

Anhang (übersetzte Originalzitate in englischer Sprache)

Hinweis: Zur besseren Orientierung und Übersichtlichkeit sind die im Anhang aufgeführten Quellen nur in verkürzter Form angegeben. Vollständige Quellenangaben zu den Übersetzungen finden sich im Haupttext der Arbeit in den entsprechenden Fußnoten mit der dazugehörigen Übersetzungskennung (zum Beispiel Ü01) sowie im Literatur- und Videoverzeichnis.

1 Einleitung

Ü01 (Fußnote 1: Kessler, Frank, ›Fake‹ in <i>Early Non-fiction</i> , S. 88.):	“Unless our memory plays us false, we believe it was Abraham Lincoln who said that you could fool some of the people all the time, or all of the people some of the time, but that you could not fool all the people all the time.”
Ü02 (Fußnote 10: Rickard, Mike, <i>Wrestling's Greatest Moments</i> , S. IX.):	“At its heart, professional wrestling is about two men (or women) settling their differences through violence. There is no problem that can’t be settled by pinning someone’s shoulders to the mat [...]”
Ü03 (Fußnote 11: Solomon, Brian, <i>Pro Wrestling FAQ: All That's Left to Know About the World's Most Entertaining Spectacle (FAQ Series)</i> , S. 2.):	“[...] simulation of one-on-one physical competition.”
Ü04 (Fußnote 12: Pratten, J. D., <i>Professional wrestling – multi-million pound soap opera of sports entertainment</i> , S. 32.):	“Professional wrestling is a multi-million pound industry. Loyal fans watch events and buy merchandising. [...] the results are pre-arranged, with writers producing the stories and the characters [...]. In other words, the whole phenomena is manufactured.”
Ü05 (Fußnote 13: Castleberry, Garret L.; Reinhard, Carrielynn D.; Foy, Matt; Olson, Christopher J., <i>Introduction: Why Professional Wrestling Studies Now? Legitimizing a Field of Interdisciplinary Study</i> , S. 68.):	“[...] the constructive nature of professional wrestling [...] could reflect, represent, and reinforce moral, social, and cultural beliefs and practices.”
Ü06 (Fußnote 16: Castleberry, Garret L.; Reinhard, Carrielynn D.; Foy, Matt; Olson, Christopher J., <i>Introduction: Why Professional Wrestling Studies Now? Legitimizing a Field of Interdisciplinary Study</i> , S. 70.):	“[...] and thus trading in the lower morals, values, norms, and stereotypes of those classes.”
Ü07 (Fußnote 19: Morton, Gerald W.; O’Brien, George M., <i>Wrestling to Rasslin': Ancient Sport to American Spectacle</i> , S. 2.):	“The material in this book is generally descriptive rather than critical. Our concern has been to provide a foundation on which future discussions of professional wrestling can rest solidly.”
Ü08 (Fußnote 22: Dozal, Mario Alonzo, <i>Playing the Savage: Professional Wrestling's Portrayal of the Exotic Through James “Kamala” Harris</i> , S. 42.):	“Much in the same way films and fictional television programs have been categorized as media texts worth studying for their impact on culture and society, professional wrestling performances must also be studied as texts with an impact on society [...]. Similar to other narrative-driven forms of entertainment like film and fictional television shows, professional wrestling uses a wide array of characters from diverse backgrounds to tell its stories. Characters and performers in professional wrestling act as

	global cultural representations and often incorporate cultural stereotypes into the portrayals.”
Ü09 (Fußnote 25: Litherland, Benjamin, <i>Wrestling in Britain</i> , S. 5.):	“[...] it is that professional wrestling fundamentally challenges academic disciplines (or perhaps it demonstrates the limitations of academic disciplines).”
Ü10 (Fußnote 26: Litherland, Benjamin, <i>Wrestling in Britain</i> , S. 5.):	“[...] between disciplines and sub-disciplines, placing circus history alongside contemporary celebrity studies, forcing sports history into conversations with feminist literature studies.”
Ü11 (Fußnote 27: Litherland, Benjamin, <i>Wrestling in Britain</i> , S. 5.):	“Simply put, it is a work of cultural studies, drawing on the ‘anti-disciplinary’ instincts of that approach, embracing the fact that cultural studies is not one arm of the humanities so much as an attempt to use all of those arms at once. This theoretical bricolage is not a mere intellectual exercise, but stems from the conviction that a full understanding of professional wrestling demands such an approach.”
Ü12 (Fußnote 30: Warden, Claire, “ <i>Glitter and broken bones</i> ” – <i>Professional wrestling, circus, avant-garde and the radical participatory body</i> , in: <i>Circus and the Avant-Gardes</i> , S. 159.):	“Professional wrestling is always more than theatre, more than sports (and maybe simultaneously less than both of these established, acceptable modes of entertainment).”
Ü13 (Fußnote 33: Laine, Eero, <i>Professional Wrestling and the Commercial Stage</i> , S. 6.):	“[...] if you want to see how live performance circulates under capitalism, if you want to see how a publicly traded theatre company functions, if you have interest in the larger structures of the performing arts, you should really pay attention to professional wrestling.”
Ü14 (Fußnote 48: <i>Wrestling APPG</i>): [siehe Fußnote für URL]	“[...] are informal, cross-party groups formed by MPs and Members of the House of Lords who share a common interest in a particular policy area, region or country.”
Ü15 (Fußnote 49: <i>Wrestling APPG</i>): [siehe Fußnote für URL]	“To promote, support, and raise awareness of professional wrestling; to work with the industry to improve it and to build confidence; to celebrate British success in professional wrestling.”
Ü16 (Fußnote 50: Litherland, Benjamin; Phillips, Tom; Warden, Claire, <i>Scholarly Grappling: Collaborative ‘Work’ in the Study of Professional Wrestling</i> , S. 219.):	“Because it resists clear disciplinary bounding, there are times, I think, where there is a risk of wrestling scholarship being no discipline at all, almost like ‘fanboy’ narratives. It can end up becoming quite woolly, using no theoretical frame. In essence one of the joys of researching wrestling is that you work across disciplines. That’s fascinating and you end up talking to people from disciplines that you’ve not talked to before. But the challenge is them finding some sort of shared disciplinary lexicon for studying wrestling at all. That’s pretty hard work so the risk is you just don’t bother. This poses an interesting dilemma for wrestling studies and what it might become in the future.”
Ü17 (Fußnote 51: Litherland, Benjamin; Phillips, Tom; Warden, Claire, <i>Scholarly Grappling</i> :	“[...] that we should not just study professional wrestling for the sake of it or because very few

<i>Collaborative 'Work' in the Study of Professional Wrestling</i>, S. 219.):	people have studied it before. Our job as researchers isn't just to fill gaps. We all believe that professional wrestling can reveal important things about, say, how improvisational performance is negotiated, or how popular culture is shaped by but also shapes broader social, political or economic structures, or about the nature of mediated culture or so on. I think professional wrestling is productive for talking about these things."
Ü18 (Fußnote 52: Mazer, Sharon; Levi, Heather; Laine, Eero; Haynes, Nell, <i>Introduction</i>, in: <i>Professional Wrestling: Politics and Populism</i>, S. 1.):	"Professional wrestling captures the currents of daily life, distils them into a set of basic, easily recognizable and repeatable figurations, and replays them in a kind of low-art parody for spectators who, in playing along, engage in an ongoing, performative debate about what it all means [...]. But its match is met on multiple stages in diverse contexts, large and small, around the world, in ways that demonstrate the resilience and the flexibility of the pro wrestling form: its hegemonic capacity but also its openness to challenge and perhaps even change."
Ü19 (Fußnote 53: Mazer, Sharon; Levi, Heather; Laine, Eero; Haynes, Nell, <i>Introduction</i>, in: <i>Professional Wrestling: Politics and Populism</i>, S. 10-11.):	"There is a certain urgency to this writing. The press of current is unravelling our stories faster than we can tell them: [...] ongoing wars [...]; the looming climate crisis; and now the COVID-19 pandemic; all of it pushing peoples into extremity worldwide. To write about professional wrestling in this environment risks trivializing the facts and costs of social calamity. For us, however, the performance of professional wrestling—its theatricalities, its machinations and conditions of production, its figurations and its audiences—arises from and engages with the world around. Whether flowing with the mainstream of popular culture or fighting at the fringes, professional wrestling continues to show us how we are fighting, what we are fighting about and what we are fighting for. Its codes and conventions, the physical presence of the people who represent us in the ring, their words and our own responses produce complex, often contradictory, expressions of contemporary angers and anxieties. Professional wrestling doesn't offer solutions. It gives us a familiar frame through which to see the problems we face, surprising us just enough, we hope, to provoke us to look further."
Ü20 (Fußnote 54: Litherland, Benjamin; Phillips, Tom; Warden, Claire, <i>Scholarly Grappling: Collaborative 'Work' in the Study of Professional Wrestling</i>, S. 221.):	"[...] I think actually whichever discipline you're writing for, if you're talking about a text that you have some degree of passion for, I think it's ethically responsible to acknowledge that in the work and reflect on how that passion informed your approach. Some fan studies will use aca-fandom as a methodological justification—'I'm

	studying this because I'm a fan of it, so automatically I know more.' But just having that fannish knowledge is not enough, because a good researcher might perhaps pick up on contexts that the acafan might miss because of their emotional investment. Ultimately, aca-fandom should be an ethnical stance that one reflects on, not a methodological crutch. It's when the performances of 'fan' and 'academic' merge in the research process that interests me, as someone who has conducted ethnographic research at wrestling events."
Ü21	Übersetzung im Zuge der Überarbeitung entfernt.
Ü22 (Fußnote 56: Stein, Louisa, <i>Post-SCMS musings on the value of the word acafan</i>): [siehe Fußnote für URL]	"[...] I'd call for putting the slash or dash (back) in aca/fan, [...] because the slash reminds us that we're talking about a constantly in flux synthesis of complex subject positions that inform one another in important ways. I would argue that aca/fan is most vitally understood as a contextual position that we bring to our work as well as to our investment in media texts and/or their communities."
Ü23	Übersetzung im Zuge der Überarbeitung entfernt.
Ü24 (Fußnote 60: <i>Wrestling Dictionary of Terms</i>): [siehe Fußnote für URL]	"A carny word that means 'fake'. This is generally used to describe the act of keeping the secrets of the wrestling business. [...] It is also used to describe the carny language wrestlers use to communicate with each other to avoid giving away the secrets of the business. [...]"
Ü25 (Fußnote 67: <i>Wrestling Dictionary of Terms</i>): [siehe Fußnote für URL]	"This is the term used to describe aspects or events of the business that aren't real. That basically covers almost everything you see in pro wrestling."
Ü26 (Fußnote 75: Sehmbly, Dalbir S., <i>Wrestling and Popular Culture</i> , S. 9.):	"[Wrestling] has elements resembling news, sports, cartoons, sitcoms, music videos, commercials, talk shows, soap operas, and action series, professional wrestling has not been generally regarded as an original genre of television by scholars or been referred to as a genre by even the public. Television wrestling utilizes so many elements of the medium that one program can sum up all that is on television, from silly cartoons and serial melodramas [...] [The] simultaneous existence of differing television styles in one program gives wrestling its media-hybrid form, which is another reason for wrestling's lack of critical recognition as an original and distinct genre."
Ü27 (Fußnote 76: Fowle, Kyle, <i>You know it's fake, right: How WWE constructs reality</i>): [siehe Fußnote für URL]	"Professional wrestling [...] is unlike anything else on television in terms how it can (or cannot) be categorized. It's athletically demanding, but it's not exactly a sport. It's fictional, but not necessarily episodic or organized into proper seasons. Some of it's pre-taped and some of it's performed live on television. It's at once a sporting event, a soap opera, a superhero movie,

	and a reality show. Perhaps more than any other art form, wrestling [...] actively engages with its own fakeness and explores the notion of what's 'real' in terms of sport and art."
Ü28 (Fußnote 80: Fiske, John; Hartley, John, <i>Reading Television</i> , S. 24.):	"The world of television is clearly different from our real social world, but just as clearly related to it in some way. We might clarify this relationship by saying that television does not represent the manifest actuality of our society, but rather reflects, symbolically, the structure of values and relationships beneath the surface."
Ü29 (Fußnote 89: Mazer, Sharon, <i>Professional Wrestling: Sport and Spectacle</i> , S. 8.):	"How can professional wrestling be 'real' wrestling if the outcomes of contests are fixed, the winners and the way of winning determined by the promoters in advance? How can professional wrestling be taken seriously as a sport [...] when the men and women who participate at every level—wrestlers, managers, promoters, even fans—must all be seen to be pretending at best, lying and perpetrating a con at worst?"
Ü30 (Fußnote 91: Mazer, Sharon; Levi, Heather; Laine, Eero; Haynes, Nell, <i>Introduction</i> , S. 3.):	"Professional wrestling works a kind of meta-spectacle, telling its stories and showing its situations always in relation to the expected structures of the game on the one side, and to the world at large on the other. What continues to bring the punters in long after they've figured out the basics of kayfabe is the provocation to do their own thinking about the values of the performance and the values the performance produces."
Ü31 (Fußnote 92: Leverette, Marc, <i>Professional Wrestling, the myth, the mat, and American popular culture</i> , S. 49.):	"[Wrestling and soap operas] were critiqued by the 'realism' a viewer could find in their particular choice of escapism."
Ü32 (Fußnote 94: <i>Wrestling Dictionary of Terms</i>): [siehe Fußnote für URL]	"This is a term used to describe the in ring performance of the wrestlers. It doesn't take into account any aspect of [...] wrestling other than the physical action."
Ü33 (Fußnote 97: Mazer, Sharon; Levi, Heather; Laine, Eero; Haynes, Nell, <i>Introduction</i> , S. 2.):	"Professional wrestling offers spectators a populist space in which they can collectively shout, act out and otherwise passionately engage. Wrestling fans are not passive consumers. Even when playing along, they retain agency. [...] they remain critical, both of the game and of what it represents."
Ü34 (Fußnote 103: Sehmbly, Dalbir S., <i>Wrestling and Popular Culture</i> , S. 2.):	"[...] its status as low art, its historical development, its liminal existence, its spectacle of excess, and its form of hybrid media."
Ü35 (Fußnote 110: Litherland, Benjamin; Phillips, Tom; Warden, Claire, <i>Scholarly Grappling: Collaborative 'Work' in the Study of Professional Wrestling</i> , S. 214.):	"Performance studies, on the other hand, has illustrated the slippages between the live and the mediatized, even asking whether these two seemingly oppositional modes in actuality, always co-exist."
Ü36 (Fußnote 111: Levi, Heather, <i>The World of Lucha Libre</i> , S. 18.):	"[...] of the process of signification: who is responsible for the production of meaning in wrestling? Is it a collaboration between the wrestlers and the spectators, or is its meaning

	located in the narrative text of the matches themselves?”
Ü37 (Fußnote 122: Castleberry, Garret L., <i>Squared Circle Intentionalities: What a Framework for “WrestlingStudies” Can Look Like</i> , S. 105.):	“Professional wrestling is without a doubt a bodily performance of myth-making. Wrestling characters undergo dramatic challenges that pit them in situations of seemingly insurmountable odds. Whether story arcs reach epic triumphs or tragic consequences, the effects are transformative for the entertainers as well as their fans.”
Ü38 (Fußnote 123: Castleberry, Garret L., <i>Squared Circle Intentionalities: What a Framework for “WrestlingStudies” Can Look Like</i> , S. 104.):	“Visual culture and visual rhetoric scholars might consider the evolution of the bodily form as it mimics and possibly even influences publicly shared perceptions of masculinity, femininity, physical beauty, or, quite simply, visibility [...]. Beauty notably cannot be qualified without its visual opposite, and thus the desecration or mutilation of the body, the performance of bodily harm and risk aversion, might be interpreted as appendages to public spectacle and entertainment aesthetics.”
Ü39 (Fußnote 124: Levi, Heather, <i>The World of Lucha Libre</i> , S. 137.):	“In the evaluation of its gender politics, however, there appears to be no such division. Most writers take the gendered meanings embodied in wrestling for granted beyond the level of analysis. Those who do attend to gender argue that it performs a male chauvinist worldview, despite the participation of women as wrestlers [...].”
Ü40 (Fußnote 125: Mazer, Sharon, <i>Professional Wrestling: Sport and Spectacle</i> , S. 5.):	“While women who perform as wrestlers and managers train and perform much as the men do, the presence of women in the wrestling performances is that no matter how closely their actions converge on those of men, they are not and can never be men.”
Ü41 (Fußnote 126: Chow, Broderick; Laine, Eero; Warden, Claire, <i>Introduction: Hamlet doesn't blade: Professional wrestling, theatre, and performance</i> , S. 5.):	“Wrestling has often been critiqued for its gender representations, as well as the imbalance in the ratio of male-to-female wrestlers on a typical card. [...] Similarly, while wrestling to an extent relies on stereotypical portrayals of hegemonic masculinity, its performance practice provides numerous possibilities for the exploration of [non-binarity].”
Ü42 (Fußnote 127: Teal, Scott, <i>Introduction</i> , in: <i>Fall Guys: The Barnums of Bounce</i> , S. 8.):	“[...] that ‘wrestling history’ as presented in books, newsletters, magazines, and on the internet is not always accurate [...]. The message we want to convey is, no matter what you read or what you think is true, when writing about pro wrestling history, <i>always</i> — I repeat, <i>always</i> — check every single fact before your writings go into post or print, no matter the source.”
Ü43 (Fußnote 134: Castleberry, Garret L.; Reinhard, Carrielynn D.; Foy, Matt; Olson, Christopher J., <i>Introduction: Why Professional Wrestling Studies Now? Legitimizing a Field of Interdisciplinary Study</i> , S. 74.):	“Professional wrestling studies has multi-method and multiperspective opportunities. The multitude and variety of texts that constitute professional wrestling invite interdisciplinary work that welcome and invite different theories, methods, disciplines, and methodologies. Given

	the interactive nature of professional wrestling, studying it should also invite the perspectives from the wrestlers themselves, and invite fans to also serve as informed analysts and critics. Professional wrestling studies is interdisciplinary, and needs an interdisciplinary community to legitimize it.”
Ü44 (Fußnote 135: Castleberry, Garret L.; Reinhard, Carrielynn D.; Foy, Matt; Olson, Christopher J., <i>Introduction: Why Professional Wrestling Studies Now? Legitimizing a Field of Interdisciplinary Study</i> , S. 72.):	“First, the Internet, social media, and mobile technologies have expanded the amount of wrestling texts available to analyze, making available wrestling from various time periods and locales. Wrestling has become more widely available because of digital communication technologies that allow for the distribution of matches from different promotions as well as communiques from the wrestlers themselves. [...] In addition [...] other promotions from around the world are using online resources [...] to distribute their matches. [...] Independent wrestlers use social networks to promote themselves [...], while fans use social media to curate and critique wrestling texts. A hardcore crowd of [fans] use social media to curate, analyze, critique, parody, and comment on wrestlers, matches, and promotions.”

