

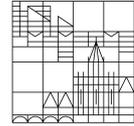
# Shakespearean Transections and Translocations: The Poetics and Politics of Contemporary Engagements

**Research Workshop organised by Tobias Döring & Christina Wald**

Kulturwissenschaftliches Kolleg Konstanz / Institute for Advanced Study Konstanz  
Exzellenzcluster / Center of Excellence Kulturelle Grundlagen der Integration

**14–15 June, 2019**

Shakespearean drama is never, and indeed may never have been, encountered as a whole. Like all play texts, it occurs in parts, is presented in scenes, takes place in performance, at various different locations, under a particular direction, and is usually cut and arranged for this purpose, often fundamentally reworked, revised or rewritten to speak to new places and various audiences across space and time. Sometimes only fragmentary figures, phrases, gestures, motifs, props or things – like Macbeth’s dagger, Yorick’s skull, Shylock’s bond or Juliet’s balcony and Prospero’s books – are cut out and inserted into a new dramatic context or quite a different medial frame. And yet they are recognized and keep operating as signposts towards larger meanings – meanings which are renegotiated in relation to the given interests, views or projects that these Shakespearean legacies, at any given time and place, are called upon to serve. For this reason, Shakespearean transections and translocations should not be seen as detrimental but as constitutive for the productivity of ongoing engagements with Shakespearean material, across the different media and cultural domains of contemporary worlds, whether in TV series, films, stage adaptations, literary rewritings, public discourse or political campaigns. All these make Shakespeare matter, and matter anew, in acknowledging and realizing his remarkable power to anatomize also present-day culture. Shakespearean transections therefore may cut either way, making Shakespeare both the object and the subject of theatrical anatomies and continuously provoking both new texts and new views of old texts. It is in this sense that we use the term translocation to keep the tension strong in all such projects and to explore them as productive constellations for all kinds of unexpected meanings to emerge. With our workshop, then, we hope to trace the lines, directions, strategies and ways which such transections and/or translocations take, and discuss their poetic as well as political functions.



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## Friday, 14 June

- 09.15 – 09.30 CHRISTINA WALD & TOBIAS DÖRING: Introduction
- 09.30 – 10.30 DYMPNA CALLAGHAN: Outing Tarquin:  
Speaking Up in Shakespeare's *Lucrece*
- 11.00 – 12.00 SABINE SCHÜLTING: Various Pounds of Flesh
- 12.00 – 13.00 CHRISTINA WALD: The Crisis of Inheritance:  
*King Lear* and *Succession*
- 15.00 – 16.00 STEFAN WILLER: Composite Archaics:  
Shakespeare, according to Botho Strauß
- 16.30 – 17.30 SANDRA FLUHRER: War of the Landscapes:  
Heiner Müller and the 'Elizabethan Metaphor'
- 17.30 – 18.30 TOBIAS DÖRING: The Rape of Lavinia: Transections and  
Transactions between Ovid, Shakespeare, Müller, Strauß

## Saturday, 15 June

- 09.15 – 10.15 INA HABERMANN: The Bard Explaining the 2016 US election:  
Greenblatt's Tyrant and the Political Uses of Shakespeare
- 10.15 – 11.15 EWAN FERNIE: Back to the Future:  
Shakespeare, Bildung and Burgeoning Democracy
- 11.45 – 12.45 VALENTINA FINGER, ANJA HARTL, JONAS KELLERMANN, ELISA LEROY:  
Responses and roundup discussion

## SPEAKERS & ABSTRACTS

### Dympna Callaghan (Syracuse)

Outing Tarquin: Speaking Up in Shakespeare's *Lucrece*

It is hardly fortuitous that our present moment provides us with a wealth of up-to-the-minute examples of some of the most long-standing and contentious issues surrounding female speech in relation to male sexual violence. The hashtags “Me too” and “balance ton porc” have led to open accusations of sexual assault and misconduct from Rose McGowan and Ashley Judd in Hollywood to Terry Reintke in the European Parliament and everywhere in between. That there have also been vigorous ripostes from Catherine Deneuve, among others, suggests that, despite the urgent need to give language to the unspeakable, naming sexual violation is no straightforward matter. This paper will explore the history of these dynamics in relation to *The Rape of Lucrece* and do so especially in the context of the constraints—both aesthetic and political—on Shakespeare's own poetic freedom of expression.

