical framework with which to engage Shakespeare’s plays and their adaptations.

Werkstattgespräch “Theater und Diversität” (dt.)

Soll das Theater weiterhin ein Instrument der Selbstbeschreibung unserer Gesellschaft sein, muss es diverser werden. Wenige Autoren werden von so vielfältigen Gemeinschaften immer neu für sich beansprucht wie Shakespeare. Auf der Bühne können seine Figuren diverse Gestalten annehmen – und fordern so bestehende Bilder von Hamlet und Ophelia, Caliban und Prospero als die historischen Konstruktionen heraus, die sie sind. Die Aufführung von Shakespeares Dramen wird deswegen besonders zum Anlass der Frage, welche Vorgänge von Exklusion und Inklusion unseren Gemeinschaften zugrunde liegen, an ihnen werden gesellschaftliche Fragen um Diversität und Gemeinschaft konkret sichtbar und greifbar. Dabei geht es darum, wer auf der Bühne sichtbar ist, aber auch, wer über Raum und Mittel entscheidet und diese verteilt.

Darüber sprechen **Anne Enderwitz** und **Elisa Leroy** in der Podiumsdiskussion „Theater und Diversität“ mit **Johan Simons**, seit 2018 Intendant des Schauspielhaus Bochum und Regisseur zahlreicher Shakespeare-Dramen. In seinem *Hamlet* besetzte er die Hauptfigur mit Sandra Hüller, als Intendant der Münchener Kammerspiele machte er das Ensemble mehrsprachig. In einer langen Karriere als Regisseur, aber auch als Leiter von deutschen Theaterinstitutionen, hat er die Diversifizierung des deutschsprachigen Theaters in den letzten Jahren beobachtet und mitgeprägt. Der Dramaturg und Dramatiker **Mehdi Moradpour** (Schauspielhaus Bochum) arbeitet nach seiner Flucht nach Deutschland aus dem Iran im Jahr 2001 in verschiedenen Theaterhäusern als Übersetzer von Shakespeares Werken und Vermittler zwischen den Theaterkulturen, und befasste sich als Autor immer wieder mit möglichen Überschreibungen von Shakespeares Stücken und Figuren für die Gegenwart. **Mai-An Nguyen** leitet die Abteilung Theaterpädagogik an der Schaubühne. Als Diversitätsbeauftragte begleitet sie einen langfristigen Prozess der Transformation, der tief in institutionelle Strukturen eingreifen muss und so auch die Frage danach stellt, welche Voraussetzungen ein Theater von und für diverse Gemeinschaften braucht.

Podium Discussion “Theatre and Diversity” (in German)

If theater is to continue to serve as an instrument of self-description in our society, it must become more diverse. Few authors are constantly reclaimed by a wide range of different communities as Shakespeare. On stage, his characters take on diverse forms, challenging existing images of Hamlet and Ophelia,

Caliban and Prospero and revealing these images as historical constructions. Performance of Shakespeare's plays, therefore, give rise to numerous questions about processes of exclusion and inclusion that underlie our communities as well as to social questions about diversity and community, which become visible and tangible on stage. Who is visible on stage; who decides on space and resources; and who distributes them?

These are some of the questions that **Anne Enderwitz** and **Elisa Leroy** will discuss in this panel on "Theater and Diversity" with Johan Simons, Mehdi Moradpour and Mai-An Nguyen.

Johan Simons is artistic director of Schauspielhaus Bochum (appointed in 2018) and director of numerous Shakespeare plays. In his production of *Hamlet*, he cast Sandra Hüller as protagonist, and as director of the Munich Kammerspiele, he brought on stage a multilingual ensemble. In his long career as director, but also as head of several German theater institutions, he has observed and helped shape the diversification of German-language theater in recent years. After fleeing to Germany from Iran in 2001, dramaturge and playwright **Mehdi Moradpour** (Schauspielhaus Bochum) has worked in various theaters as a translator of Shakespeare's works and mediator between theatrical cultures, and as an author has repeatedly dealt with possible rewritings of Shakespeare's plays and characters for the present day. **Mai-An Nguyen** is head of the theater education department at the Schaubühne Berlin. As a diversity officer, she accompanies a long-term process of transformation that has to intervene deeply in institutional structures and thus also raises the question of the conditions a theater of and for diverse communities requires.

Abstract Forum Shakespeare & Schule / Shakespeare & Teaching (Workshop/engl.)