2 Professional Wrestling als Medientext der Populärkultur – Grundlagen der Produktion und Rezeption von Wrestling-Lektüren

Ü45 (Fußnote 138: Harris, Cheryl, <i>Introduction Theorizing Fandom: Fans, Subculture and Identity</i> , S. 3.):	“Mass media, popular culture, and its artifacts (such as recordings, books, magazines, merchandise, TV shows, movies, and stars) increasingly define western postindustrial society.”
Ü46 (Fußnote 140: Castleberry, Garret L.; Reinhard, Carrielynn D.; Foy, Matt; Olson, Christopher J., <i>Introduction: Why Professional Wrestling Studies Now? Legitimizing a Field of Interdisciplinary Study</i> , S. 65):	“Often the purpose of popular culture is to entertain the masses. The word ‘entertainment,’ not unlike popular culture or even communication, is ubiquitous in that it contains many meanings for many people. This is, of course, indicative of all language, but certain terms carry more weight, value, or alternative definitions. Thus, in a sense, fans and critics, audiences and consumers, students and scholars all repeat, ritualize, and renegotiate pop culture to not only enjoy but also to decipher or contextualize it. In other words, people wrestle with popular culture to understand cultural systems as well as co-create or share new interpretations of human expression.”
Ü47 (Fußnote 141: Castleberry, Garret L.; Reinhard, Carrielynn D.; Foy, Matt; Olson, Christopher J., <i>Introduction: Why Professional Wrestling Studies Now? Legitimizing a Field of Interdisciplinary Study</i> , S. 65):	“Professional wrestling is popular culture. Popular culture gains distinct texture and momentum with professional wrestling and its specific pleasures and delights. In a world of increasing infotainment, fake news, digital identity crises, and social media pandemics,

	professional wrestling becomes a site in which to observe these mainstream sociocultural issues in microcosm. Fake news is kayfabe, online performativity is a work, and social media campaigns can be top-down manipulated or bottom-up inspirational.”
--	--

2.1 Textuelle Verwertung der Wrestling-Lektüren – eine mediale Bestandsaufnahme

Ü48 (Fußnote 165: Litherland, Benjamin; Phillips, Tom; Warden, Claire, <i>Is This Progress? Punk, Participation and the (Potential) Radical Politics of British Professional Wrestling</i> , S. 122.):	“Meaning, then, is produced via the interplay, tensions and productivity social and textual networks meet.”
Ü49 (Fußnote 175: Cruz, Carlos, <i>The Meta-Fan Era: Examining Kayfabe on UpUpDownDown's Battle of the Brands</i> , S. 42.):	“[...] that a ‘text rarely appears in its naked state, without the reinforcement and accompaniment of a certain number of productions ... like an author’s name, a title, a preface, illustrations’ (261).”
Ü50 (Fußnote 176: Cruz, Carlos, <i>The Meta-Fan Era: Examining Kayfabe on UpUpDownDown's Battle of the Brands</i> , S. 42.):	“[...] Jonathan Gray proposes that ‘paratexts are all those things that surround a work, dependently attached to it, yet aren’t part of the work itself’ (33).”
Ü51	Übersetzung im Zuge der Überarbeitung entfernt.
Ü52 (Fußnote 179: Cruz, Carlos, <i>The Meta-Fan Era: Examining Kayfabe on UpUpDownDown's Battle of the Brands</i> , S. 42.):	“If the televised product serves as the main storyworld, then WWE’s transformation into a media conglomerate has resulted in a complex web of meaning where different mediated products may perform paratextual, intertextual, metatextual, architextual, and hypertextual functions.”
Ü53 (Fußnote 185: Walus, S.M.; Wilcox, Connor D., <i>Facing the Heels: Fannish Producers Constructing an Alternative “Shoot” History of Professional Wrestling through New Media</i> , S. 32.):	“Beginning in the 1980s, this divide began being dissolved by fannish producers such as <i>Wrestling Observer Newsletter (WON)</i> publisher/editor Dave Meltzer and <i>Pro Wrestling Torch Newsletter (PWTorch)</i> creator Wade Keller. Dirt sheets, like Meltzer and Keller’s humble 1980s do-it-yourself newsletters, began reporting on ‘shoot’ information outside of storyline. [...]”

2.2 Codename Kayfabe und andere Ungereimtheiten – ein Exkurs zur (sprachlichen) Produktion und Rezeption von Wrestling-Lektüren in medialen Systemen

Ü54 (Fußnote 196: Arnheim, Rudolph, <i>A Forecast of Television</i> , S. 3.):	“Mystery asks for explanation only as long as it is new.”
Ü55 (Fußnote 203: Cruz, Carlos, <i>The Meta-Fan Era: Examining Kayfabe on UpUpDownDown's Battle of the Brands</i> , S. 41.):	“The primary goal of wrestling terminology is to separate those in the locker room from those in the audience.”
Ü56 (Fußnote 224: Litherland, Benjamin, <i>Notes on Kayfabe</i> , S. 127.):	“When professional wrestling critics, fans, scholars and wrestlers themselves speak of kayfabe they are using a shorthand term for a set

	of pleasures and forms of presentation and reception that underpins the celebrity culture more generally. For reasons of historical accident, professional wrestling has a term for those pleasures.”
Ü57 (Fußnote 228: Litherland, Benjamin, <i>A Response to Fiona McQuarrie's Response to Benjamin Litherland's "Notes on Kayfabe"</i> , S. 133.):	“[...] the development of kayfabe as a historical feature of pro wrestling was merely the by-product of the tensions between competing fields (sport and the stage) and the promotional and commercial logics that operated between them.”
Ü58 (Fußnote 231: Levi, Heather, <i>The World of Lucha Libre</i> , S. 27.):	“For a secret to be realized, someone must not only conceal something, but someone else must know or suspect this concealment [...]. Consequently, while the import of a secret may remain hidden, the act of concealment must be revealed if the secret is to have an audience and hence a social existence.”
Ü59 (Fußnote 232: Levi, Heather, <i>The World of Lucha Libre</i> , S. 27.):	“I would like to begin this chapter with a confession. Everything I have written or published about lucha libre has felt like an act of betrayal. In order to write about lucha libre, I must reveal a secret. It is a secret, however, that every likely reader probably already knows: professional wrestling matches are fixed. Even though ‘everybody knows,’ even though no one ever asked me to keep it a secret or even said that it was a secret, it still doesn’t feel right to say it in print. My personal relationship to this (public) secret is complicated, as I trained in lucha libre for a year and a half.”
Ü60 (Fußnote 233: Mazer, Sharon, <i>The Doggie World of Professional Wrestling</i> , S. 98.):	“The actual language of wrestling ambiguously combines both ends of the sport/theatre spectrum. The wrestling event itself is often called a ‘show,’ [...] and the lineup is termed a ‘card.’”
Ü61 (Fußnote 235: Mazer, Sharon, <i>The Doggie World of Professional Wrestling</i> , S. 98.):	“Although pro wrestling is not accepted as a legitimate sport, nor can it be considered legitimate theatre, it intersects, exploits, and, finally, parodies both forms of entertainment.”
Ü62 (Fußnote 254: Laine, Eero, <i>Professional Wrestling and the Commercial Stage (Routledge Advances in Theatre & Performance Studies)</i> , S. 28.):	“‘Kayfabe’ appears in The Routledge Dictionary of Modern American Slang and Unconventional English, which offers two uses of the word, the first of which is likely the most common understanding today: ‘The protection of the inside secrets of professional wrestling.’ [...] It is worth noting that the so-called secrets of professional wrestling have changed over the years from protecting the business and the ruse of the carnival workers to protecting the business and its brand and share price.”
Ü63 (Fußnote 255: Laine, Eero, <i>Professional Wrestling and the Commercial Stage (Routledge</i>	“The idea that the wrestling event was determined might have been the biggest secret for

<i>Advances in Theatre & Performance Studies</i>), S. 28.):	some time throughout wrestling history, but the secrets of wrestling are now more about where the storylines are headed and whose contracts are being renewed and who is out with a legitimate injury versus who has been written off the show. The secrets of wrestling today are perhaps not dissimilar to movie spoilers, with the key difference being that wrestling fans actively seek out that information that would otherwise be considered a spoiler in most other narrative forms.”
Ü64 (Fußnote 256: Litherland, Benjamin; Phillips, Tom; Warden, Claire, <i>Scholarly Grappling: Collaborative ‘Work’ in the Study of Professional Wrestling</i>, S. 222-223.):	“The thing about kayfabe is that it is the maintenance and presentation of performance beyond ‘the magic circle,’ from the ring and the arena into the outside world. As sociology tells us, this is something all of us do: maintaining more and more roles across more and more social spaces. Professional wrestling gives us a case study for that when everything is heightened, where the promotional logics are quite explicit, where the demarcations of space are obvious but performances remain exaggerated. But none of these things are unique to professional wrestling: we all have these personas we are presenting and promoting and selling.”
Ü65 (Fußnote 259: Laine, Eero, <i>Kayfabe. Optimism, Cynicism, Critique</i>, S. 193.):	“But it is also the acknowledgment that there are narratives and performances that occur regularly, even in day-to-day life, and that such performances can be investigated and critiqued like any other performance, whether theatrical, sportive or in the realm of sports entertainment.”
Ü66 (Fußnote 261: Kerrick, George E., <i>The Jargon of Professional Wrestling</i>, S. 142.):	“Wrestling is permeated with business terminology. In fact, wrestlers do not call their profession either a profession or a sport. It is, to insiders, always referred to as the business.”
Ü67 (Fußnote 264: Kerrick, George E., <i>The Jargon of Professional Wrestling</i>, S. 145.):	“There are many other expressions associated with professional wrestling, but all seem to illustrate one point: the sport is handled from the inside so as to create a distance between the athletes and those who buy their product. The language seems to dehumanize the action, to emphasize the ritual, the mechanical, rather than the emotional and personal.”
Ü68 (Fußnote 264: Fontaine, Jessica; Laine, Eero; Altman, Michael J., <i>Toward a Work-Shoot Approach to Kayfabe in Professional Wrestling</i>, S. 5.):	“Our proposal is that kayfabe itself encompasses both the work and the shoot. [...] Kayfabe is made up of and sustained by both work and shoot. That is, there is not a dichotomy between work and shoot, but rather an interplay and co-constitutiveness that makes up kayfabe. In wrestling (and in life), something is never entirely worked or fictional nor is it entirely a shoot, truth telling, or actual enactment. [...] The

	kayfabe system is constituted by the work and the shoot.”
Ü69 (Fußnote 265: Fontaine, Jessica; Laine, Eero; Altman, Michael J., <i>Toward a Work-Shoot Approach to Kayfabe in Professional Wrestling</i> , S. 5.):	“The work enables the shoot and the shoot enforces the work. Sometimes performers, events, and storylines move quickly between the two, blurring the lines, yet kayfabe still manages to contain the mess.”
Ü70 (Fußnote 266: Fontaine, Jessica; Laine, Eero; Altman, Michael J., <i>Toward a Work-Shoot Approach to Kayfabe in Professional Wrestling</i> , S. 6.):	“Of course, we know kayfabe to encompass and explain more than individual moments in the ring. Kayfabe also works across and through time. [...] Kayfabe regularly rethinks and reframes past events, which then in turn complicates and sets up future events [...]. We might consider kayfabe to be a form of historiography that recasts moments and events and raises expectations of an imagined future.”
Ü71 (Fußnote 267: Fontaine, Jessica; Laine, Eero; Altman, Michael J., <i>Toward a Work-Shoot Approach to Kayfabe in Professional Wrestling</i> , S. 7.):	“Kayfabe might then be what cultural theorist Raymond Williams calls a ‘structure of feeling’ or ‘structure of experience’ [...]. Williams, who approached culture as an everyday way of life, coined ‘structure of feeling’ to describe and attend to the qualities and presences of social experience as they were actively lived and felt. To take kayfabe then, as a structure of feeling, is to approach it as a ‘forming and formative process’ that draws upon shifting social, cultural, and material relationships, institutions, narrative and performance genres in the ongoing present [...].”
Ü72 (Fußnote 270: Fontaine, Jessica; Laine, Eero; Altman, Michael J., <i>Toward a Work-Shoot Approach to Kayfabe in Professional Wrestling</i> , S. 7.):	“We feel kayfabe in an ongoing present in which ‘reality and fiction, authenticity and illusion... are always-already ambiguously entangled’ [...]. Kayfabe—in pro wrestling and elsewhere—holds in tension social values and meaning, aesthetic and generic practices, and our material bodies, and shapes the affective tones or feelings of realness.”
Ü73 (Fußnote 271: Webley, Irene A., <i>Professional wrestling: The world of Roland Barthes revisited</i> , S. 74.):	“[...] the signs in wrestling are [...] simultaneously part of two sign systems: as signs they are discrete units of meaning in the system of wrestling as sport, and as signifiers they are the visible traces of signs, the form or vehicle by which the mythic themes are made available to the crowd, and thus the means for constructing the myth of wrestling as the staged battle of Good and Evil.”
Ü74	Übersetzung im Zuge der Überarbeitung entfernt.
Ü75 (Fußnote 274: Webley, Irene A., <i>Professional wrestling: The world of Roland Barthes revisited</i> , S. 75.):	“The myth of wrestling is the staged battle of Good and Evil. The signs in wrestling as sport are the means by which this myth is displayed and spun. The excessive clarity of their presentation

	reveals the convention of meaning so that the crowd is aware that the match is a production. This is a tension between meaning and form, between the chance of sport and the contrivance of theater that is itself part of the mythic sign, making it inherently ambiguous as it presents a mythic theme of the confrontation of Good and Evil through this tension.”
--	---

2.3 Kampf-Kunst oder Kampfkunst? Professional Wrestling zwischen Künstlichkeit und Können – zur Frage der Kunstfertigkeit eines permanent erzählenden Sports