Dympna Callaghan is University Professor and William L. Safire Professor of Modern Letters in the Department of English at Syracuse University, New York. She has published widely on the playwrights and poets of the English Renaissance and was President of the Shakespeare Association of America in 2012-13. Callaghan has held fellowships at the Folger, Huntington and Newberry Libraries, at the Getty Research Centre in Los Angeles, and at the Bogliasco Center for Arts and Humanities in Liguria, Italy. She is a Life Member of Clare Hall, Cambridge University, and she was appointed Lloyd David distinguished fellow at the University of Queensland Australia for 2015. Her most recent books are *Who Was William Shakespeare?* (2013), *Hamlet: Language and Writing* (2015), and *A Feminist Companion to Shakespeare* (2016). She is the editor of the book series *Arden Language and Writing*, and co-editor, with Michael Dobson of the *Palgrave Shakespeare* monograph series.

### Tobias Döring (Konstanz/München)

The Rape of Lavinia: transections and transactions between Ovid, Shakespeare, Müller, Strauß

The figure of Lavinia in *Titus Andronicus* is not just so remarkable because she suffers one of the most shocking crimes ever committed – and physically displayed – on the Shakespearean stage, but also because her suffering uncomfortably suggests the willful act of self-serving appropriation by which a playwright turns to given literary models so as to transect and use them for his purpose. When Marcus sees her mutilated body and decides to speak on her behalf, his verbal power makes the mute female into an allegory of the cultural violence involved, on Shakespeare's part, in rearticulating, replaying and indeed outplaying the Ovidian example. His ekphrasis, a turning point for the entire plot, becomes a mode of overpowering. The point recurs in the dramatic adaptations of the play, which therefore emphasize this reading. Both Müller's *Anatomie Titus* (1984) and Strauß' *Schändung* (2005) turn the rape of Lavinia into powerfully self-reflexive moments, full of ekphrastic, metatheatrical and meta-adaptive implications. My paper will thus explore these scenes of rape and raise the question whether their allegorical reading may also be resisted.

Tobias Döring is Professor of Literature in the English Department of the Ludwig Maximilians-Universität München, Germany. In 2018/19 he is Fellow at the Kulturwissenschaftliches Kolleg Konstanz, where he works on a project entitled “Shakespearean conjugations”, looking at Heiner Müller, Botho Strauß and their engagements with *A Midsummer Night’s Dream* and *Titus Andronicus*. He served as president of the Deutsche Shakespeare-Gesellschaft, 2011 to 2014. His books include *Thomas Mann und Shakespeare: Something Rich and Strange* (2015, ed. with Ewan Fernie), *Wie Er uns gefällt: Gedichte an und auf Shakespeare* (2014), *Critical and Cultural Transformations: Shakespeare’s The Tempest – 1611 to the Present* (2013, ed with Virginia Mason Vaughan) and *Performances of Mourning in Shakespearean Theatre and Early Modern Culture* (2006).

### **Ewan Fernie (Stratford-upon-Avon)**

Back to the Future: Shakespeare, *Bildung* and Burgeoning Democracy

Emerson said Shakespeare wrote the text for modern life, and that he was the horizon we had yet to go beyond. Carlyle suggested Shakespearean drama had prefigured the true universal church of the future: a church which transcended confessional difference, even Christianity itself. For George Dawson, the Bard was the fulcrum for a new ‘civic gospel’, which Dawson pioneered in industrial Birmingham as a model of collective individualism. Shakespeare had the same progressive function – as the avatar of a better world – for Frederick Furnivall, founder of the New Shakspeare Society; and Eleanor Marx, who was a member of it. This trailblazing potential has been underestimated by critics of ‘Victorian Shakespeare’. But then so too has its specifically German colouring. Sir Walter Scott’s Shakespearean inheritance and purport were much remarked by contemporaries, but his first literary works were translations from German. As were Carlyle’s, and Dawson lectured on German literature, religion, philosophy and criticism, even as he did on the Bard. Eleanor Marx, we might say, *was* German; her heredity – and her all but consanguineous relation to Engels, which stretched for twelve years beyond her father’s death – combined with the influence of Furnivall, who held an honorary Ph.D. from the Humboldt University of Berlin. I will argue that these conjunctions between German literature and Shakespeare blend *Bildung* with burgeoning democracy into a unique and valuable legacy, one which we have forgotten but which could lend some ethical substance and insurance to democracy in the era of Brexit and Donald Trump.