Lotta König (University of Bielefeld) and Thorsten Merse (University of Duisburg-Essen), "Comparing a girl to a summers day is gay" – Que(e)rying EFL learners' Engagement with Shakespeare's Sonnet 18 and Contemporary YA Fiction"

In light of current developments for the *Abiturvorgaben 2025* in NRW that prioritize a focus on questions of gender and identity, the pressing question emerges how this new rationale can be connected with a continuation of teaching and working with Shakespeare's literary heritage. With this in mind, this workshop seeks to engage its participants in queering – and querying – their engagement with Shakespeare's famous Sonnet 18, coupled with Patrick Ness' young adult fiction narrative 'Different for Boys'. We will present qualitative research findings from a literature-focused classroom project in which EFL learners became involved in this text ensemble, and retrace some of the project's classroom procedures together with our workshop participants in interactive and performative ways.

The central logic of this project – informed by a theoretical basis of literary studies, EFL pedagogy, and queer theory – was to retrace how far the learning processes of students concerning these two texts may validate, irritate or dissipate heteronormative literary readings and interpretations. The results of our research – and this workshop itself – will shed light on how a queer focus can draw all learners into critical and committed literary interpretations and highly individual readings of Shakespeare vis-à-vis young adult fiction.

Bios (plenary speakers)

Adewale Teodros Adebisi wurde in Wien geboren. Nach einer Ausbildung zum Fotografen arbeitete er als Regisseur u.a. an den Theatern in Wiesbaden, Wien, München, Neuss, Nürnberg, Tübingen, Koblenz, Heilbronn und Weimar. Seit 2008 ist er Dozent an der Folkwang Udk und an der FH-Dortmund.

Zu seinen zahlreichen Arbeiten zählen unter anderem: »Antigone« als deutsch-palästinensisches Theaterprojekt, „Krieg“, „Kriegerin“, „No und Ich“, »Netboy«, „Der gute Mensch von Sezuan“ und „Ein Sommernachtstraum“. 2020 wurde sein Stück „W183: Inside Westend“ am Staatstheater Wiesbaden uraufgeführt, für welches er Regie führte. 2022 wurde seine Inszenierung „Othello“ am

Nationaltheater Weimar von der Presse als politische und gesellschaftlich innovative Interpretation gelobt. 2025 wird er „Der Sturm“ am Schauspiel Leipzig inszenieren.

Adewale Teodros Adebisi was born in Vienna. After training as a photographer, he worked as a director at theaters in Wiesbaden, Vienna, Munich, Neuss, Nuremberg, Tübingen, Koblenz, Heilbronn and Weimar, among others. Since 2008 he has been a lecturer at the Folkwang University of the Arts and at the University of Applied Sciences and Arts Dortmund. His numerous works include: “Antigone” as a German-Palestinian theater project, “Krieg“, “Kriegerin“, “No und Ich“, “Netboy“, “Der gute Mensch von Sezuan” and “Ein Sommernachtstraum”. In 2020, his play “W183: Inside Westend”, which he directed, premiered at the Staatstheater Wiesbaden. In 2022, his production of “Othello” at the Nationaltheater Weimar was praised by the press as a politically and socially innovative interpretation. In 2025, he will direct “The Tempest” at Schauspiel Leipzig.

Stephan Anpalagan, geboren 1984 in Sri Lanka und aufgewachsen in Wuppertal, ist Diplom-Theologe und Autor. Nachdem er viele Jahre in der Wirtschaft als Manager tätig war, ist er nun Geschäftsführer der gemeinnützigen Strategieberatung »Demokratie in Arbeit«. In seinen Texten verhandelt er die Themen Heimat und Identität. Er ist Lehrbeauftragter an der Hochschule für Polizei und öffentliche Verwaltung in NRW. In dem SWR-Podcast »Gegen jede Überzeugung« diskutierte er mit Nicole Diekmann über die kontroversen Themen unserer Gesellschaft. Mit Ninia LaGrande moderiert er den VETO-Podcast »Ganz schön laut!«. Zudem ist er Jurymitglied des Grimme Online Awards. Im September 2023 erschien sein Buch *Kampf und Sehnsucht in der Mitte der Gesellschaft* bei S. Fischer.