Ü76 (Fußnote 280: Mutter, Eric, <i>Kurt Angle Wants Pro Wrestlers To 'Go Back To The Way It Was,' Art Is In Storytelling.</i>): [siehe Fußnote für URL]	“Pro wrestling today is a lot different. [...] It’s a lot more high action, a little more high flying, a lot of acrobatics, they do less selling, less storytelling. I just think that pro wrestling, these guys should go back to the way it was. Start doing some chain wrestling and certain techniques to make it basic, because that’s the art of the sport. [...] It’s telling the story, having the good guy outwrestle the bad guy at the beginning, then having the bad guy cut the good guy down and get heat on him, and then have the good guy make the comeback and you have the finish. Does the bad guy cheat and win, or does the good guy overcome and win? These are simple ways of doing it, and the thing is, now we got complicated. Now you don’t know who the babyface or the heel is.”
Ü77 (Fußnote 282: Ferguson, LaToya, <i>An Encyclopedia of Women's Wrestling: 100 Profiles of the Strongest in the Sport</i> , S. xii.):	“Professional wrestling is a performance art. In fact, it might be the truest, grandest performance art left. [...] it’s all one big gift: performers working the marks, [...]. For all the evolution of professional wrestling, the carnie speak, from which so much of its terminology and ideology is derived, pretty much stuck. This is why the illusion of professional wrestling was such a serious point for so many years—and still is in some ways, just in different ways—as well as the reason why so many people have a problem with professional wrestling being ‘fake.’ No one ever complains about Game of Thrones or The Walking Dead being ‘fake’ or asking the audience to suspend their disbelief. But when it comes to professional wrestling, the expectation of reality and full transparency suddenly becomes a criteria for a particular brand of entertainment that has never been about full transparency, Actually, maybe that’s it: maybe people still think they’re being gifted. According to the July 2001 Guardian: ‘Good wrestlers are like ballet dancers: they need perfect coordination and balance so

	that when they leave the ground they can land exactly as they intend to.”
Ü78 (Fußnote 283: Campana, Anthony, <i>Unscripted: Fake Wrestling is Real: A full comprehension of professional wrestling with contrasts and comparisons to sports and entertainment</i> , S. 231.):	“Pro-wrestling is like molding clay. You’re trying to make something with what you have. You take your time. You want to make the clay as visually attractive as possible. That’s a pro-wrestling match.”
Ü79 (Fußnote 286: DeWolfe, Danielle, <i>How to build confidence: “Enrolling at a wrestling school boosted my confidence more than anything”</i> .): [siehe Fußnote für URL]	“I use the word ‘sport’ in inverted commas because it’s something of a contentious issue. The non-competitive nature of wrestling ensures it bears more resemblance to a soap opera [...]. Notably a storytelling experience, wrestling features recurring characters, ongoing narratives and immersive story arcs – despite the sheer physicality of life inside the ring.”
Ü80 (Fußnote 287: Ware, Nicholas, <i>Wrestling's not real, it's hyperreal: Professional wrestling video games</i> , S. 50.):	“The combat of pro wrestling does not closely resemble the rhythms or movements of boxing or mixed martial arts (MMA), its sporting cousins. The theatricality of pro wrestling is laid bare by the aesthetics of its battles. The stage is the ring, the actors the wrestlers. Entrances, backstage interviews, theme songs, costumes, and storylines frame, control, and even interrupt the battles.”
Ü81 (Fußnote 288: Chow, Broderick; Laine, Eero; Warden, Claire, <i>Introduction: Hamlet doesn't blade: Professional wrestling, theatre, and performance</i> , S. 4.):	“Unlike martial arts that strive for efficiency of movement, professional wrestling embraces the overtly theatrical – telling stories through outsized physical gestures that upon review only resemble some physical struggle due to the overt performance of agony.”
Ü82 (Fußnote 297: Craven, Gerald; Moseley, Richard, <i>Actors on the Canvas Stage: The Dramatic Conventions of Professional Wrestling</i> , S. 327.):	“In spite of occasional gambling scandals, most professional sports are thought to be ‘clean’ by virtually all fans. The fan may believe that the outcome of the event depends upon physical conditioning, team unity, the strength of individual motivation, pure talent, and/or luck; but he also believes that nobody knows the outcome in advance of the action.”
Ü83 (Fußnote 298: Craven, Gerald; Moseley, Richard, <i>Actors on the Canvas Stage: The Dramatic Conventions of Professional Wrestling</i> , S. 332.):	“The emotional response which professional wrestlers seek to invoke in their audience, however, is significantly different from that experienced by other sports fans who want to see their favorite athlete or team win a contest. Wrestlers stage their action so that the match becomes a struggle between right and wrong, virtue and vice; what the wrestling enthusiasts witness is not really a sport in which one man pits his athletic skill against that of another, but the eternal conflict of good versus evil personified in the physical struggle for dominance by actors on a canvas stage.”
Ü84 (Fußnote 300: Johnson, Steven; Oliver, Greg, <i>The Pro Wrestling Hall of Fame: The</i>	“Wrestling stories and plots range from the tasteless to the engrossing, but they are essential

Storytellers (from the Terrible Turk to Twitter), S. xvii.):	to maintaining an audience, which for the business visionary is essential to building acceptance by casual fans on a wider scale.”
Ü85 (Fußnote 305: Maguire, Brendan; Wozniak, John F., <i>Racial and ethnic stereotypes in professional wrestling</i> , S. 262.):	“It’s not perhaps a legitimate sport in terms of what someone would think of in a traditional way. I would say that professional wrestling and the World Wrestling Federation is a most unique category.”
Ü86 (Fußnote 306: Hornbaker, Tim, <i>Death of the Territories: Expansion, Betrayal and the War That Changed Pro Wrestling Forever</i> , S. 223-224.):	“It makes me sick [...]. It’s too far out, tongue in cheek, they look down on the sport. They make a mockery of the whole gol-dang thing.”
Ü87 (Fußnote 309: Johnson, Steven; Oliver, Greg, <i>The Pro Wrestling Hall of Fame: The Storytellers (from the Terrible Turk to Twitter)</i> , S. 1-2.):	“[...] saying he presented ‘refined, well-conducted, athletic entertainments ... Why, all the exhibitions we have here are boy-play compared to what they have in some other cities.’”
Ü88 (Fußnote 310: Johnson, Steven; Oliver, Greg, <i>The Pro Wrestling Hall of Fame: The Storytellers (from the Terrible Turk to Twitter)</i> , S. 2.):	“In serious consideration, open and above board, I arrange with Hairy the Ape and Cyril Dovewing ... to stage a main bout exhibition ... Often we do decide in advance who will win.”
Ü89 (Fußnote 311: Johnson, Steven; Oliver, Greg, <i>The Pro Wrestling Hall of Fame: The Storytellers (from the Terrible Turk to Twitter)</i> , S. 2-3.):	“There hasn’t been a legitimate wrestling contest in fifty years. We tried it once and you could have heard a pin drop.”
Ü90 (Fußnote 316: Evans, Guy, <i>Nitro: The Incredible Rise and Inevitable Collapse of Ted Turner’s WCW</i> , S. 220.):	“It has been said that anything can happen here in World Wrestling Federation, but now more than ever, truer words have never been spoken. This is a conscious effort on our part to ‘open the creative envelope’, so to speak, in order to entertain you in a more contemporary manner. Even though we call ourselves ‘Sports Entertainment’ because of the athleticism involved, the keyword in that phrase is ‘Entertainment’. The WWF extends far beyond the strict confines of sports presentation into the wide open environment of broad based entertainment. We borrow from such programs niches like soap-operas [...], or music videos [...], Daytime talk-shows [...], cartoons [...], Sitcoms [...], and other widely accepted forms of television entertainment. We, in the WWF, think that you, the audience, are quite frankly tired of having your intelligence insulted. We also think that you’re tired of the same old simplistic theory of ‘Good Guys’ versus ‘Bad Guys’...”
Ü91 (Fußnote 318: Toepfer, Shane Matthew, <i>The Playful Audience: Professional Wrestling, Media Fandom, and the Omnipresence of Media Smarks</i> , S. 52.):	“In addition, writers such as [...] Meltzer evaluate each match, ascribing a rating based on its aesthetic qualities and historical significance. Ranging from zero to five stars, the star rating system is the accepted yardstick amongst members of the Internet Wrestling Community (IWC) for evaluating particular wrestling

	matches. As we shall see, extensive debates often develop over differences in star ratings, as fans often argue why a particular match is worthy of five stars instead of four and three-quarter stars, for example. These debates are one of the legacies of publications such as the <i>Wrestling Observer Newsletter</i> , as fans of professional wrestling have evolved greatly from their carnival roots.”
Ü92 (Fußnote 322: Greenberg, Keith Elliot, <i>Too Sweet: Inside the Indie Wrestling Revolution</i> , S. 155.):	“[...] where the best dancers in the world can dance in sync with any partners that are professionally trained. Their body responds to every twitch of the muscle fiber and it almost becomes an animalistic response. Without sounding too egotistical, a five-star match to me is kind of an easy thing to do with almost anybody. I could rehash and recycle the same old formula because I know what works. But if I start doing that, then I’ll stop growing, and I don’t feel that I am finished yet in my process or evolution.”
Ü93	Übersetzung im Zuge der Überarbeitung entfernt.
Ü94 (Fußnote 326: Sidgwick, Michael, <i>Becoming All Elite: The Rise Of AEW: The short but powerful history of All Elite Wrestling</i> , S. 27.):	“I wanted to give attention to the ‘space’ in between my moves. When they are lost, you fail to give the audience the aftertaste of each move. The beauty of pro wrestling will be lost forever.”
Ü95 (Fußnote 329: Oppliger, Patrice A., <i>Wrestling and Hypermasculinity</i> , S. 146.):	“In ‘real’ sports, there is no control over meaningless games and lopsided scoring. In choreographed matches, the competition always looks close. No match is meaningless when bragging rights are involved. There is always a grudge to settle. [...] Wrestlers can rise and fall at anytime.”
Ü96 (Fußnote 330: Castleberry, Garret L., <i>Squared Circle Intentionalities: What a Framework for “WrestlingStudies” Can Look Like</i> , S. 102.):	“Except while tightrope walkers must never fall (for fear of injury [...]), the pro wrestlers must always fall as point of intent.”
Ü97	Übersetzung im Zuge der Überarbeitung entfernt.
Ü98	Übersetzung im Zuge der Überarbeitung entfernt.
Ü99	Übersetzung im Zuge der Überarbeitung entfernt.
Ü100	Übersetzung im Zuge der Überarbeitung entfernt.
Ü101	Übersetzung im Zuge der Überarbeitung entfernt.
Ü102 (Fußnote 341: Toepfer, Shane, <i>Sport vs. Spectacle: Fan Discontent and the Rise of Sports Entertainment</i> , S. 105.):	“[...] thinks of itself as much more than a mere professional wrestling promotion. Rather, it is a self-contained media production and distribution empire that specializes in a variety of media content, some of which is only tangentially related to its core product.”
Ü103 (Fußnote 343: Bartlett, Zachary M., <i>Racial stereotypes at Wrestlemania: A political economic approach</i> , S. 40.):	“In the absence of competition based on authentic athletic skill, or the allure of honest unpredictability often found in sports, professional wrestling, as melodramatic sports entertainment, relies on the performer’s ability to

	captivate and arouse an audience to promote the product. Much of a professional wrestler's draw historically has been based on how effectively he or she can connect with the audience, and oftentimes this is done so by stressing common characteristics and formulating an in-group, out-group diametric."
Ü104 (Fußnote 344: Levi, Heather, <i>The World of Lucha Libre</i>, S. 81.):	"The term <i>melodrama</i> originally described a performance that consisted of recitation to musical accompaniment [...]. According to Jesús Martín-Barbero, however, in the eighteenth century it came to refer to a genre of nonverbal popular theater in which emotional states were conveyed through conventionalized gestures [...]."
Ü105 (Fußnote 345: Levi, Heather, <i>The World of Lucha Libre</i>, S. 81.):	"The term has since come to refer to performance genres that present a polarized worldview in which 'moral struggle is made visible, announcing itself as an indisputable force,' through an externalization of internal emotions [...]. Whereas in tragedy the narrative conflict is located within a mind of a single subject, in melodrama it played out between clearly marked characters. A form of moral discourse, melodramatic narratives usually end with the triumph of good or, at least, the punishment of evil."
Ü106	Übersetzung im Zuge der Überarbeitung entfernt.
Ü107 (Fußnote 347: Sehmbay, Dalbir Singh, <i>Professional Wrestling, Whooo!: A Cultural Con, An Athletic Dramatic Narrative, and A Haven for Rebel Heroes</i>, S. 75.):	"Paralleling the soap opera world, professional wrestling consists of a large community of interrelated characters. A wrestling program is not the story of one protagonist against one antagonist; rather, there are a multitude of story lines involving a wide variety of protagonists and antagonists."
Ü108 (Fußnote 359: Noir, Cara, <i>Cara's Story</i>): [siehe Fußnote für URL]	"Some call him a Prima Dona, his management call him the UK's only 'Arts Council funded' wrestler."
Ü109 (Fußnote 360: Noir, Cara, <i>Cara's Story</i>): [siehe Fußnote für URL]	"This early life rejection at the hands of the establishment, and ensuing emotional fragility resulted in a shattered ego and dashed dreams. No longer 'the special one' in his family, the performer was left in an unstable state with the highly evolved soul of an artist trapped inside the muscle-bound body of an Essex boy brute."
Ü110 (Fußnote 362: Noir, Cara, <i>Cara's Story</i>): [siehe Fußnote für URL]	"The unexpected defeat and subsequent humiliation lead to his shock decision to retire from 'proper' fighting and instead (despite derision from family & friends) take up the 'pretend' stuff he'd loved as a child."

Ü111 (Fußnote 363: Noir, Cara, <i>Cara's Story</i>): [siehe Fußnote für URL]	“In his new guise as a Professional Wrestler, Cara initially performed to tiny crowds of undiscerning fans in badly carpeted working men’s clubs and poorly lit church halls. Influenced by his love of silent movies, increasingly Cara drew inspiration from his former passion for Tchaikovsky and his comedy heroes; Chaplin, Laurel & Hardy and The League of Gentlemen.”
Ü112 (Fußnote 364: Noir, Cara, <i>Cara's Story</i>): [siehe Fußnote für URL]	“Sadly for Cara, these classic cultural references were lost on the low-grade wrestling fans, causing him to gain a reputation as ‘the misunderstood weirdo in make-up.’”
Ü113 (Fußnote 366: Noir, Cara, <i>Cara's Story</i>): [siehe Fußnote für URL]	“Cara slowly learnt to come to terms with the fact that he was neither brave enough to be a ‘real fighter’, nor ‘cultured’ enough to work in theater. Disappointment and self-loathing continued to fester, and low self esteem had him wrestle on a weekly basis for improper wage levels...”
Ü114 (Fußnote 368: Noir, Cara, <i>Cara's Story</i>): [siehe Fußnote für URL]	“[...] and in early 2018, after 9 years on the sidelines - the wrestler formerly known as Tom ‘Blackbelt’ Dawkins emerged from the shadows of middle-card mediocrity to blaze a trail through the British Wrestling scene... leaving a trail of glitter and broken bones behind him. By ignoring the haters and learning how to become himself, ‘the Black Swan’ of British wrestling has advanced match by match to steal the show and hurtle towards inevitable stardom.”
Ü115 (Fußnote 372: Foley, Mick, <i>Foley is Good ...And The Real World Is Faker Than Wrestling</i> , S. 5.):	“Instead, the World Wrestling Federation title, which is without question the premier title in the business, is more like winning an Academy Award Usually, it is given to the wrestler that the company thinks can ‘carry the ball’ for them, in terms of drawing crowds in arenas and buy rates on Pay-Per-View. In my case, the belt was more like a lifetime achievement award.”
Ü116 (Fußnote 373: Breward, Tent, <i>Red or White? Understanding the Personality of Stardom's Top Championships</i>): [siehe Fußnote für URL]	“The core driving influence of any professional wrestler is to become the best. And the easiest way to prove that you’ve accomplished this is by winning a company’s top championship. It’s a statement. By becoming the champion, you become the manifestation of the best that company can put forth. You ‘are’ that company, and everyone else is after your spot.”
Ü117 (Fußnote 376: Breward, Tent, <i>Red or White? Understanding the Personality of Stardom's Top Championships</i>): [siehe Fußnote für URL]	“The Red Belt would of course be the literal embodiment of talent, of technique, of what a wrestler really can do. Who is number one in this world? [...] The White belt on the other hand will represent the spirit of Stardom. What Stardom is. A wrestler who will convey the most of what it means to be a Stardom wrestler. What it means to have that in themselves.”

Ü118 (Fußnote 387: Litherland, Benjamin, <i>Wrestling in Britain</i>, S. 59.):	“In 1908, Hackenschmidt was regarded by the English press as the best wrestler in Europe. [...] Gotch’s career mirrored Hackenschmidt’s on the other side of the Atlantic, emerging at the turn of the century before finally being almost universally recognised as ‘the best wrestler in the world’ by their respective country’s newspapers. Finally, the two were matched at Dexter Park Pavilion, Chicago, in front of a crowd of 20,000. The contest was disappointing. Gotch was overly defensive and used moves that were banned. The first fall lasted two hours. Following a short break, Hackenschmidt refused to restart the match and conceded the contest. He later accused Gotch of greasing his body to gain an unfair advantage. Similar problems materialised in the 1911 rematch between Hackenschmidt and Gotch which took place in Chicago at Comiskey Park baseball ground in front of 25,000 spectators. Countless newspaper articles were written about the match, and moving pictures of the fight were made to be sent around America and to be played back in England. If the first match had been disappointing, then the return match did significant harm to professional wrestling’s respectability. Hackenschmidt wrestled with an injury. There were calls in the American press that Hackenschmidt did not intend to wrestle the match properly and planned to forfeit as quickly as possible. The English responded by claiming the match was not fought in the spirit of the game.”
Ü119 (Fußnote 391: Hornbaker, Tim, <i>National Wrestling Alliance: The Untold Story of the Monopoly That Strangled Pro Wrestling</i>, S. 96.):	“Instead of playing to the segment of the audience who loved old school wrestling, the group enlarged the fan base with scripted mayhem and sensational storylines. [...] From injury angles to the creation of actual heels, novel routines were drafted night after night by Lewis and the cast.”
Ü120 (Fußnote 392: Griffin, Marcus, <i>Fall Guys: The Barnums of Bounce (Annotated by Steve Yohe & Scott Teal)</i>, S. 48.):	“There’s the time-limit match in which both men wrestle through to the time-limit without deciding the victor. [...] In another finish, the men bump their heads together, fall to the mat, are unable to continue and are counted out by the referee with the bout called a draw. The variation of this finish is for one wrestler to recover consciousness in sufficient time to struggle to his feet and be declared the victor.