Ewan Fernie is Chair of Shakespeare Studies and Fellow at the Shakespeare Institute Stratford-upon-Avon, University of Birmingham, UK, where he created and established a Master’s degree in “Shakespeare and Creativity”, in cooperation with the Royal Shakespeare Company. He won the James Elliott prize from the University of Edinburgh and, in 2005, was named „one of the world’s six best Renaissance scholars under 40“. He is the Director of the Everything to Everybody project, in which the University of Birmingham and Birmingham City Council are collaborating to revive the city’s almost-forgotten Birmingham Shakespeare Memorial Library, housed in the iconic Library of Birmingham - and the first, oldest and largest Shakespeare collection in any public library in the world. His most recent books are *Shakespeare for Freedom: Why the Plays Matter* (2017), *Macbeth, Macbeth* (2016, an experimental fiction written with Simon Palfrey), *Thomas Mann and Shakespeare: Something Rich and Strange* (2015, ed. with

Tobias Döring), *The Demonic: Literature and Experience* (2012) and *Redcrosse: Remaking Religious Poetry for Today's World* (2012).

### **Sandra Fluhrer (Erlangen)**

War of the Landscapes. Heiner Müller and the 'Elizabethan Metaphor'

In his poetological remarks, Heiner Müller speaks about *Erfahrungsdruck* (pressure of experience) as an impulse for aesthetic processes. While intense experience may affect individuals in ways that involve a loss of physical or psychological form – trauma, illness, a lack of orientation –, literature or historiography, by contrast, have the capacity to turn distress into dense aesthetic forms which accommodate the danger of a dissolution of body and soul. Müller's examples are the laconic verses of Ovid's *Metamorphoses*, the crystalline style of Tacitus's *Annals* and a form of image in Shakespeare Müller calls 'The Metaphor of the Elizabethan Age', which my paper seeks to explore. Müller's brief remarks suggest that such metaphors – an example of his own is "The [Berlin] wall as Stalin's monument for Rosa Luxemburg" – entail wide-ranging rhetorical workings of matter and ideas and often juxtapose images of nature with historical and mythological imagery. In contrast to concepts of aesthetic sublimation like those of the Weimar classicists, but also of Freud – this sense of imagery does not aim at transforming psycho-physical afflictions into clean ideas but seeks to retain the disturbing character of experience through strategies of extreme aesthetic tension. Taking Müller's famous image of the "War of the Landscapes" from his 1988 Weimar speech "Shakespeare a Difference" as a starting point, my paper seeks to outline the poetological, political and anthropological dimensions of this concept of metaphor through readings of Shakespeare's *Macbeth*, of Müller's adaptation, and of the concurrence of historical and mythological material in both plays.

Sandra Fluhrer is Assistant Professor in Comparative Literature at the Friedrich Alexander-Universität Erlangen-Nürnberg, Germany, where her research focusses on the poetics and politics of transformation in European literature and political philosophy. She is founding member of the DFG research network "Berühren: Literarische, mediale und politische Figurationen". She has published a monograph, *Konstellationen des Komischen. Beobachtungen des Menschen bei Franz Kafka, Karl Valentin und Samuel Beckett* (2016), and numerous articles, among them: "Fuß der Leidenschaft. Vier Abschnitte zur Bodenhaftung des politischen Theaters", in: *Berühren. Relationen des Taktiles in Literatur, Philosophie und Theater*, Themenheft Komparatistik-online (2019), "Metamorphosen der Intensität. Oskar Negt und Alexander Kluge lesen Carl Schmitts *Begriff des Politischen*", in: *Politische Literatur. Begriffe – Debatten – Aktualität*, eds. Christine Lubkoll, Manuel Illi, Anna Hampel (2018), „'Wer raucht, sieht kaltblütig aus.' Pathos und Lakonie in den Gesprächen zwischen Alexander Kluge und Heiner Müller“, in: *Literaturen des Pathos. Ästhetik des Affekts von Aristoteles bis Schlingensiefel*, eds Björn Hayer, Walter Kühn (2018), „Von Vorrat und Unrat: Komik und Ökonomie in Kafkas ‚Die Sorge des Hausvaters‘“, *Journal of the Kafka Society of America* (2015).