Stephan Anpalagan, born in Sri Lanka in 1984 and raised in Wuppertal, is a theologian and author. After working as a manager in business for many years, he is currently managing director of the non-profit strategy consultancy “Demokratie in Arbeit”. In his texts, he deals with the topics of home and identity. He is a lecturer at the University of Applied Sciences for Police and Public Administration in North-Rhine Westphalia. He discussed the controversial topics of our society with Nicole Diekmann in the SWR podcast “Gegen jede Überzeugung”. Together with Ninia LaGrande, he hosts the VETO podcast “Ganz schön laut!”. He is also a jury member of the Grimme Online Awards. His book *Kampf und Sehnsucht in der Mitte der Gesellschaft* was published by S. Fischer in September 2023.

Farah Karim-Cooper is Professor of Shakespeare Studies at King’s College London and Director of Education & Research at Shakespeare’s Globe, where she curated and launched the Shakespeare and Race Festival and was responsible for the research into the design of the Globe’s indoor Jacobean theatre, the Sam Wanamaker Playhouse. From 2021-2022 she served as President of the Shakespeare Association of America after serving as trustee since 2017. She is on the executive board of RaceB4Race and is a trustee of the Lyric Hammersmith Theatre. In addition to publishing critical anthologies and over 40 essays and articles, she is the author of *Cosmetics in Shakespearean and Renaissance Drama* (Edinburgh University Press, 2006; revised edn 2019) and *The Hand on the Shakespearean Stage: Gesture, Touch and the Spectacle of Dismemberment* (Bloomsbury, 2016). Her latest book, *The Great White Bard: Shakespeare, Race and the Future* (One World and Viking Books, 2023) was listed as Time Magazine’s top 100 books of 2023.

Hasko Weber, geboren 1963, studierte Schauspiel in Leipzig. 1989 wurde er an den Städtischen Bühnen Karl-Marx-Stadt Chemnitz engagiert. Als Schauspielregisseur war er von 1993 bis 2001 am Staatsschauspiel Dresden tätig. Von 2005 bis 2013 war Hasko Weber Intendant und Hausregisseur des Schauspiel Stuttgart, das 2006 zum Theater des Jahres gekürt wurde. Seit 2013 ist Hasko Weber Generalintendant des Deutschen Nationaltheaters und der Staatskapelle Weimar. Seit 2016 ist Hasko Weber Vorsitzender der Intendant*innengruppe im Deutschen Bühnenverein, seit 2019 gemeinsam mit

Kathrin Mädler in einer Doppelspitze. Seit 2021 hat er zudem das Amt des Vizepräsidenten des Deutschen Bühnenvereins inne.

Hasko Weber, born in 1963, studied acting in Leipzig. In 1989, he was engaged at the Städtische Bühnen Karl-Marx-Stadt Chemnitz. He was director of drama at the Staatsschauspiel Dresden from 1993 to 2001. From 2005 to 2013, Hasko Weber was artistic director and in-house director of Schauspiel Stuttgart, which was named Theater of the Year in 2006. Since 2013, Hasko Weber has been Artistic Director and General Manager of the Deutsches Nationaltheater and Staatskapelle Weimar. Since 2016, Hasko Weber has been Chairman of the Group of Artistic Directors of the German Theatre and Orchestra Association, since 2019 together with Kathrin Mädler in a dual leadership role. Since 2021, he has also held the office of Vice President of the German Theatre and Orchestra Association.

Susanne Gruß ist Professorin für Englische Literatur- und Kulturwissenschaft an der Universität zu Köln. In ihrer Forschung beschäftigt sie sich zentral mit Rechtsdiskursen und Literatur, (Populär)Kultur und Drama der frühen Neuzeit (insbesondere Rachetragödie und Tragikomödie), den Gender Studies, sowie mit zeitgenössischer Literatur und Adaptationen (insbesondere des ‚langen‘ 19. Jahrhunderts). Nach Abschluss ihres zweiten Buchprojekts mit dem Titel *The Laws of Excess: Law, Literature, and the Laws of Genre in Early Modern Drama* arbeitet sie im Moment gemeinsam mit Lena Steveker, mit der sie auch die Bücherschau des Shakespeare Jahrbuchs herausgibt, an einem Forschungsprojekten zu Kollaborationspraktiken im frühneuzeitlichen Theater; außerdem untersucht sie die kulturelle Funktion von Pilzen in zeitgenössischer Literatur und Film.

Susanne Gruß is Professor of English Literature and Culture at the University of Cologne. Her research focuses on legal discourses and literature, (popular) culture and drama of the early modern period (especially revenge tragedy and tragicomedy), gender studies, and contemporary literature and adaptations (especially of the ‘long’ 19th century). Having completed her second book project entitled *The Laws of Excess: Law, Literature, and the Laws of Genre in Early Modern Drama*, she is currently working on a research project on practices of collaboration in early modern theatre together with Lena Steveker, with whom she also edits the book review section of the *Shakespeare Jahrbuch*; she is also investigating the cultural function of mushrooms in contemporary literature and film.