	Another variation is for both contestants to knock themselves out by falling through the ropes and onto the floor outside the ring. Still another form is both men through the ropes with one managing to stagger weakly back into the ring before the referee completes his count. In another finish, the aggressor is about to rush in to pin his adversary; in his eagerness, misses his opponent, falling through the ring ropes to the floor outside of the ring where, apparently unconscious, he is counted out by the referee.”
Ü121 (Fußnote 394: Griffin, Marcus, <i>Fall Guys: The Barnums of Bounce (Annotated by Steve Yohe & Scott Teal)</i> , S. 49.):	“If a wrestler had ever studied dentistry, he became the wrestling dentist, pictures were published showing the grappler pulling teeth in spare moments. Thus came about the birth of wrestling doctors, plumbers, milkmen, plasterers, painters, violinists, tuba players, bridge players, cowboys, steer ropers, sailors, millionaire ranchers, civil engineers, interior decorators, opera singers, farmers, bearded exiled Russian priests, Hindoos, ministers, [...] witch doctors, chemists, etc.”
Ü122 (Fußnote 395: Griffin, Marcus, <i>Fall Guys: The Barnums of Bounce (Annotated by Steve Yohe & Scott Teal)</i> , S. 49.):	“Few had little claim to the professions and trades they professed. Nevertheless, they were billed, circused, ballyhooed, dramatized, spotlighted and placarded to such an extent, many of the subjects began to believe their own publicity.”
Ü123	Übersetzung im Zuge der Überarbeitung entfernt.
Ü124 (Fußnote 402: Warden, Claire, “ <i>Glitter and broken bones</i> ” – <i>Professional wrestling, circus, avant-garde and the radical participatory body</i> , S. 163.):	“So, the violence of wrestling is not about maiming an opponent or winning the match; rather, it is part of a collaborative embodied exhibition. [...] The key thing here, Barthes says, is that the spectacle is intelligible: logical kayfabe [...] needs to be maintained. This demands a collaborative embodiment which is almost always masked. Nonetheless, it is always present. [...] [Wrestling as] an act that looks dangerous and even violent is actually reliant on the synchronicity of the body [...].”
Ü125 (Fußnote 404: Webley, Irene A., <i>Professional wrestling: The world of Roland Barthes revisited</i> , S. 71.):	“Physical destruction [...], and the threat adds to the tension and excitement of the crowd.”
Ü126 (Fußnote 406: Webley, Irene A., <i>Professional wrestling: The world of Roland Barthes revisited</i> , S. 72.):	“As play, wrestling has its own reality. The crowd plays, and knows it plays, and though this does not mean that its absorption is any less, it means that the violence in wrestling is acceptable. Not simply because it is a necessary tool for the victory of good, but more important, because it is the <i>image</i> of violence, not violence itself, that the crowd is presented with and shares. The very excessiveness of the signs of violence, the

	openness with which torture is carried out, the paradoxes of a wrestling match, all show that it is 'just pretending'. In stepping into the hall for the program of matches, the crowd steps out of 'real life' into a temporary sphere of activity with an order and a reality of its own [...]."
Ü127 (Fußnote 408: Smith, R. Tyson, <i>Passion Work: The Joint Production of Emotional Labor in Professional Wrestling</i> , S. 170.):	"Wrestlers must suspend any fear and entrust their body to their in-ring opponent. [...], it is not 'natural' to be relaxed when an opponent runs at you with his arm outstretched, or when lying exposed as a man jumps down directly on (or next) to you. Suspending this instinct is a significant challenge for participants considering pro wrestling's danger."
Ü128 (Fußnote 410: Smith, R. Tyson, <i>Pain in the Act: The Meanings of Pain Among Professional Wrestlers</i> , S. 140.):	"[...] wrestlers must 'sell' the moves; when one of them handles the opponent's body, the latter must make a convincing facial expression which conveys sheer agony, pain and torture. Wrestlers also use brief directives during the match itself. Subtle whispers are exchanged while performing in the ring. While closely embraced in a corner of the ring (or positioned in a submission move on the mat), wrestlers give one another instructions about where to go or what body part to move. [...] [...] The shared, implicit truth is that convincing portrayals of pain and agony, aided by quality charisma and psychology, matter as much, if not more, than hard contact with the mat, ropes, and bodies."
Ü129 (Fußnote 411: Webley, Irene A., <i>Professional wrestling: The world of Roland Barthes revisited</i> , S. 65-66.):	"For each wrestler the match is the vehicle for his communication with the crowd, and the skill with which he uses the rhetorical resources available to him in it is reflected in the arrangement of the match. The basic feature of this is reversal of fortune; in expecting to see justice done, the crowd expects revenge, the paying back of evil. The wrestlers must manage the match to show this in an exciting way, mixing the holds they use, cheating, suffering defeat, surprising their opponents and also the crowd."
Ü130 (Fußnote 417: Flair, Ric, <i>To Be The Man</i> , S. 320.):	"When Leon suplexed me from the top rope, he protected me. When he jumped on me from the turnbuckles, he was ten times easier on my body than a lot of other guys. But when he punched me, it was <i>legit</i> . My ear was cauliflowered. My nose was swollen. He came at me with two fists at once, busting open my mouth."
Ü131 (Fußnote 423: Flair, Ric, <i>To Be The Man</i> , S. 321.):	"As I covered him for a near-fall, Harley climbed the ropes, then came careening down with one of

	his flying headbutts. I rolled out of the way, and Vader took the hit. We got up, and I began chopping Vader. He knocked me down, then turned toward the crowd. That's when I grabbed his ankle, tripped him, and rolled on top for the pin."
Ü132 (Fußnote 428: Flair, Ric, <i>To Be The Man</i> , S. 322.):	"In the dressing room, I cut an interview with Beth and all of my kids present. [...] 'I've been a very, very fortunate man.' I couldn't help it; the business was real to me. I'd given everything I could in that match for myself, for the fans who'd grown up watching me, and for my family."
Ü133 (Fußnote 429: Sehmbly, Dalbir S., <i>Wrestling and Popular Culture</i> , S. 10.):	"So, like wrestling all entertainment is a con. However, owing to cultural acceptance, a critical industry of praise, and a traditionally higher-class audience, certain forms of entertainment are hardly, if ever, referred to as cons. In fact, they have attained the status of art, being said to provide an alternate reality in which the spectator can become engrossed within and thus be thoroughly entertained."
Ü134 (Fußnote 430: Sehmbly, Dalbir S., <i>Wrestling and Popular Culture</i> , S. 10.):	"In a way, the reappropriation of the term con brings lowly wrestling a bit higher and even pulls higher forms of entertainment a bit lower. For, if high art is a mere con as well, then the entertainment playing field is all the more level."

2.4 Rahmen, Genres und Hybriden – (un)erwartete Schnittstellen der Intermedialität von Wrestling-Lektüren

Ü135 (Fußnote 445: De Garis, Laurence, <i>The "Logic" of Professional Wrestling</i> , S. 194.):	"A hybrid of sport, street fight, ballet, spectacle, and soap opera (among other forms), professional wrestling – like jazz – defies easy categorization. Although the dramatic element is crucial to professional wrestling performances, the element of 'sport' in professional wrestling has been understated in most analyses. While pro wrestling can be called a dramatic enactment of a sports contest, it certainly is not 'drama' proper."
Ü136 (Fußnote 447: Sehmbly, Dalbir S., <i>Wrestling and Popular Culture</i> , S. 10.):	"Even though multimedia internet narrative forms are now being explored as new and dynamic forms of story-telling, the hybrid-media form of wrestling is hardly noticed. That is, the wrestling show is still criticized for openly tricking the viewer and playing with reality."
Ü137	Übersetzung im Zuge der Überarbeitung entfernt.
Ü138 (Fußnote 461: Belfeuil, Joe, <i>The Importance of New Japan Professional Wrestling and Professional Wrestling in Japan: A Fan's Perspective</i> , S. 300.):	"[...], his character is informed by references to video games. On occasion, after defeating an opponent, he will use their finisher in matches. This is an homage to the video game character Mega Man, who gained his opponents' signature weapons upon defeating them. [...] Omega calls

	his own finisher the One Winged Angel, a reference to Sephiroth from <i>Final Fantasy 7</i> . He also calls his knee-strikes the V-Trigger in homage to the Street Fighter video game series.”
Ü139 (Fußnote 463: Paglino, Nick, <i>Jim Cornette on Which WWE Stars Impress Him the Most Right Now, How “Video Game” In-Ring Psychology Doesn't Draw Money, More.</i>): [siehe Fußnote für URL]	“A lot of independent wrestling fans want it looking like a video game, and no one actually gets hurt even though they’re doing things that could be used as a hospitalization angle. [...] Video game matches don’t draw mainstream money.”
Ü140 (Fußnote 465: Hébert, Bertrand; Laprade, Pat, <i>The Eighth Wonder of the World: The True Story of André the Giant</i> , S. 168-169.):	“If was a great part of the show. And I loved working with André [...]. He was really a gentle giant. [...] I remember doing a fight with him, he’d pick me up and throw me like 10 yards. And then he was supposed to come after me, jump up in the air, and land right on top of me. I distinctly remember lying there on the ground and I’ve got the sun in my eyes [...]. I know he’s running toward me but I can’t see anything. And then this big cloud appears over me, just blocks out the sun, and I know its him crashing down on me. I flinch, waiting for the crush. But you know what? The guy never touched me. It looked so realistic on the show, but I didn’t feel a thing. That’s what you get with a professional wrestler. He knew what he was doing. It takes more talent to jump on somebody without hurting them than it does to actually break their ribs.”
Ü141 (Fußnote 469: Smallman, Jim, <i>I'm Sorry, I Love You: A History of Professional Wrestling</i> , S. 66.):	“In 1989, artist Shepard Fairey started a stickering campaign in the USA that spread from his home in Rhode Island all across the nation and beyond, mainly carried by the enthusiasm of the skating community. Fairey would go on to create the OBEY clothing brand borne out of the notoriety of this one campaign, a simple sticker featuring an image of Andre’s face, the slogan ‘Andre the Giant has a Posse’, plus his height and weight. It [...] became a cult sticker [...] by the mid 1990s. The OBEY logo these days is a close up of the middle of Andre’s face.”
Ü142 (Fußnote 473: Lawler, Jerry, <i>It's Good to Be the King...Sometimes</i> , Position 2840 f.):	“After the show Bill Apter called the New York Post and sold pictures of the show to them for seventy-five dollars and they were on the front page the next day. I’m sure [...] the people at NBC were upset with Andy and me for what we did on the show, but they couldn’t have been upset with the publicity it got. It was huge news all over the place [...]. It was a tremendously well – kept secret that this whole thing was a work.”
Ü143 (Fußnote 501: Zolides, Andrew, <i>The Work of Wrestling: Struggles for Creative and Industrial Power in WWE Labor</i> , S. 55.):	“In fact, [Phil] Brooks has continued to use the name CM Punk long after his tenure with WWE has ended, most likely because of the cultural

	capital and notoriety associated with it. The [CM] Punk character simply has better brand recognition than Brooks, so the latter has an economic imperative to continue to use it.”
Ü144 (Fußnote 502: Sullivan, Kevin, <i>The WWE Championship: A Look Back at the Rich History of the WWE Championship</i> , S. 66.):	“Recognizing Slaughter’s increasing popularity, the Hasbro toy company approached the Superstar about becoming a real-life G.I. Joe. Up to this point, all the characters in G.I. Joe were fictitious. Hasbro saw Slaughter as somebody who could travel the country and serve as a spokesperson on behalf of the popular toy line. As part of the deal, he would be inserted into the popular cartoon series and be given his own action figure.”
Ü145	Übersetzung im Zuge der Überarbeitung entfernt.
Ü146	Übersetzung im Zuge der Überarbeitung entfernt.
Ü147 (Fußnote 514: Toepfer, Shane, <i>Sport vs. Spectacle: Fan Discontent and the Rise of Sports Entertainment</i> , S. 105.):	“WWE aggressively advertises its original programming, which features WWE talent in genres such as sketch comedy [...], adult-humor animation [...], and reality television [...]. This diversified media portfolio illuminates WWE’s complex, and perhaps even hostile, relationship to professional wrestling as a genre, as the company devotes significant expense and effort to producing and advertising these types of programs in lieu of digitizing the archives of professional wrestling content to be mined from the company’s vast tape library.”
Ü148 (Fußnote 557: Wright, Thomas J. (Regie), <i>No Holds Barred – Der Hammer (1989)</i> , 1:28:50.):	“The characters and incidents portrayed and the names herein are fictitious and any similarity to the name, character or history of any person is entirely coincidental.”
Ü149 (Fußnote 561: WWE, <i>Zeus’ career highlights: WWE Playlist</i> , 1:43 – 1:53.): [siehe Fußnote für URL]	“Apparently, Zeus wants a real life confrontation here [...]. This ain’t the movies here, this is nose-to-nose [...].”
Ü150 (Fußnote 566: Oliver, Greg; Johnson, Steven, <i>The Pro Wrestling Hall of Fame: The Heels</i> , S. 12.):	“When Vince [McMahon] took Zeus, an actor who had never been in the ring, and never had a match, and drew money by putting him with Hulk Hogan in a pay-per-view, that told me that you did not have to start out and learn the trade [...]. You simply had to have someone give you a push. Just think of that.”

2.5 Mediale Erinnerungskultur(en) des Täuschens, Vergessens und Neuinszenierens

Ü151 (Fußnote 570: Leverette, Marc, <i>Professional Wrestling, the myth, the mat, and American popular culture</i> , S. vii.):	“Time, no beginning, no end. An infinite possession that humbles our mortality. But there are moments in life that transcend our fate, memories crafted by gods among men that defy time to forget them. These are the moments that echo through the ages, always heard, never to grow old. Born of will, christened with blood,
--	--

	they are a testament to the strong, the mighty, the imminent. Deities who defy their own mortality to forge indelible imprints in the annals of time. Like the mythic gods of ancient Greece, they may thrill us, inspire us, at times make us angry. But, they will never let us forget them. Tonight is their night, their battle, their moment of ultimate sacrifice. For this is their theater, their altar, their chance for divinity. Welcome to WrestleMania, the showcase of immortals.”
Ü152 (Fußnote 580: Huschka, Sabine, <i>Hinter den Spiegel sich wendend. Die vergängliche Ballettkunst von William Forsythe</i> , S. 66.):	“To choreograph history, is first to grant that history is made by bodies, and then to acknowledge that all those bodies, in moving and in documenting their movements, in learning about past movement, continually conspire together and are conspired against. [...] Together they configure a tradition of codes and conventions of bodily signification that allows bodies to represent and communicate with other bodies. Together they put pen to page. Together they dance with the words.”
Ü153 (Fußnote 581: Leverette, Marc, <i>Professional Wrestling, the myth, the mat, and American popular culture</i> , S. 2.):	“[...] both visible and public the systems of symbolic fantasy [...] are present in the psyches of every adult member of society [...].”
Ü154 (Fußnote 583: Leverette, Marc, <i>Professional Wrestling, the myth, the mat, and American popular culture</i> , S. 2.):	“[...] are the modern mythmakers, casting commercial magic in our psyches and manipulating modern worldviews.”
Ü155 (Fußnote 584: Leverette, Marc, <i>Professional Wrestling, the myth, the mat, and American popular culture</i> , S. 3.):	“Entertainment is the dominant faith, and the sacred stories and spectacles have been replaced by sitcoms, news magazines, advertising, blockbuster movies, and sports designed more for entertainment than for athletic display.”
Ü156 (Fußnote 585: Leverette, Marc, <i>Professional Wrestling, the myth, the mat, and American popular culture</i> , S. 3-4.):	“Modern professional wrestling actually looks and sounds like a sacred ritual. It provides a glimpse of humankind, good and evil characters, an escape from the prison of time, and put simply, its narratives are too interesting to ignore.”
Ü157 (Fußnote 586: Leverette, Marc, <i>Professional Wrestling, the myth, the mat, and American popular culture</i> , S. 4.):	“A ‘spectacle of excess’ it utilizes loud music, frantic lights, pyrotechnics, brilliant athleticism, costumes, and numerous other components of the shamanic ritual. Also, like the ancient myths, wrestling shows us how to conduct our political lives, what to believe is right and wrong, how we see ourselves as men and women, and what gender or ethnic stereotype to uphold.”
Ü158 (Fußnote 590: Leverette, Marc, <i>Professional Wrestling, the myth, the mat, and American popular culture</i> , S. 5.):	“Wrestling promoters breathe life into archetypal images and create a media environment in which fans form a participatory culture through ritual.”
Ü159 (Fußnote 595: Laine, Eero, <i>Professional Wrestling and the Commercial Stage</i> (Routledge	“Professional wrestling is a visual form, it is a performance form. It is here tonight (one night