## **Ina Habermann (Basel)**

The Bard Explaining the 2016 US election: Stephen Greenblatt's *Tyrant* and the Political Uses of Shakespeare

In October 2016, Stephen Greenblatt published a highly influential article in *The New York Times* about Shakespeare's take on how "a great country" could "wind up being governed by a sociopath". Applying the lessons of Shakespeare's Richard III to the present, he sets Shakespeare up as the author to whom people turn in their hour of need, desperate to understand what is happening around them. As Robert McCrum puts it in *The Guardian* of July 1, 2018, "'Shakespearean' became a consoling shorthand for bewildered American democrats." With his book *Tyrant: Shakespeare on Power* (published by Bodley Head in 2018), Greenblatt followed up his initial intervention with an extended inquiry, offering a "grammar of tyranny", or "anatomy of power", as McCrum calls it. My talk will explore the uses Greenblatt makes of Shakespeare, pointing out some problems of making Shakespeare our contemporary in this way.

Ina Habermann is Professor of English Literature at the Universität Basel, Switzerland. Her main fields of interest include Shakespeare and the early modern period, literature and film in the interwar period and the Second World War, cultural and literary history and theory as well as gender studies, spatial studies and critical humanisms. She studied British Literature and Culture as well as Sociology in Frankfurt, Exeter and Munich and was a member of the Munich graduate school "Geschlechterdifferenz & Literatur". In Basel, she initiated the Centre of Competence Cultural Topographies and chaired it from 2008 until 2017. Her current research projects deal with British literary and cultural discourses of Europe and the literary exploration of otherworldly spaces. Her books include *Shakespeare and Space. Theatrical Explorations of the Spatial Paradigm* (2016, ed. with Michelle Witen), *English Topographies in Literature and Culture* (2016, ed. with Daniela Keller), *Myth, Memory and the Middlebrow: Priestley, du Maurier and the Symbolic Form of Englishness* (2010) and *Staging Slander and Gender in Early Modern England* (2003).

## **Sabine Schülting (Berlin)**

Various pounds of flesh

In November 2017, Cher twittered: "trump will have his pound of flesh from us, so he can give trillions 2 Wall st.". In political debates, Shylock's pound of flesh is frequently invoked as a synonym for ruthless capitalism and questionable economic deals. Like "Shylock", "a pound of flesh" has long since entered the dictionary, meaning "something strictly or legally due, but which it is ruthless or inhuman to demand" (OED). My paper will take its departure from references to the pound of flesh in contemporary public discourse, a phrase that has literally been 'cut out' from Shakespeare's play and translated to other contexts. As a polemic attack, the phrase gains its force from its unacknowledged Shakespearean source, and the connection it draws between anti-Semitic myths and early-modern money capitalism, as well as the conversion "between the original, literal flesh and the monetary sign" (Derrida/Venuti 2001: 184). Moving on to recent Shakespeare adaptations and productions – including Albert Ostermaier's rewriting, *Ein Pfund Fleisch* (2012) – I will explore the "unexpected meanings" emerging from these translocations: the tensions between economic and

anti-Semitic discourses and their intersection with the sexual and material connotations of the “pound of flesh”.