Nataliya Torkut is the Head of the Ukrainian Shakespeare Centre, Professor of Zaporizhzhia National University, Leading Research Fellow of the National Academy of Sciences of Ukraine, and a member of the Academy of Sciences of Higher School of Ukraine. In 2022 and 2023, she was a Visiting Professor at King’s College of London, and has been an Honorary Senior Research Fellow of the Shakespeare Institute of the University of Birmingham since April, 2023. Her research and teaching focuses on world literature, literary theory, Shakespeare studies, contemporary methods of literary analysis, and the history and theory of literary criticism. She was editor-in-chief of the journal “Renesansni Studiji” (1998-2021). She is the author of over 160 papers on Renaissance Literature and Culture. She is a member of the European Shakespeare Research Association, vice-president of the Ukrainian Association of the World Literature Lecturers, and board member of The International Shakespeare Association. Since the beginning of the full-scale aggression of Russia in February 2022, she has been organizing a volunteer group “Shakespeare” which is successfully working for the Armed Forces of Ukraine and civilians.

Johannes Ungelenk hat in München und Oxford Allgemeine und Vergleichende Literaturwissenschaft, Englische Literaturwissenschaft, Philosophie und Women’s Studies studiert und wurde 2017 an der LMU München promoviert. Er war von 2018 bis 2024 Juniorprofessor für Allgemeine und

Vergleichende Literaturwissenschaft an der Universität Potsdam. Er forscht zu Fragen des Berührens, dem Schreiben aus dem Zwischen, Theorie und Geschlechtlichkeit, oft mit anglistischem Schwerpunkt (Shakespeare, Woolf, Eliot). Erschienen sind, u.a.: *Touching at a Distance. Shakespeare's Theatre* (Edinburgh University Press, 2023), *Literature and Weather. Shakespeare – Goethe – Zola* (De Gruyter, 2018), *Sexes of Winds and Packs. Rethinking Feminism with Deleuze and Guattari* (Marta Press, 2014).

Johannes Ungelenk studied General and Comparative Literature, English Literature, Philosophy and Women's Studies in Munich and Oxford and received his doctorate from LMU Munich in 2017. He was Junior Professor of General and Comparative Literature at the University of Potsdam from 2018 to 2024. He researches questions of touch, writing from the in-between, theory and gender, often with an Anglo-Saxon focus (Shakespeare, Woolf, Eliot). His publications include *Touching at a Distance. Shakespeare's Theatre* (Edinburgh University Press, 2023), *Literature and Weather. Shakespeare - Goethe - Zola* (De Gruyter, 2018), *Sexes of Winds and Packs. Rethinking Feminism with Deleuze and Guattari* (Marta Press, 2014).

Katherine Schaap Williams is Associate Professor of English at the University of Toronto. She has published widely at the intersections of early modern drama, critical disability studies, and performance theory, and she edited Chapman, Jonson, and Marston's 1605 play *Eastward Ho* for *The Routledge Anthology of Early Modern Drama* (2020). Her recent monograph, *Unfixable Forms: Disability, Performance, and the Early Modern English Theater* (Cornell University Press, 2021), received honorable mentions for the David Bevington Award and for ATHE's Outstanding Book Award (2022). She is currently Co-Artistic Lead for The Apothetae residency at The Public Theater (NYC).

Paul Yachnin is Tomlinson Professor of Shakespeare Studies at McGill University. Among his publications are the books, *Stage-Wrights* and *The Culture of Playgoing in Early Modern England* (with Anthony Dawson), editions of *Richard II* and *The Tempest*, and co-edited books such as *Making Publics in Early Modern Europe*; *Forms of Association*; and *Conversion Machines: Apparatus, Artifice, Body*. Forthcoming is the book, *Making Publics in Shakespeare's Playhouse*. His ideas about the social life of art were featured on the CBC Radio IDEAS series, "The Origins of the Modern Public." He publishes non-academic essays about Shakespeare and modern life, including titles such as "Sexual Justice: Thinking with Shakespeare" and "Tragedy as a Way of Life." For the past eleven years, he has been working to reform higher education practice and policy. He is presently leading an international PhD grad career tracking and story-telling project called TRaCE Transborder.