<i>Advances in Theatre & Performance Studies</i>), S. 128.):	only!) and then gone, maybe remembered or retold, but not reperformed.”
Ü160 (Fußnote 596: Mazer, Sharon, <i>Professional Wrestling: Sport and Spectacle</i> , S. 23.):	“The history of professional wrestling in late nineteenth- and early twentieth-century America verges on the folkloric, a story passed along verbally much as the practice is from one generation of wrestlers to the next.”
Ü161 (Fußnote 610: Laine, Eero, <i>Professional Wrestling and the Commercial Stage</i> (Routledge <i>Advances in Theatre & Performance Studies</i>), S. 127.):	“Popular culture is uncontainable, and as a form of performance, professional wrestling is especially unruly. Unlike many other aspects of pop culture from comic books to advertising to music, pro wrestling doesn’t have a collectible or a text. Or rather it has too many. There is no one thing that might be archived in its entirety. [...] There are pictures, of course, and video and programs and written accounts and reports, and some may save bits of costuming or props, but none of that is wrestling itself. In many ways, this is the problem of theatre: an absence of the thing itself.”
Ü162 (Fußnote 614: Laine, Eero, <i>Professional Wrestling and the Commercial Stage</i> (Routledge <i>Advances in Theatre & Performance Studies</i>), S. 127.):	“The National Wrestling Hall of Fame in Stillwater, Oklahoma has an impressive library of resources related to wrestling. There are a number of trade books and wrestler biographies and autobiographies, but there is even more material that has been collected and donated by fans, former wrestlers, and researchers, amateur and otherwise. What struck me when I visited this repository, however, were the fan – generated materials. There were scrapbooks with carefully pasted newspaper articles, organized by year and by wrestler or promotion. [...] The National Wrestling Hall of Fame Dan Gable Museum in Waterloo, Iowa has scores of glossy magazines dating back to the mid - twentieth century, as well as some personal effects from wrestlers including journals and travel diaries. And the Professional Wrestling Hall of Fame and Museum, which I visited when it was located in Amsterdam, New York [...] has an incredibly impressive collection of costuming and belts and photos, as well as a not – insignificant collection of DVDs and VHS tapes.”
Ü163 (Fußnote 624: Walus, S.M.; Wilcox, Connor D., <i>Facing the Heels: Fannish Producers Constructing an Alternative “Shoot” History of Professional Wrestling through New Media</i> , S. 26.):	“By 2001, the [WWE] had bought out every major competitor, including the complete tape library of each. By 2014, in preparation for the launch of its [...] video streaming on demand [...] service, the organization had amassed the tape libraries of twenty-two major wrestling territories dating back to the 1930s from all over the United States and Canada. According to a 2015 presentation by WWE Chief Strategy and

	Financial Officer George Barrios, the company holds the master tapes and rights to 150,000 hours of television broadcasts, pay-per-views, and live event footage. These tape libraries contain nearly all of the televised wrestling in North American history with only a few exceptions. Effectively, WWE owns the recorded history of professional wrestling and now selectively represents the previous century in a manner flattering to its brand.”
Ü164 (Fußnote 629: Walus, S.M.; Wilcox, Connor D., <i>Facing the Heels: Fannish Producers Constructing an Alternative “Shoot” History of Professional Wrestling through New Media</i> , S. 26.):	“In 2005, the company began its current practice of using its video library to construct a twenty-second introduction video of footage and audio quotes of the most important individuals in the history of professional wrestling.”
Ü165 (Fußnote 631: Walus, S.M.; Wilcox, Connor D., <i>Facing the Heels: Fannish Producers Constructing an Alternative “Shoot” History of Professional Wrestling through New Media</i> , S. 41.):	“[They] perform an essential duty for the wrestling industry. They compile a nuanced archive that does not allow individuals or moments to be written out of history completely.”
Ü166 (Fußnote 634: Walus, S.M.; Wilcox, Connor D., <i>Facing the Heels: Fannish Producers Constructing an Alternative “Shoot” History of Professional Wrestling through New Media</i> , S. 41.):	“Instead of a discourse ecosystem dominated solely by one organization, fannish producers serve to democratize the space by disseminating new information and safeguarding wrestling history against profitable Orwellian revisions. This history undergoes deliberation and serious thoughtful analysis mixed with a pastiche of popular culture. By doing so, they extend the televisual texts of wrestling and promote an informed and active audience that can explore multiple avenues of fandom. The active fandom encourages the reading of wrestling as an art form, in a manner similar to [...] academic studies [...]”
Ü167 (Fußnote 635: Walus, S.M.; Wilcox, Connor D., <i>Facing the Heels: Fannish Producers Constructing an Alternative “Shoot” History of Professional Wrestling through New Media</i> , S. 41-42.):	“The popularity and impact of these fannish producers speaks to the possibilities afforded through new media to provide alternative histories. Video compilations, podcasts, vodcasts, and independently produced and circulated interviews have the ability to disrupt a sanitized corporate narrative with a far lower budgets than the main wrestling companies.”
Ü168 (Fußnote 639: Toepfer, Shane Matthew, <i>The Playful Audience: Professional Wrestling, Media Fandom, and the Omnipresence of Media Smarks</i> , S. 191.):	“The IWC’s debates about the merits of professional wrestling provide an enormous amount of data to interpret. The best framework for interpreting these online debates is the concept of play, as members of the IWC make their engagement with wrestling texts into a game. More accurately, the IWC exhibits a need to somehow quantify a genre that has roots insport yet simultaneously exists outside of legitimate competition. After all, wrestling is

	scripted entertainment where the performers are attempting to construct a narrative that appears to be legitimate sport while also attempting to protect the health and wellbeing of their fellow performers. Wrestling fans who are smart are aware of this scripted aspect of the wrestling genre, but they also seem to search for aspects that are indeed legitimately competitive. Whether it is how certain wrestlers are used by a particular wrestling company or how a particular wrestling company compares to others in the genre, the wrestling matches and performances are often viewed as data by the IWC that can be evaluated and assigned value. Given the complex nature of the wrestling genre, there seems to be a fixation on finding something that can be quantified by members of the IWC [...].”
--	--

3 Professional Wrestling im Wandel technischer Innovationen moderner Massenmedien – eine medienkulturelle Historiografie

Ü169 (Fußnote 646: Perlmutter, Martin, <i>The Language of Television</i> , S. 419.):	“Humankind has always used its tools and its media as engines of evolution. We externalize our mysteries (the deepest of which are our senses) the better to grasp them. Tools and media are psychomotor irritants, driving us, enticing us, to grow as species.”
Ü170 (Fußnote 648: Barker, Cory, “ <i>Tout It Out</i> ”: <i>WWE's Experimentation and Failure with Social TV</i> , S. 160.):	“[...] has been at the forefront of evolutions in distribution, production, and audience engagement.”
Ü171 (Fußnote 666: Nathaus, Klaus, <i>Why ‘Pop’ Changed and How it Mattered (Part II): Historiographical Interpretations of Twentieth-Century Popular Culture in the West</i> , S. 3.):	“The present article concentrates on the historiography of contemporary popular culture. It takes into view the ‘long’ twentieth century, extending from the last two decades of the 1800s to the present, and follows from the observation that the commercial, syndicated and globally distributed entertainment fare, which we now recognise as contemporary popular culture, originated in the late nineteenth century.”
Ü172	Übersetzung im Zuge der Überarbeitung entfernt.

3.1.1 Zwischen Kayfabe und Druckerschwärze – Wrestling-Pioniere in den Printmedien des ausgehenden 19. Jahrhunderts

Ü173 (Fußnote 707: Dell, Chad, <i>The Revenge of Hatpin Mary: Women, Professional Wrestling and Fan Culture in the 1950s</i> , S. 32.):	“It was not until the rise of the penny press in the 1830s that sports underwent a gradual process of legitimization. Urban leaders and writers increasingly saw sport as a curative to the ills brought on by city life, while the editors and publishers of major urban newspapers recognized that sports coverage could boost circulation. Over the course of the century, a symbiotic relationship
---	--

	between media and sport was forged. Sports provided an endless source of stories with a capacity to attract readers – without the political or ideological baggage that might alienate advertisers.”
Ü174 (Fußnote 709: Morton, Gerald W.; O’Brien, George M., <i>Wrestling to Rasslin’: Ancient Sport to American Spectacle</i> , S. 24.):	“Interest was heightened by growing newspaper coverage of local events as well as by telegraphed reports from around the country and by cabled sporting news from England.”
Ü175 (Fußnote 712: Morton, Gerald W.; O’Brien, George M., <i>Wrestling to Rasslin’: Ancient Sport to American Spectacle</i> , S. 24.):	“Professional sport also needs middlemen, those who provide a place for the event, regulate the sport, arrange contests, advertise and take financial risks. In postbellum New York all the requisites for wrestling to evolve as a professional sport came together.”
Ü176 (Fußnote 726: Loyer, Frédéric; Loudcher, Jean-François, <i>The “Sportification” of Wrestling in France. Strength, Performance and Regulation (1852-1913)</i> , S. 205.):	“This exercise develops the muscles, gives grace and suppleness and, for its practice, there is no need to loosen the purse strings.”
Ü177 (Fußnote 736: Lindaman, Matthew, <i>Wrestling’s Hold on the Western World before the Great War</i> , S. 780.):	“[...] that physical qualities were atrophying amidst an ever more technological world.”
Ü178 (Fußnote 737: Lindaman, Matthew, <i>Wrestling’s Hold on the Western World before the Great War</i> , S. 780.):	“In addition to these newly perceived threats, Mosse notes further factors that contributed to an increased interest in masculinity and the definition of manliness, including the rise in socialist movements, prolonged economic crises, new technologies that seemed to speed up time and increase the anxieties of the upper and middle classes, advances in medicine, and the fear of depopulation. As a result, increased attention was focused on physical culture, from which the ideals of strength, discipline, and muscularity developed. Wrestling became an avenue through which men showcased their talents and strengths. Opened to commercialization, it also became an arena where the public –from kings to commoners – to witnessed and validated these ideals.”
Ü179 (Fußnote 740: Lindaman, Matthew, <i>Wrestling’s Hold on the Western World before the Great War</i> , S. 782.):	“[...] the feathering of a peacock, the uninhibited flaunting of the body in general and male beauty in particular in a society that still questioned the propriety of the exposed female ankle.”
Ü180	Übersetzung im Zuge der Überarbeitung entfernt.
Ü181 (Fußnote 754: Corvin, Tim, <i>Pioneers of Professional Wrestling: 1860–1899</i> , S. 24.):	“I recall a bout in which I thought the principals (Bauer and Muldoon) were doing their level best, but happening behind the scenes between falls I heard Bauer say to Muldoon: ‘If you want me to go on, Mul, you’ll have to throw me lighter than you did then. If you don’t, I’ll never go on with you again.’ For the first time, I discovered that the

	entire game of wrestling was rotten. Later, I learned more about it, but this was my first awakening.”
Ü182 (Fußnote 762: Lindaman, Matthew, <i>Wrestling's Hold on the Western World before the Great War</i> , S. 791.):	“For those [...] not able to journey to Chicago, local newspapers from coast to coast filled column after column with pre- and postmatch information. It was not uncommon for this information to appear on the front pages of the newspaper, a rare accomplishment for sports, especially since the sporting page was still in its nascent form.”
Ü183 (Fußnote 767: Sehmy, Dalbir S., <i>Wrestling and Popular Culture</i> , S. 4.):	“Historically, after an initial mainstream boom as an athletic contest, wrestling was no longer even validated as a socially acceptable form of entertainment.”
Ü184 (Fußnote 768: Sehmy, Dalbir S., <i>Wrestling and Popular Culture</i> , S. 4.):	“[...] wrestling’s tricks were revealed, the winners of a major event were made public before the event occurred, and newspaper sports columnists stopped covering wrestling. In other words, by losing its playful guise as a competitive sport, wrestling lost its mainstream audience. To explain, even if audiences knew that some wrestling matches were staged, for years newspapers devoted a section to wrestling and winners were never revealed in advance. And so, the public was allowed to be in on the fun; in other words, wrestling was socially validated. Due to events which ruined its social acceptance, it did not permit spectators to suspend their disbelief and spoiled the dramatic suspense of a major card, professional wrestling was no longer socially validated, turning mainstream fans away.”

3.1.2 Goldstaub, Schall und Rauch – elektronische Medien und Lektüren der Enthüllung im frühen 20. Jahrhundert

Ü185 (Fußnote 770: Ojst, Javier, <i>Human Oddities: The Most Bizarre Wrestling Attractions of All Time</i> .): [siehe Fußnote für URL]	“I don’t tell people my wrestling shows are on the level; I guarantee them they’re not. I’ve never seen an honest wrestling bout in my twenty years in the game. Maybe there was one, but I wasn’t there. And I’d hate to see one; it’d be an awful thing!”
Ü186 (Fußnote 787: Wrestling Films, <i>Earl Caddock vs Joe Stecher 1/30, 1920 Heavyweight Championship professional wrestling catch mma</i> , 7:25.): [siehe Fußnote für URL]	“Stecher tries desperately for his famous body scissors.”
Ü187 (Fußnote 788: Wrestling Films, <i>Earl Caddock vs Joe Stecher 1/30, 1920 Heavyweight Championship professional wrestling catch mma</i> , 24:00.): [siehe Fußnote für URL]	“The beginning of the end [.]”

Ü188 (Fußnote 792: Wrestling Films, <i>Earl Caddock vs Joe Stecher 1/30, 1920 Heavyweight Championship professional wrestling catch mma</i>, 25:31.): [siehe Fußnote für URL]	“The Winner with the Winning Smile.”
Ü189 (Fußnote 794: MacKaye, Milton, <i>On The Hoof (Saturday Evening Post – December 14, 1935).</i>): [siehe Fußnote für URL]	“Eventually the first enthusiasm for this [...] competition began to take tucks in itself. There was some criticism of the manner in which Caddock, Stecher, the Zbyszkos and Lewis seasonally traded the title among themselves. There were even base attacks upon the sincerity of the athletes themselves, and suggestions that their rivalry was not so bitter and antipathetic as the philippics of their press agents made out. Athletes standing with envious eyes outside the charmed circle charged that a wrestling trust existed, and that the ballyhooed battles of the titans were merely family theatricals. This abating of public confidence probably was only a minor factor in the collapse of wrestling as a drawing card. Its essential weakness as a public spectacle was its dullness.”
Ü190 (Fußnote 796: Morton, Gerald W.; O’Brien, George M., <i>Wrestling to Rasslin’: Ancient Sport to American Spectacle</i>, S. 43.):	“The press still covered cards but as entertainment rather than sport. The theater critic Paul Gallico looked back on the popular champion of the 1930s, the Greek Adonis Jim Londos, as a true classical tragedian in his matches.”
Ü191 (Fußnote 797: Time, <i>Baba & behemoths (18.05.1936).</i>): [siehe Fußnote für URL]	“Last week’s match appeared genuine if for no other reason than Shikat’s announced aversion to ‘fixed’ bouts. [...] Shikat frankly admitted that before three recent bouts, a man had pushed his way into his dressing room, instructed him to ‘lay down,’ lose the match. These orders he had faithfully executed until last March. Then, indignant at having to lose all the time, he disobeyed his dressing room order by pinning Champion Danno O’Mahoney in a world championship match. At this testimony Promoter Jack Curley [...] exploded. Such a thing as a ‘-fixed’ match, he yelped, was unknown to him. [...] Inexplicable to many is the ability of wrestlers night after night to heave each other around, bounce outside the ring onto concrete floors, go through seeming agonies. Rough & tough anyway and reinforced by several layers of fat, wrestlers have learned how to fall, when to fall, how to fake, when to call quits. Consequently they escape with few injuries beyond strains & bruises.”

Ü192 (Fußnote 798: Laine, Eero, <i>Stadium-sized theatre: WWE and the world of professional wrestling</i> , S. 42.):	“Wrestling Placed Under New Status: Commission Rules Clubs Must List Matches as Shows or Exhibitions.”
Ü193 (Fußnote 799: Laine, Eero, <i>Stadium-sized theatre: WWE and the world of professional wrestling</i> , S. 42.):	“It would be just as ridiculous for New Yorkers to stage a wrestling match at the Metropolitan Opera or to present an opera in Madison Square Garden as for the Westchester County Centre to be desecrated by a bout of professional wrestling.”
Ü194 (Fußnote 800: Time, <i>Honest Wrestlers (October 1, 1934)</i> .): [siehe Fußnote für URL]	“In Chicago last week, a record crowd of 35,000 eagerly entered Wrigley Field to see handsome Jim Londos wrestle aging Ed (‘Strangler’) Lewis for the heavyweight championship of the world. What they saw was a bout which upheld the tradition that, in wrestling, excitement decreases in direct ratio to the honesty of the contestants. After 49 minutes of monotonous groaning and writhing on the floor of the ring, paunchy old Lewis was finally rolled over on his back, failed to regain a title he has held five times.”
Ü195 (Fußnote 804: Leen, Jeff, <i>The Queen of the Ring: Sex, Muscles, Diamonds, and the Making of an American Legend</i> , S. 65.):	“After he found himself betrayed by his wrestling friends, Pfefer marched over to his newspaper friends in the New York City press armed with his facts, figures, and memories of the rotten insides of the business. He went to the Daily News and he also went to the New York Daily Mirror, where he spilled the beans about all the fixes to sports editor Dan Parker, the dean of wrestling writers. In a series of articles, Parker demolished wrestling’s reputation. He portrayed the wrestling fraternity as a den of shady characters [...]”
Ü196 (Fußnote 806: Leen, Jeff, <i>The Queen of the Ring: Sex, Muscles, Diamonds, and the Making of an American Legend</i> , S. 65.):	“Them thieves is stealin’ and onless dey make me ha partner, den I won’t play. I vant to steal vatches too if dem guys are goin’ to rob the jewelry shop.”
Ü197 (Fußnote 812: Griffin, Marcus, <i>Fall Guys: The Barnums of Bounce (Annotated by Steve Yohe & Scott Teal)</i> , S. 85-86.):	“LONDOS HELD FOR FRAUD Jackson, Tenn., January 23. – Attorney General T.J. Murphy announced that Jim Londos, the Greek wrestler, was held in Memphis, in connection with a pre-arranged bout and will be returned to Jackson for trial. Londos, the Greek wrestler, was arrested on charges of larceny, deception, fraud, scheming and trickery. Late last night, he was trying to post \$25,000 bail. The warrant was issued (instead of obtained) at Jackson, Mississippi, by Mike Kassaras, who charged Londos with fraud.”
Ü198 (Fußnote 814: Hornbaker, Tim, <i>Capitol Revolution: The Rise of the McMahon Wrestling Empire</i> , S. 88.):	“[...] mat pastime, once a cardinal part of athletic programs, did not attract to itself the interest or confidence of the public.”