Sabine Schülting is Professor for English Literature, Cultural and Gender Studies at the Freie Universität Berlin, Germany. She is editor of the *Shakespeare Jahrbuch* (since 2006), board member of the Deutsche Shakespeare-Gesellschaft, of the TEEME Erasmus Mundus doctoral programme and project partner in MOVES – Migration and Modernity (European Joint Doctorate-Program) as well as NEW FACES – Facing Europe in Crisis: Shakespeare's World and Present Challenges (European Strategic Partnership). Her books include *Precarious Figurations: Shylock on the German Stage, 1920-2010* (2019, written with Zeno Ackermann), *Dirt in Victorian Literature and Culture. Writing Materiality* (2016) and *Wilde Frauen, fremde Welten: Kolonisierungsgeschichten aus Amerika* (1997).

### **Christina Wald (Konstanz)**

The Crisis of Inheritance: *King Lear* and *Succession*

I will look at how the recent TV series *Succession* (2018-), takes up *King Lear* to explore the transition crises of inheritance and succession. Transferring Shakespeare's medieval kingdom to a current media conglomerate with enormous political influence, run by a family with the telling name *Roy*, *Succession* depicts a series of failing succession plans. The series takes up central motifs of *Lear*, such as the crisis of sovereignty in moments of succession, the return of the predecessor, and the interlinking of marriage and succession. Written during the transition of governments in the US, and aired during Donald Trump's presidency, *Succession's* interest in the pathologies of a family-run business catering to right-wing ideologies and in the nexus of media and politics also speaks to the political state in the US. This thematic interest is pertinent for every adaptation which itself is meant to succeed as an inheritor of *King Lear*. Like *Lear's* daughters, every adaptation takes a particular stance towards its 'parent', which may be characterized by devotion or opposition, love or hatred, deep-seated engagement or superficial attachment. *Succession* also shows that adaptation is a bi-directional process, offering meta-adaptational comment on how later versions have transformed the 'origin', making *Lear* the play a “child-changed father” (4.7.17).

Christina Wald is Professor of English Literature and Literary Theory at the University of Konstanz, Germany. Previously, she taught at Cologne, Augsburg, Harvard and Humboldt-Universität Berlin. Her research focuses on contemporary drama, performance, film, and TV series as well as early modern drama and prose fiction. She is the author of *Hysteria, Trauma and Melancholia: Performative Maladies in Contemporary Anglophone Drama* (2007) and *The Reformation of Romance: The Eucharist, Disguise and Foreign Fashion in Early Modern Prose Fiction* (2014) and has co-edited several books, among them *The Literature of Melancholia: Early Modern to Postmodern* (2011) and *English and American Studies: Theory and Practice* (2012). She is co-editor of the *Journal of Contemporary Drama in English* and served as a member of the executive board of the German Shakespeare Association from 2011-2017. She is currently completing a book on “Shakespeare's Serial Returns”, which charts the relation between Shakespeare's plays and 'complex' TV series.

## Stefan Willer (Berlin)

Composite Archaics: Shakespeare, according to Botho Strauß

In a newspaper article on the occasion of Shakespeare's 400th obit in April 2016, German author and playwright Botho Strauß related Shakespeare's work to "scenic primeval times" ("szenische Urzeit"), by contrast with the modern temporalities of progress and present. However, Strauß stated, Shakespeare today can only be experienced in a "composite" way, combining readings, films, and "recollections of serious acting." This contradiction between composition, fragmentation, and reception on the one hand, and primeval authenticity on the other is characteristic for Strauß' ways of transecting and translocating Shakespeare. In my talk I will deal with his two major adaptations—one might also speak of appropriations or overpaintings—*Der Park* from 1983, in which Strauß uses *A Midsummer Night's Dream*, and the *Titus Andronicus* version *Schändung* ("Rape") from 2005.