Ü199 (Fußnote 815: Capouya, John, <i>Gorgeous George: The Outrageous Bad-Boy Wrestler Who Created American Pop Culture: The Gender-bending Wrestler Who Created American Pop Culture</i> , S. 35.):	“Wrestling coverage was especially fulsome – the sports sections ran grappling results from St. Louis and New York – and boosterish. Two days or more before a [...] card [...], the city’s papers would begin a series of preview or ‘run – up’ stories on the matches, explaining with great brio why this grappler wanted dearly to rack revenge on that one; what vicious holds each might employ; why the action was certain to be hot, heavy, and hopefully, bloody.”
Ü200 (Fußnote 816: Griffin, Marcus, <i>Fall Guys: The Barnums of Bounce (Annotated by Steve Yohe & Scott Teal)</i> , S. 41.):	“In 1922, radio took the nation, and with the growth of this tool came the development of professional sports. This has been called the golden period of sports in America. New sports stars were created [...]. Boxing, tennis, and baseball all were breaking attendance records, but pro wrestling didn’t do as well.”
Ü201	Übersetzung im Zuge der Überarbeitung entfernt.
Ü202 (Fußnote 820: Griffin, Marcus, <i>Fall Guys: The Barnums of Bounce (Annotated by Steve Yohe & Scott Teal)</i> , S. 182.):	“Wrestling was no longer a national sport. It had been transformed into a number of independently-owned, small businesses, with promoters staking claim to their personal territories and endorsing their individual versions of a world champion. Wrestling went into a slump that lasted until TV wrestling appeared in 1947.”
Ü203 (Fußnote 822: Litherland, Benjamin, <i>Wrestling in Britain</i> , S. 137.):	“Though there was a broad acceptance that showmanship and embellishment might exist, such magazines accepted that the sport was legitimate and that those characters existed in real life.”
Ü204 (Fußnote 823: Litherland, Benjamin, <i>Wrestling in Britain</i> , S. 137-138.):	“[...] operated in a representational field outside and beyond the boundaries reserved for the rest of the sporting field.”
Ü205 (Fußnote 824: Litherland, Benjamin, <i>Wrestling in Britain</i> , S. 148-149.):	“Experiments in television were conducted before the Second World War, and in 1938 the BBC screened short exhibitions of matches in the catch style. These matches, judging by the Radio Times descriptions, were very much in the style of exhibition and presentation rather than out-and-out professional matches. Throughout 1938 and 1939, forms of exhibition wrestling were presented on the still prototypal television channel, and they were often presented alongside other forms of fighting, notably boxing and fencing. As the Radio Times argued, ‘television can provide something better than a ringside seat’. Just as wrestling had been suited to the music hall because it was contained, compact and easy to light, wrestling was well suited to television’s early experiments with sport. [...] Experiments with television before the outbreak

	of the Second World War were limited to small geographical areas and by minimal television ownership, however. The new medium had little impact within the field of media and even less impact on the sporting field.”
Ü206 (Fußnote 825: Dell, Chad, <i>The Revenge of Hatpin Mary: Women, Professional Wrestling and Fan Culture in the 1950s</i> , S. 6.):	“[...] had been included in NBC’s earliest programming experiments when television was introduced in NBC’s earliest programming experiments when television was introduced commercially in 1939 and continued to be offered periodically throughout the war years.”

3.2 Professional Wrestling und erneute Wahrnehmungsverschiebungen einer bewährten Illusion im Massenmedium Fernsehen (1945–1984)

Ü207 (Fußnote 830: Johnson, Steven; Oliver, Greg, <i>The Pro Wrestling Hall of Fame: The Storytellers (from the Terrible Turk to Twitter)</i> , S. 81.):	“Sam Taub deserves a plug for his amusing commentary on the wrestling matches delivered from the ringside [...]. Kidding wrestling is the only way to do it on television and that Taub did excellently.”
Ü208 (Fußnote 833: Johnson, Steven; Oliver, Greg, <i>The Pro Wrestling Hall of Fame: The Storytellers (from the Terrible Turk to Twitter)</i> , S. 82.):	“TV found the perfect vehicle in this constant, flying-around action that was perfect for the small screen television and wrestling did change to accommodate it [...]. People no longer laid in holds for twenty minutes. There had to be a lot of moving around and a lot of flying and acrobatics to keep people’s interests. I think they kind of grew up together.”
Ü209 (Fußnote 839: Kessler, Frank, <i>›Fake‹ in Early Non-fiction</i> , S. 92.):	“Consequently, from the simple fact that an action is staged, one cannot deduce that it was meant to trick audiences into believing they see an authentic record of an event.”
Ü210 (Fußnote 840: Copley, Paul, <i>Narrative</i> , S. 193.):	“Numerous analysts of television [...] suggesting that television narratives in the second part of the twentieth century consistently fulfilled a ‘bardic function’ [...], that is to say, like the oral poets who sustained cultures by disseminating their own stories to them, television became a central institution of society, circulating and reinforcing commonly held views, acting as the foremost producer of ‘consensus narrative’ [...].”
Ü211 (Fußnote 843: Johnson, Steven; Oliver, Greg, <i>The Pro Wrestling Hall of Fame: The Storytellers (from the Terrible Turk to Twitter)</i> , S. 197.):	“This is because the fan lacks the knowledge that clever wrestlers . . . will fake certain holds and maneuvers similar to the way basketball, hockey, football, or even soccer players will fake passes, blocks, and kicks to maneuver their opponents off balance.”
Ü212 (Fußnote 849: Lister, John, <i>Slamthology: Collected Wrestling Writings 1991-2004</i> , S. 7.):	“In the late 40s and early 50s, wrestling became one of the first success stories on television, with up to 10 hours of nationally televised action each week [...]. The glut of television lead to a boom period, but inevitably ended in overexposure at

	the expense of live attendances; promoters soon switched to producing studio – based television shows designed specifically to promote arena events.”
Ü213 (Fußnote 852: Arnheim, Rudolph, <i>A Forecast of Television</i> , S. 7-8.):	“Television is a new, hard test of our wisdom. If we succeed in mastering the new medium it will enrich us. But it can also put our mind to sleep.”

3.2.1 Ein Spektakel, wie für das Fernsehen geschaffen – Profi-Wrestler als die ersten Fernsehstars

Ü214 (Fußnote 853: Arnheim, Rudolph, <i>A Forecast of Television</i> , S. 8.):	“If television is to make us understand the world rather than merely showing it to us, it will, at least, have to add the voice of the commentator to the pictures and the music and the noises—for words can speak of the general when we see the specific, and discuss the causes when we are faced with the effect.”
Ü215 (Fußnote 254: Horton, Aaron D., <i>Introduction</i> , S. 3-4.):	“The rapid expansion of television after World War II went hand-in-hand with a revival of wrestling’s popularity. Wrestling was perfect for early stations looking for cheap, first-run programs; all one usually needed was a single camera in the arena, pointed at the ring. By 1949, all four American networks featured prime-time wrestling [...].”
Ü216 (Fußnote 857: Schiavello, Michael, <i>The Commentators</i> , S. 272.):	“As the descriptive discussions of radio were no longer required, TV announcers used time between plays to discuss other aspects of the sport. [...] Networks developed commentary teams for individuals to bounce off one another, and discussions became more critical and argumentative, developing into the commentary format we know today.”
Ü217 (Fußnote 859: Seiter, Ellen, <i>Semiotics, Structuralism, and Television</i> , S. 44.):	“John Ellis and Rick Altman have argued that the television soundtrack – speech, music, sound effects – entirely dominates the image by determining when we actually look at the screen. The soundtrack is so full, so unambiguous that we can understand television just by listening to it. Because television is a domestic appliance that we tend to have on while we are doing other things – cooking, eating, talking, caring for children, cleaning – our relationship to the television set is often that of auditor rather than viewer.”
Ü218 (Fußnote 861: Morton, Gerald W.; O’Brien, George M., <i>Wrestling to Rasslin’: Ancient Sport to American Spectacle</i> , S. 46.):	“First of all, it is extremely difficult to describe wrestling holds and moves in words. It requires something approaching the conventions of a text on gross human anatomy to convey information accurately. There are approximately three hundred basic routines and up to one thousand terms for the estimated three thousand wrestling

	holds, moves and positions. Such a rich vocabulary would tax both the announcer and the audience. More importantly, however, wrestling differs radically from baseball, boxing, football and basketball which have all been highly successful on radio. All radio sports have logical story and are linear in time: they can be rendered or described in time, that is, in words.”
Ü219 (Fußnote 869: Dell, Chad, “ <i>Lookit That Hunk of Man!</i> ”: <i>Subversive Pleasures, Female Fandom, and Professional Wrestling</i> , S. 90.):	“When the announcer picks up a piece of paper we know its time for the commercial and we go into a slow stall on the mat—the sponsor’s gotta live, too.”
Ü220 (Fußnote 879: Hornbaker, Tim, <i>National Wrestling Alliance: The Untold Story of the Monopoly That Strangled Pro Wrestling</i> , S. 80.):	“We’ve been televising about two years and find that after people see wrestling on the screen for a while, they want to see it in the Rainbo or Midway arenas. Our net receipts are about double what they were without television. We now have people call during telecasts to complain about the referee or one of the wrestlers. On nights when wrestling is not telecast because of hockey, our receipts are up \$300 to \$500, but we feel these are fans created by television. Wrestling is televised in Milwaukee, and it has helped the gate there.”
Ü221 (Fußnote 880: Morton, Gerald W.; O’Brien, George M., <i>Wrestling to Rasslin’! Ancient Sport to American Spectacle</i> , S. 47.):	“Performers in the ring were recognizably human and not, as in team sports, antlike figures cavorting on a miniscule black-and-white playing field or court. [...] Weekly evening broadcasts of studio cards made wrestling stars, both heroes and villains, into nationally known personalities. The concentrated small-screen television set of the day stimulated wrestlers toward greater exaggeration, showmanship, histrionics and acrobatics. Television interviews between bouts gave wrestlers an opportunity to elaborate their ring personalities with histrionics and costume.”
Ü222 (Fußnote 881: Dell, Chad, <i>The Revenge of Hatpin Mary: Women, Professional Wrestling and Fan Culture in the 1950s</i> , S. 8.):	“Wrestling had evolved from a sporting event – a ritualized test of strength, endurance and ability– into a performance of sport, with added theatricality borrowed from the stage. It had become a passion play of good and evil, hero and villain, right and wrong, with an occasional reprieve of clownish humor or carnival grotesquerie, transmitted by the increasingly powerful medium of television.”
Ü223 (Fußnote 885: Dell, Chad, <i>The Revenge of Hatpin Mary: Women, Professional Wrestling and Fan Culture in the 1950s</i> , S. 47.):	“[...] in a journalistic nether region between sports journalism, tabloids and internal ‘house organs.’”
Ü224 (Fußnote 895: Evans, Guy, <i>Nitro: The Incredible Rise and Inevitable Collapse of Ted Turner's WCW</i> , S. 19.):	“His flamboyant antics made him a hated bad-guy, or <i>heel</i> [...], as he masterfully exploited the social conservatism of the period. <i>Gorgeous George Gets Hair Curled</i> , protested one

	Washington Post headline, seemingly inviting fury from its male readership. George antagonized fans so much that he is credited for generating more sales of television sets than any other factor of the time, thus making pro wrestling the first real TV ‘hit’. He was admired by fellow showmen Muhammad Ali, who studied his act as a young Cassius Clay, and James Brown, who incorporated his theatrics on stage. Bob Dylan would even write in his autobiography that ‘[George gave me] all the recognition and encouragement I would need for years to come.’”
Ü225 (Fußnote 898: Capouya, John, <i>Gorgeous George: The Outrageous Bad-Boy Wrestler Who Created American Pop Culture: The Gender-bending Wrestler Who Created American Pop Culture</i> , S. 119.):	“[...] instead of hundreds of cable and satellite channels, most areas received three or four stations and there were no remote - control devices to make changing channels easy. As a result, wrestling on TV was endlessly available and all but inescapable. In 1948 NBC offered wrestling on Tuesday nights, and ABC gave over half its evening schedule to it on Wednesdays, where it remained for most of the next six years. Dumont, the network with the shallowest pockets, aired two hours of wrestling on both Thursday and Friday nights. [...] Beginning in 1949, Dumont carried the action from Chicago’s Marigold Arena [...]. That show ran for nearly six years as well [...].”
Ü226	Übersetzung im Zuge der Überarbeitung entfernt.
Ü227 (Fußnote 901: Capouya, John, <i>Gorgeous George: The Outrageous Bad-Boy Wrestler Who Created American Pop Culture: The Gender-bending Wrestler Who Created American Pop Culture</i> , S. 169.):	“In 1950 twenty-four million admissions to wrestling matches were purchased for a cumulative take of \$ 36 million, according to American Mercury magazine. That same year Major League Baseball, the respectable [...] national pastime, drew 17.5 million fans to its fourteen ballparks. Paul Zimmerman, sports editor of the Los Angeles Times, proclaimed baseball soundly beaten. ‘Wrestling has been taken into millions of parlors,’ he wrote. ‘It is safe to say that families, from kid to grandmothers, know more about double hammerlocks than double plays.’”
Ü228 (Fußnote 908: Hornbaker, Tim, <i>National Wrestling Alliance: The Untold Story of the Monopoly That Strangled Pro Wrestling</i> , S. 113.):	“TV commentator Dick Lane’s magnificent propaganda whipped fans into a fury, and he could probably be credited for selling as many tickets for the clash as either of the wrestlers. On February 16, 1952, Doyle was joined by Leone to discuss the possible contest with Thesz on KNBH, channel 4 in Los Angeles, and the Baron sold their hostilities perfectly.”
Ü229 (Fußnote 912: Hornbaker, Tim, <i>National Wrestling Alliance: The Untold Story of the</i>	“Gilmore Field was sold out, with 25,256 in attendance, and thousands were left outside the

<i>Monopoly That Strangled Pro Wrestling</i> , S. 116.):	stadium, wishing they had tickets. The turnout set a record for wrestling in California, but even more important was the gross paid into the till. That amount was simply astonishing – \$103,277.75, a new record for professional wrestling [...]. The show marked the first ever \$100,000 gate, proving that the timing and promotional efforts had been perfect. Doyle, his many partners, and the wrestlers, split the net of \$81,523.45.”
Ü230 (Fußnote 919: Levi, Heather, <i>The World of Lucha Libre</i> , S. 183.):	“In response, Adolfo Fernandez Bustamante, the head of the Office of Public Spectacles, took Televiscentro to court to block the broadcasts [...]. Once the case reached the courts, however, the argument against lucha libre broadcasts was reframed as matter of protecting underage viewers. Moreover, the subject of debate moved from the television studios to the live events, as the court decided to consider the question of whether minors should be permitted in the arenas.”
Ü231 (Fußnote 927: Litherland, Benjamin, <i>Wrestling in Britain</i> , S. 84.):	“[...] the notion that a public broadcasting should uphold cultural values and stress morally uplifting programming, loomed over radio and then television, and wrestling simply did not meet these standards. Aside from early experiments in the 1930s and a single BBC broadcast in May 1965, BBC controllers remained ‘adamant that professional wrestling was not a suitable sport for the BBC’.”
Ü232 (Fußnote 930: Litherland, Benjamin, <i>Wrestling in Britain</i> , S. 86.):	“It is a performance we think it is degrading; we have seen queues outside and the class of person who attends there in many cases are adolescent people, who we feel are likely to be influenced by this and influenced for the worse.”
Ü233 (Fußnote 931: Litherland, Benjamin, <i>Wrestling in Britain</i> , S. 150.):	“[T]he sport must have simple rules and be easily understood; it must be visual; it must be possible to televise without involving too much extra work and expense, i.e. it must be practical to televise it; and the event must be capable of drawing a reasonable crowd at the venue.”
Ü234 (Fußnote 933: Litherland, Benjamin, <i>Wrestling in Britain</i> , S. 150.):	“With a regular and recurring time slot, professional wrestling became a signature of the channel, airing on Saturday afternoons between 3.45 and 4 p.m.-5 p.m. [...].”
Ü235 (Fußnote 940: Thompson, Lee A., <i>Professional wrestling in Japan: Media and Message</i> , S. 12.):	“The great majority of people who did not own a television had another alternative: the <i>gaito terebi</i> (outdoor television). Nihon Television (NTV), the commercial station which started regular broadcasts on August 28, 1953, set up 220 sets at 55 outdoor locations throughout the Kanto region. Their aim was to increase the viewing

	audience and thereby attract sponsors. By the end of 1954 outdoor sets had been set up in 278 locations.”
Ü236	Übersetzung im Zuge der Überarbeitung entfernt.

3.2.2 Wrestling an seinen Grenzen – Aufstieg und Fall regionaler Wrestling-Territorien in amerikanischen und internationalen Fernsehnetzwerken

Ü237 (Fußnote 951: O’Sullivan, Dan, <i>Money in the Bank.</i>): [siehe Fußnote für URL]	“The logic of the NWA was simple. No single promoter could, at that time, exercise control over pro wrestling throughout the United States. The next best option for promoters, eager to make money [...] was industry-wide collusion. The formation of the NWA allowed for promoters to mediate any disputes and to demarcate the territories in which each member would be allowed to stage matches [...].”
Ü238 (Fußnote 953: O’Sullivan, Dan, <i>Money in the Bank.</i>): [siehe Fußnote für URL]	“Blockbuster NWA shows would suddenly be staged across town, on the same night, as an outlaw promoter’s show. Star wrestlers would agree to appear in an outlaw show, then get bribed to stay home — the outlaw promoter eating the cost of a heavily advertised no-show. [...] wrestlers would be threatened with the blacklist for appearing on an outlaw card.”
Ü239 (Fußnote 957: Johnson, Steven; Oliver, Greg, <i>The Pro Wrestling Hall of Fame: The Storytellers (from the Terrible Turk to Twitter)</i> , S. 178.):	“[...] went to Washington, D.C., with some cash and lobbied politicians to exclude wrestling from restrictions on fraudulent programming. The legislation, which Congress passed in 1960, banned fixed contests of ‘intellectual knowledge, skill or chance’ – nothing physical.”
Ü240 (Fußnote 958: Solomon, Brian, <i>Pro Wrestling FAQ: All That's Left to Know About the World's Most Entertaining Spectacle (FAQ Series)</i> , S. 64.):	“Wrestling thrived on UHF because you just needed a solid weekly audience to do well. In a lot of markets, the pro wrestling show was the highest rated locally produced TV show, and in some markets, it was even higher than some networks. You could serve your local customer base, and the promoter was more in control, because instead of booking guys off a national TV show that were stars and paying a percentage to the big promoter who had the TV, now it's <i>your</i> TV and you're in control, so you make your own stars.”
Ü241 (Fußnote 963: Solomon, Brian, <i>Pro Wrestling FAQ: All That's Left to Know About the World's Most Entertaining Spectacle (FAQ Series)</i> , S. 64.):	“Fans also came to expect a different type of product in different regions. Detroit came to be known for a chaotic, proto-hardcore style; Memphis was the home of Southern-style barroom brawling; wrestling in the WWF’s Northeast area was dominated by ethnic athletes; the AWA gave [...] fans of the Midwest a squeaky-clean, amateur-based style. Each area was its own contained wrestling universe; fans

	were fixated only on the sports' goings-on in their own territory, which was exactly how the promoters wanted it.”
Ü242 (Fußnote 964: Morton, Gerald W.; O’Brien, George M., <i>Wrestling to Rasslin’: Ancient Sport to American Spectacle</i> , S. 48.):	“[...] promoters found that live matches could not be maintained without regularly televised matches in a market. And in the fringe areas of the television market, occasional live cards were necessary to sustain wrestling’s televiewing ratings, regardless of losses at the gate. Wrestling had become a parasite of television in what had in the 1950s been a symbiotic relationship between game and medium.”
Ü243 (Fußnote 969: Hornbaker, Tim, <i>Death of the Territories: Expansion, Betrayal and the War That Changed Pro Wrestling Forever</i> , S. 32.):	“On December 27, 1981, Farhat lost his TV on channel 62 in Detroit, and Big Time Wrestling was gone for good. The Detroit territory, as it was known, was officially dead.”
Ü244 (Fußnote 970: Lister, John, <i>Slamthology: Collected Wrestling Writings 1991-2004</i> , S. 220.):	“Barnett helped make Georgia into one of the strongest territories in the country, helped greatly by the promotion’s success as it’s Saturday evening programme became the top rated show on Atlanta’s channel 17. This station, owned by a young media mogul named Ted Turner, was beamed across the country by satellite (making Georgia the most watched promotion around), and would eventually become the cable ‘superstation’ TBS. Barnett’s power in the NWA saw him serve as the Alliance’s company secretary in the late 70s, playing a key role in the annual conventions.”
Ü245 (Fußnote 971: Solomon, Brian, <i>Pro Wrestling FAQ: All That's Left to Know About the World's Most Entertaining Spectacle (FAQ Series)</i> , S. 67.):	“Territorial boundaries eventually blurred thanks to the beginnings of cable TV, which provided the opportunity for programming to reach a national audience without being on network TV. In 1973, the fledgling HBO started featuring WWWF events from Madison Square Garden. Georgia Championship Wrestling became the first weekly wrestling show carried over cable TV when its local Atlanta channel, WTBS, rose to be a national cable powerhouse. In the early 1980s, Southwest Championship Wrestling out of San Antonio got a deal with the USA Network. Some regional promoters complained about the unfair advantage this gave to their colleagues, but there was no stopping the march of technological progress.”
Ü246 (Fußnote 977: Hornbaker, Tim, <i>National Wrestling Alliance: The Untold Story of the Monopoly That Strangled Pro Wrestling</i> , S. 177-178.):	“Its television. What else could it be? We are getting reservation orders from as far north as Chambersburg, Pennsylvania, and as far south as Staunton, Virginia. If this is the way television kills promoters, I’m going to die a rich man.”
Ü247 (Fußnote 979: Hornbaker, Tim, <i>National Wrestling Alliance: The Untold Story of the</i>	“There is a simple solution for this. There is a knob on each TV set for changing channels. If the

<i>Monopoly That Strangled Pro Wrestling</i> , S. 178.):	show doesn't appeal to you, all you have to do is flip the knob and watch something else. These people talk about juvenile delinquency. What about the lessons children get each day on TV in murder, robbery, arson, jail-breaking and barroom brawling? Is this good? [...] Each wrestling exhibition has a hero and a villain."
Ü248 (Fußnote 980: Hornbaker, Tim, <i>National Wrestling Alliance: The Untold Story of the Monopoly That Strangled Pro Wrestling</i> , S. 191.):	"It's bigger than ever [...]. I have a territory of some 15 states and the District of Columbia and it's like a franchise would be in football or baseball. I tape weekly wrestling shows right here in Washington and these are syndicated. We bicycle them around the country. Sammartino has never earned less than \$100,000 a year for the last ten years, and the average wrestler can make between \$40,000 and \$50,000 a year."
Ü249 (Fußnote 987: Hornbaker, Tim, <i>Death of the Territories: Expansion, Betrayal and the War That Changed Pro Wrestling Forever</i> , S. 43.):	"Working with a budget of several thousand dollars per episode, Grant instituted a multi-camera system for matches, and viewers were provided with a more inclusive look at the action. The content appeared much crisper than most contemporary wrestling shows, and with popular music, vivid graphics, slow-motion, and instant replays worked into the weekly scheme, it was definitely an attention grabber."
Ü250 (Fußnote 990: Hornbaker, Tim, <i>Death of the Territories: Expansion, Betrayal and the War That Changed Pro Wrestling Forever</i> , S. 47.):	"Cable TV and syndication was the biggest threat to the territorial system, and emboldened promoters were investing big money to capitalize on the opportunities created. With that being said, and considering all the players now involved, the old territories didn't stand much of a chance of surviving the 1980s intact."
Ü251 (Fußnote 998: Litherland, Benjamin, <i>Wrestling in Britain</i> , S. 147.):	"Television, furthermore, adopted and adapted existing cultural forms while simultaneously and fundamentally changing the audience's view and understandings of these texts. Applying camera angles, editing, commentary and establishing 'flow' turned sport into a televisual text. Audiences primary experience of professional wrestling was a mediated reconstruction."
Ü252 (Fußnote 1001: Morton, Gerald W.; O'Brien, George M., <i>Wrestling to Rasslin': Ancient Sport to American Spectacle</i> , S. 55.):	"[...] in Texas, professional wrestling officially comes under the predicate of burlesque!"
Ü253 (Fußnote 1009: Johnson, Steven; Oliver, Greg, <i>The Pro Wrestling Hall of Fame: The Storytellers (from the Terrible Turk to Twitter)</i> , S. 206.):	"Weston also professionalized wrestling magazine publishing in a way it hadn't seen. He hired the indefatigable Bill Apter as an assistant in 1970, moved operations from his cramped home into a five-story building in Rockville Centre, New York, and built a full-time editorial staff – no wrestling know-how needed. Peters said he had been to 'maybe' one card before he joined the team in mid-1981. 'We'd all come out

	of collegiate English and journalism programs; we worked on our college newspapers. It wasn't wrestling fans putting out wrestling magazines; it was editorial professionals putting out wrestling magazines.”
Ü254 (Fußnote 1010: Johnson, Steven; Oliver, Greg, <i>The Pro Wrestling Hall of Fame: The Storytellers (from the Terrible Turk to Twitter)</i> , S. 206.):	“Still, the process at Weston’s magazines in the 1980s was exactly the opposite of what professors taught at Columbia Journalism School. Photos dictated the headlines, which dictated the teaser, which dictated a 1,000-word piece that followed storylines pushed by promoters. Apter was pondering an artsy photo of Tommy Rich with fellow writers after the [...] hero turned heel. ‘I called Tommy Rich when we came up with the headline. I said, ‘Is this okay with you?’ He said, ‘Damn, they’re going to want to kill me. Go ahead and do it, Bill.’ So we came up with the headline, ‘Tommy Rich: The Fans Can Go to Hell.’ That blew away everybody. The fans were furious. There were fans who burned the magazine. There were fans that ripped up the magazine in front of him. We got a lot of a letters, but we got tons of hate mail for him. It just went along with what they were doing with him, making him a bad guy.”
Ü255 (Fußnote 1012: Hébert, Bertrand; Laprade, Pat, <i>The Eighth Wonder of the World: The True Story of André the Giant</i> , S. 29.):	“Covering the European wrestling scene was a journalist by the name of Michel Bézy. The Frenchman was involved in wrestling for 31 years, mainly as a journalist. He had his own wrestling magazine in France, and he was the main contact for magazines on the other side of the Atlantic. It only made sense that he was the first one to write about André, and <i>The Ring Wrestling</i> was certainly the obvious choice. ‘The current sensation in male wrestling is a former woodcutter, Jean Ferré, a young giant, powerful, weighing around 280,’ wrote Bézy in a compliment-filled piece in the February 1968 issue. ‘Right now he needs more coaching. He is getting it. Within a year this young man, now 19, from the woods around la Ferté-sous-Jouarre, will dominate the European grappling situation.’”
Ü256 (Fußnote 1013: Levi, Heather, <i>The World of Lucha Libre</i> , S. 178.):	“Reports about lucha libre circulated in print. Some newspapers, notably <i>L’Afición</i> and <i>Ovaciones</i> covered lucha libre in the sports pages. Some biweekly (or less regular) magazines covered the sport in greater, more gossipy detail.”

3.3 Professional Wrestling wird zum Sports Entertainment – die Dekonstruktion einer Fernseh-Tradition durch die Neuen Medien (1984 – 2024)

Ü257 (Fußnote 1018: Lust, Markus, <i>It's still real to me, damn it!: Professional Wrestling zwischen Performance, Fake, Film und Fantum</i> , S. 30-31.):	“The consumer knows who we are [...]. The media doesn't understand us very well because we're not sport, an we're not the strictest form of entertainment. You can't put us in a box. We're not Beyonce. We don't fit anywhere. We're a hybrid. But our audience understands that. [...].”
Ü258 (Fußnote 1020: Zolides, Andrew, <i>The Work of Wrestling: Struggles for Creative and Industrial Power in WWE Labor</i> , S. 61.):	“The semifictional nature of professional wrestling characters leads to a higher degree of cultural entrepreneurship, as well as an increase in the exploitation of workers' emotional and creative labor. As Eero Laine recounts [...] contemporary professional wrestling draws upon a new set of narrative tools and creative strategies to build and maintain its semifictional world across a variety of media [...].”
Ü259 (Fußnote 1026: Campana, Anthony, <i>Unscripted: Fake Wrestling is Real: A full comprehension of professional wrestling with contrasts and comparisons to sports and entertainment</i> , S. 60.):	“[...] more of a variety show than most other pro-wrestling companies. They focus heavily on storylines and character development. At the same time, pro-wrestling takes place on the show. As do drama, comedy, romance, horror, a pyro/light show, and sometimes a live concert.”

3.3.1 Rock and Wrestling – Sports Entertainment als Medien-Hybrid im Mainstream der Populärkultur

Ü260 (Fußnote 1052: O'Sullivan, Dan, <i>Money in the Bank</i>):	„One possibly apocryphal story tells of a phone call in the early eighties between Ted Turner and [...] WWE CEO and Chairman Vince McMahon. Turner, by then an extremely powerful cable programmer and billionaire, grandly announced, ‘Vince, I'm in the wrassling business’ — to which McMahon is said to have responded, ‘That's great, Ted — I'm in the entertainment business.’“
Ü261 (Fußnote 1054: Hornbaker, Tim, <i>National Wrestling Alliance: The Untold Story of the Monopoly That Strangled Pro Wrestling</i> , S. 352.):	“[...] have to learn to live with the appearances of outside shows on cable in the various towns in which they promoted.”
Ü262 (Fußnote 1069: Litherland, Benjamin, <i>Wrestling in Britain</i> , S. 162.):	“[...] Vince McMahon seized opportunities to build a national following for his WWF shows, producing a variety of weekly cable television programmes. These included <i>Tuesday Night Titans</i> (USA, 1984–1986), <i>WWF All American Wrestling</i> (USA, 1983–1994), and <i>WWF Prime Time Wrestling</i> (USA, 1985-1993); syndicated shows, <i>Superstars of Wrestling</i> (1986-1996), <i>Wrestling Challenge</i> (1986–1995); and network specials, most famously <i>Saturday Night's Main Event</i> (NBC, 1985-1992).”

Ü263 (Fußnote 1075: Rickard, Mike, <i>Wrestling's Greatest Moments</i>, S. 74.):	“There were musical performances from WWF personalities such as ‘Mean’ Gene Okerlund and Hulk Hogan (who performed ‘Tutti Frutti’); George ‘The Animal’ Steele underwent shock treatment; ‘Mr. USA’ Tony Atlas gave a bodybuilding exhibition; advice for the lovelorn came from ‘Classy’ Freddie Blassie; and Jesse ‘The Body’ Ventura (who sang vocals on the heavy metal-tinged ‘Body Rules’) starred in a music video.”
Ü264 (Fußnote 1076: Rickard, Mike, <i>Wrestling's Greatest Moments</i>, S. 75.):	“Of all the interviews and vignettes shown on <i>TNT</i>, none proved as popular as the series of segments involving wrestler ‘Magnificent’ Muraco and his manager Mr. Fuji. Muraco and Fuji were truly an odd couple, showcasing their acting skills in parodies of television shows and movies. Whether it was <i>Fuji Vice</i> (a spoof of the then-popular cop show <i>Miami Vice</i>) or <i>Fuji General</i> (the good-natured poke at medical soap operas such as <i>General Hospital</i>), their skits are still fondly remembered by WWF fans.”
Ü265 (Fußnote 1078: Hornbaker, Tim, <i>Death of the Territories: Expansion, Betrayal and the War That Changed Pro Wrestling Forever</i>, S. 147-149.):	“The WWF is trying to steal my talent [...] and I’m trying to steal talent out of Atlanta or somewhere else. In other words, if a guy’s a good wrestler, we all want him. We’re competing with the others for the services of the top talent. [...] [McMahon was] helping to add saturation to television [...]. The people in Shreveport can now watch probably 12 hours [of wrestling] a week. It’s just like football. It’s getting to be much harder to entice them with a live gate.”
Ü266 (Fußnote 1080: Hornbaker, Tim, <i>Death of the Territories: Expansion, Betrayal and the War That Changed Pro Wrestling Forever</i>, S. 136.):	“The WWF had somewhere between 90 and 100 stations, and though they weren’t paying every one of them, it was still a huge amount to invest across North America. But the local promotion was translating into serious earnings in many markets. To use the example of Los Angeles, if the WWF made a minimum net profit of \$40,000 at the gate for 10 shows a year, it would earn \$400,000. The annual cost of TV [in Los Angeles] was \$130,000. Of course, there was tremendous overhead, but a strong box office could pay sizable dividends.”
Ü267 (Fußnote 1081: Hornbaker, Tim, <i>Death of the Territories: Expansion, Betrayal and the War That Changed Pro Wrestling Forever</i>, S. 138.):	“Demographics [...] they’re simply incredible [...]. Ours are about 18 to 40, and 40 percent of that is women. I’ve always maintained that our demographics are broad-based Americana. Really what we’re trying to do is put pro wrestling in the proper vehicles so that professional people will feel it’s all right to [enjoy]. I don’t think it’s a question of America