Stefan Willer is Professor for German Literature at the Humboldt-Universität Berlin, Germany. Previously, he was Professor for Cultural Research at the HU Berlin, and Deputy Director of the Zentrum für Literatur- und Kulturforschung Berlin. He held visiting professorships, among others, at the École des hautes études en sciences sociales, Paris, and the Department of German Studies, Stanford University. The research projects he directed include "Security and the Future: A Cultural Studies Approach", "Selbstübersetzung als Wissenstransfer", "Prognostik und Literatur", and "Übertragungswissen – Wissensübertragungen. Zur Geschichte und Aktualität des Transfers zwischen Lebens- und Geisteswissenschaften". His books include *Zukunftssicherung. Kulturwissenschaftliche Perspektiven* (2019, ed. with Johannes Becker, Benjamin Bühler, Sandra Pravica), *Erbfälle. Theorie und Praxis kultureller Übertragung in der Moderne* (2014), *Das Konzept der Generation. Eine Wissenschafts- und Kulturgeschichte* (2008, with Ohad Parnes and Ulrike Vedder), *Poetik der Etymologie. Texturen sprachlichen Wissens in der Romantik* (2003) and *Botho Strauß zur Einführung* (2000).

## RESPONDENTS

**Valentina Finger** is a doctoral student at LMU München, currently starting to work on a project about "Shakespeare's Mirrors". She studied Fashion Journalism and Communication and has worked as a freelance journalist since her graduation in 2013. Studying Comparative Literature at LMU, she spent a year abroad at King's College London in 2015/16, where she mainly focussed on Shakespeare and early modern English drama. Among her previous academic works are papers addressing Renaissance clothing and cosmetic culture with regard to metatheatricity, femininity and mechanisms of self-fashioning in Shakespeare's plays. Her further research interests include the representation and signification of dress in literature, costume and performance practices, particularly crossdressing, in Elizabethan and Jacobean England as well as the role of women and femaleness in Shakespeare and the early modern period.

**Anja Hartl** is a lecturer at the Department of Literature, Art and Media Studies at the University of Konstanz, Germany. She completed her PhD project “Experiential Brecht: Dialectical Theatre on the Contemporary British Stage,” which was supported by a scholarship from The German National Merit Foundation (Studienstiftung des deutschen Volkes), in March 2019. She is the assistant to the review editor of the *Journal of Contemporary Drama in English (JCDE)*, Christina Wald. She has published articles on post-1990 British theatre and Brecht, book reviews and performance reviews. Her research interests include political drama, adaptation studies, Shakespeare, and affect in Victorian fiction.

**Jonas Kellermann** is a doctoral student at Universität Konstanz. He holds a Bachelor of Arts degree in English philology and theatre studies and a Master of Arts degree in English studies from Freie Universität Berlin. During his undergraduate studies, he spent an academic year as an ERASMUS MUNDUS exchange student at the University of Edinburgh and later worked as editorial assistant of *Shakespeare Jahrbuch*, the yearbook of the German Shakespeare society, edited by Sabine Schülting. In October 2016, he started his doctoral research project on “Dramaturgies of Amorous Emotions in *Romeo and Juliet*” at Universität Konstanz, while working as research assistant to Christina Wald. His Masters dissertation “‘Think anon it lives’: Oscillating Perceptions in Shakespeare’s *The Winter’s Tale*” was awarded the Martin Lehnert Prize 2017 by the German Shakespeare Society.

**Elisa Leroy** is a doctoral student at LMU München where she works in the ITP MIMESIS on a project entitled “More than is set down: text and performance in *Hamlet* and its contemporary German stagings”. She studied Comparative Literature, Philosophy and English Literature at Ludwig-Maximilians-Universität, Munich, and the University of California at Berkeley. After receiving her Master's degree from LMU Munich in 2012, she joined Tobias Döring's research group „Shakespeare in Crisis – Crises in Shakespeare“ as a Junior Research Fellow before beginning a long-term collaboration with German director Thomas Ostermeier as assistant director and, more recently, dramaturge, on his francophone stagings (*Les revenants*, Henrik Ibsen, Théâtre de Vidy, 2013; *La mouette*, Anton Chekhov, Théâtre de Vidy, 2016; *La nuit des rois*, la Comédie-Française, 2018). She also worked as assistant to the artistic director at Schaubühne am Lehniner Platz from 2014 through 2016. Her research interests include performativity and metatheatricity in Shakespeare's plays, early modern performance practice and production; and the adaptation and rewriting of Shakespearean drama for the contemporary stage.