	suddenly awakening to a new phenomenon. They're awakening to a new level of it."
Ü268 (Fußnote 1086: Hornbaker, Tim, <i>Death of the Territories: Expansion, Betrayal and the War That Changed Pro Wrestling Forever</i> , S. 138.):	"Vince McMahon had a high-profile interview on Late Night with David Letterman (March 28, 1985) and Hulk Hogan and Mr. T, co-star of the A-Team, hosted Saturday Night Live (March 30, 1985). All [...] programs were on NBC, and it was apparent there was a budding relationship between the network and the WWF. Officials soon began preliminary talks for a joint venture, and the return of pro wrestling to network TV appeared to be just around the corner."
Ü269 (Fußnote 1096: Hornbaker, Tim, <i>Death of the Territories: Expansion, Betrayal and the War That Changed Pro Wrestling Forever</i> , S. 159.):	"We're pure as driven snow on the other six days, but we're gonna have fun on Tuesdays [...]. Personally, I think we should have added wrestling before now. The ratings speak for themselves. The WWF was the first to get a national cable outlet, and frankly they had the intelligence to promote their product. I believe the AWA compares very favorably to the WWF and we will give them their first national outlet."
Ü270 (Fußnote 1098: Jeffries, Dru; Kannegiesser, Andrew, <i>Mapping the WWE Universe: Territory, Media, Capitalism</i> , S. 71.):	"Prior to the VCR, fans treated pro wrestling show results quite like legitimate sports. With tapes, fans could start evaluating wrestling as performance art, comparing the ability (or 'workrate') of performers rather than their character's win-loss records."
Ü271 (Fußnote 1107: Johnson, Steven; Oliver, Greg, <i>The Pro Wrestling Hall of Fame: The Storytellers (from the Terrible Turk to Twitter)</i> , S. 207.):	"We never try to duplicate the story [WWF] is telling. We'll use that as a base point and try to expand it in areas that [WWF] will not [...]. Sometimes that means being analytical or critical. [WWF]'s attempts to expand to the mainstream have only served as a positive for us. New fans discovering wrestling expands our potential audience."
Ü272 (Fußnote 1109: Johnson, Steven; Oliver, Greg, <i>The Pro Wrestling Hall of Fame: The Storytellers (from the Terrible Turk to Twitter)</i> , S. 209.):	"Even now there's plenty of people who don't want to accept it, because wrestling's so behind the times [...]. Wrestling has this weird world – you're not supposed to tell the truth and you're not supposed to give information, and somehow this having information will kill the whole business. Granted, that has changed somewhat, but the vestiges of it still remain."
Ü273 (Fußnote 1112: Dillon, James J., <i>"Wrestlers Are Like Seagulls": From McMahon to McMahon</i> , Position 4172.):	"[...] I was the only person given the authority to talk to [Dave] Meltzer, but Vince [McMahon] would decide what I could tell him, and what I couldn't. In my first conversation with Dave, I told him, 'I'm going to share information with you so that you can confirm things that you may be contemplating writing, or I can officially tell you 'yes' or 'no' to things you may wonder about. But there are certain things that I'm not at liberty

	to disclose, such as the finish for the main event at the next pay-per-view.' I made it clear that I was speaking for the WWF, but could not be quoted, and that our relationship had to be kept confidential."
Ü274 (Fußnote 1114: Hornbaker, Tim, <i>Death of the Territories: Expansion, Betrayal and the War That Changed Pro Wrestling Forever</i> , S. 240.):	"[McMahon] disrupted the whole industry and put some of the promoters out of business. It hasn't been good for the industry; it's been good for him but nobody else. If McMahon hadn't done it, Crockett would have."
Ü275 (Fußnote 1116: Hornbaker, Tim, <i>Death of the Territories: Expansion, Betrayal and the War That Changed Pro Wrestling Forever</i> , S. 236.):	"With annual revenue of more than \$100 million, a national touring circuit, 250-plus stations in his syndicated TV network, and an immense pay-per-view following, the World Wrestling Federation stood towering above the rest. [...] and longtime fans had the choice to accept or reject what the sport had become. The territorial era in professional wrestling was officially over, and there was no way to turn back the clock."

3.3.2 Quotenkampf um die mediale Vorherrschaft im amerikanischen Kabelfernsehen – die *Monday Night Wars* und ihre Folgen im ausgehenden 20. Jahrhundert

Ü276 (Fußnote 1138: Alvarez, Bryan; Reynolds, R.D., <i>The Death of WCW: 10th Anniversary Edition of the Bestselling Classic Revised and Expanded</i> , S. 43.):	"Therefore, any title changes the company had, such as those at live pay-per-view or live <i>Clash of the Champions</i> specials, were to be factored into the production of the show. For example, when the tapings began, Barry Windham was the NWA champion, but later in the tapings, Ric Flair was the NWA champion. The match where the belt switched was not filmed since the title change was planned for later on at the <i>Beach Blast</i> event. Not only that, but the tapings also made it clear that Flair would drop the title shortly after winning it to Rick Rude."
Ü277 (Fußnote 1149: Evans, Guy, <i>Nitro: The Incredible Rise and Inevitable Collapse of Ted Turner's WCW</i> , S. 30.):	"Contrary to popular belief, the Nielsen company did not arrive at its figures through ubiquitous measurement. Rather, it utilized a sample size of some 5,000 households, chosen randomly from U.S. census statistics, to collect its data. Specially installed meter boxes reported the preferences of so-called 'Nielsen families', using telephone liners to send viewing data digitally. According to the company, channel changes were tracked to the nearest minute, although the particulars – as well as the rating and share itself – became available only during the next business day."
Ü278 (Fußnote 1150: Evans, Guy, <i>Nitro: The Incredible Rise and Inevitable Collapse of Ted Turner's WCW</i> , S. 30.):	"According to Nielsen's formula [...] one ratings 'point' reflected one percent of the potential TV market (approximately 954,000 households, September 1995). In other words, a show recording a 1.5 rating, for example, theoretically

	attracted 1,431,000 households. A separate but oft-cited statistic, the audience <i>share</i>, revealed the percentage allocation of the viewing <i>audience</i> (i.e. households actively viewing television) who tuned in to a particular show. Indispensable as a gauge of popularity, both metrics provided the basis for advertising rates throughout the industry.”
Ü279 (Fußnote 1161: Alvarez, Bryan; Reynolds, R.D., <i>The Death of WCW: 10th Anniversary Edition of the Bestselling Classic Revised and Expanded</i>, S. 72.):	“[...] you people know who I am. But you don’t know why I am here. Where is Billionaire Ted? [...] Bischoff, you got a big mouth. You started it, now we’re going to finish it! [...] You want a war? [...] You got one!”
Ü280 (Fußnote 1169: Evans, Guy, <i>Nitro: The Incredible Rise and Inevitable Collapse of Ted Turner's WCW</i>, S. 123-124.):	“The first thing you gotta realize, brother, is this right here is the future of wrestling. You can call this the new...world...order of wrestling. These two men right here came from a great big organization up north, and everybody was wondering who the third man was. Well, who knows more about that organization than me, brother? I made that organization a monster. I made people rich up there. I made the people that ran that organization rich up there. And when it all came to pass, the name Hulk Hogan, the man Hulk Hogan, got bigger than the whole organization! For two years, I held my head high [...]. I did everything for the charities. I did everything for fine kids. And the reception I got when I came out here, you fans can stick it brother! Because if it wasn’t for Hulk Hogan, you people wouldn’t be here. If it wasn’t for Hulk Hogan, Eric Bischoff would still be selling meat from a truck in Minneapolis. And if it wasn’t for Hulk Hogan, all of these ‘Johnny come latelys’ that you see out here wrestle wouldn’t be here.”
Ü281 (Fußnote 1193: Alvarez, Bryan; Reynolds, R.D., <i>The Death of WCW: 10th Anniversary Edition of the Bestselling Classic Revised and Expanded</i>, S. 360.):	“[...] that, in 1995, the company had a \$35 million to \$40 million budget, compared to 2000’s \$185 million budget. More importantly, they’d never lost more than \$6 million in any year, and all of a sudden, they’d lost \$62 million in one.”
Ü282 (Fußnote 1198: Evans, Guy, <i>Nitro: The Incredible Rise and Inevitable Collapse of Ted Turner's WCW</i>, S. 538-539.):	“World Wrestling Federation Entertainment. Inc. (NYSE: WW) today announced its purchase of the World Championship Wrestling (WCW) brand from Turner Broadcasting System, Inc. (TBS Inc.), a division of AOL Time Warner. [...] The binding agreement provides World Wrestling Federation Entertainment with the global rights to the WCW brand, tape library, and other intellectual property rights. [...]

	‘The acquisition of the WCW brand is a strategic move for us,’ said Stuart Snyder, President and Chief Operating Officer for World Wrestling Federation Entertainment. ‘[...] We are adding thousands of hours to our tape library that can be repurposed for home videos, television, internet streaming, and broadband applications.’”
Ü283 (Fußnote 1202: Evans, Guy, <i>Nitro: The Incredible Rise and Inevitable Collapse of Ted Turner's WCW</i>, S. 552.):	“Imagine that. Me – Vince McMahon. Imagine that. Here I am on WCW television. How can that happen? Well, there’s only one way. You see, it was just a matter of time before I, Vince McMahon, bought my competition. That’s right. I own WCW. [...] what is the fate of WCW? Well tonight, in a special simulcast, you will all find out. Because the fate – the very fate of WCW – is in my hands.”
Ü284 (Fußnote 1203: Evans, Guy, <i>Nitro: The Incredible Rise and Inevitable Collapse of Ted Turner's WCW</i>, S. 555.):	“Time Warner can’t sell this property to anybody else, because nobody really knows what to do with it...Time Warner is practically begging me – they’re practically begging me to buy WCW, and I have agreed. There’s only one small caveat ...they’ve signed the contract...but I’ll sign it this Sunday on pay-per-view at WrestleMania. I’ll sign it when Ted Turner himself walks down the aisle at WrestleMania and delivers the contract in front of me.”
Ü285 (Fußnote 1204: Evans, Guy, <i>Nitro: The Incredible Rise and Inevitable Collapse of Ted Turner's WCW</i>, S. 555.):	“The deal is finalized, and the name on the contract does say McMahon... [...] However, the contract reads ‘Shane McMahon’. I now own WCW!”
Ü286 (Fußnote 1207: Bischoff, Eric, <i>Controversy Creates Cash</i>, S. 197-198.):	“The dirtsheets had a real negative influence at WCW. There were a couple of top wrestlers who at one point used to leak a lot of information to Dave Meltzer, who still distributes the Wrestling Observer. [...] He leads people to believe by logging on to his site, you are going to get information on the headlines that he posts. All he really does is tease the reader with interesting headlines, while failing to deliver any real information. For that you have to buy the ‘news letter’ [...]. And most of the ‘news’ contained in his publication is second- third- and sometimes fourth-hand information that is so far off the mark it would be comical if it weren’t for the fact that so many people take it as fact.”
Ü287 (Fußnote 1208: Bischoff, Eric, <i>Controversy Creates Cash</i>, S. 198.):	“[...] as if they knew something about what was going on in the wrestling world. It was like someone reading the National Enquirer and thinking that they were current on world news.”
Ü288 (Fußnote 1209: Bischoff, Eric, <i>Controversy Creates Cash</i>, S. 198.):	“The information was always onesided and riddled with personal agendas.”

Ü289 (Fußnote 1215: Evans, Guy, <i>Nitro: The Incredible Rise and Inevitable Collapse of Ted Turner's WCW</i> , S. 370.):	“Wrestling had obsessive fans who would consume the product, no matter what medium you gave it to them. There was this element of the fan base that was very passionate about their fandom, but also were a bit embarrassed by it. [Therefore], it fit the Internet, because it had these [perceptible] elements of privacy and anonymity.”
Ü290 (Fußnote 1221: Evans, Guy, <i>Nitro: The Incredible Rise and Inevitable Collapse of Ted Turner's WCW</i> , S. 370.):	“For a small percentage of viewers, therefore, watching <i>Nitro</i> could suddenly become an exercise in <i>three-dimensional</i> engagement; for in addition to simply tuning in to TNT, it was now possible to concurrently interact with other fans, and, through a moderator, solicit opinions from the performers themselves.”
Ü291 (Fußnote 1223: Evans, Guy, <i>Nitro: The Incredible Rise and Inevitable Collapse of Ted Turner's WCW</i> , S. 371.):	“Everyone always underestimated the power of wrestling on the Internet [...]. It became very obvious from the data that we were getting...that the wrestling site was quietly becoming the biggest site – of all the Turner entertainment sites.”
Ü292	Übersetzung im Zuge der Überarbeitung entfernt.
Ü293 (Fußnote 1228: Evans, Guy, <i>Nitro: The Incredible Rise and Inevitable Collapse of Ted Turner's WCW</i> , S. 376.):	“In ’98 [...] we had mass amounts of traffic (believed to 15,000,000 monthly page views at its peak). More than the Cartoon Network site, more than anyone else within Turner. And we had no advertising on the site. Nobody knew what we had – we had a <i>goldmine</i> (case in point: as early as 1996, when nWowrestling.com ran its own ‘angle’ pretending to hack into WCWwrestling.com, traffic spiked to such an extent that the site overtook CNN.com in page views). I was looking at the overall picture of how this could work, and how this technology could help the company and even affect storylines.”
Ü294 (Fußnote 1229: Evans, Guy, <i>Nitro: The Incredible Rise and Inevitable Collapse of Ted Turner's WCW</i> , S. 377.):	“In order to do a live [video] broadcast, we needed a satellite uplink truck to blast the signal, and a distribution and service provider [...] to link to the broadcast, compress the video in real-time, and feed it out across their network. It was incredibly expensive. In the end, what we produced was video the size of a postage stamp. But the content was really interesting, allowing fans to get a glimpse behind the scenes, in a way that had never been done before.”
Ü295 (Fußnote 1234: Solomon, Brian, <i>Pro Wrestling FAQ: All That's Left to Know About the World's Most Entertaining Spectacle (FAQ Series)</i> , S. 99.):	“Thanks to ECW, American wrestling fans became familiarized with things like flaming tables, barbed-wire wrapped two-by-fours, titillating ringside valets whose behavior was decidedly R-rated, and in-ring promos that hinted at reality and contained language usually reserved for the locker room. [...] their conflicts

	played out in storylines that didn't insult the fans' intelligence, referencing wrestlers' past personas and real-life grudges."
--	--

3.3.3 Sports Entertainment im 21. Jahrhundert – Online-Welten in digitaler Transmedialität zwischen Fernsehen, sozialen Medien und Streamingdiensten

Ü296 (Fußnote 1244: Solomon, Brian, <i>Pro Wrestling FAQ: All That's Left to Know About the World's Most Entertaining Spectacle (FAQ Series)</i> , S. 7.):	"But in our postmodern, ironic world, pro wrestling has finally been embraced for what it really is. Nevertheless, during the show itself, kayfabe is still the name of the game, and fans continue to debate what is a 'shoot' and what is a 'work.' Even after a century-and-a-half, and despite kayfabe's current status as an open secret, the carnies continue to find ways to work the marks. And the marks continue to enjoy every minute of it."
Ü297 (Fußnote 1247: Kennedy, Eric, 'What's Best for Business' – <i>Professional Wrestling and Capitalist Appropriation</i> , S. 75.)	"The 'WWE Universe' is a rebranding of the concept of fandom, one that takes the collective identity of people who would call themselves fans and those who identify as members of the IWC and appropriates it towards capitalist ends."
Ü298 (Fußnote 1252: Jeffries, Dru; Kannegiesser, Andrew, <i>Mapping the WWE Universe: Territory, Media, Capitalism</i> , S. 74.):	"This change in nomenclature strongly signaled WWE's transformation from a wrestling company into a provider of diversified media content while further diminishing the linkage between professional wrestling and competitive sport."
Ü299 (Fußnote 1261: Solomon, Brian, <i>Pro Wrestling FAQ: All That's Left to Know About the World's Most Entertaining Spectacle (FAQ Series)</i> , S. 349.):	"This meta-awareness causes the fans to put pressure on the ones making the creative decisions in ways old-school fans (who didn't realize that <i>anyone</i> was making creative decisions) ever did. The so-called Internet Wrestling Community [IWC] can be a formidable force in the current pro wrestling environment."
Ü300	Übersetzung im Zuge der Überarbeitung entfernt.
Ü301 (Fußnote 1306: Hartley, John, <i>Reading Television After 25 Years: A New Foreword</i> , S. xvi-xvii.):	"People's 'literacy' in relation to television has also evolved along with the medium itself. The widespread competence in 'reading' the generic and textual formats of the broadcast era has begun to develop beyond read only' towards a 'read and write' mode. Post-broadcast forms of television, especially those featuring interactive and user-choice options, and the popular dissemination of gaming, digital cameras, editing software and the like, have facilitated the beginnings of television as an autonomous means of interactive communication spread widely among ordinary populations. Television became old when the desires and fears it once aroused as the latest, most popular, all

	singing, all dancing attraction, were transferred to newer media such as the Internet.”
Ü302 (Fußnote 1307: Hartley, John, <i>Reading Television After 25 Years: A New Foreword</i> , S. xxi.):	“Web forums, interactive digital television, Internet streaming, and the rapidly declining cost of easy to use cameras and editing packages, promote conversation among audiences as well as customized ways of communicating with them. In short – and this is a challenge for the next phase of television studies – ordinary people are now ‘writing television’ as well as ‘reading’ it.”
Ü303 (Fußnote 1311: Snyder, Ronald, <i>Wrestling's New Golden Age: How Independent Promotions Have Revolutionized One of America's Favorite Sports</i> , S. 203.):	“One of the biggest changes I’ve seen is how much easier it is for wrestlers to get noticed by promoters compared to when I first got into the business [...] Back in 1993, when I got started in professional wrestling, I would have to send tapes to promoters trying to get looked at and trying to get booked wherever I could. Now, with the Internet and social media and YouTube, promoters have so many ways to find talented wrestlers. Nowadays, those looking for good wrestlers can see video clips from across the world.”
Ü304 (Fußnote 1312: Snyder, Ronald, <i>Wrestling's New Golden Age: How Independent Promotions Have Revolutionized One of America's Favorite Sports</i> , S. 203.):	“It is more efficient for promoters to run shows because instead of making fliers or buying newspaper ads, they can buy ads on Facebook and Twitter or even produce a commercial or show on YouTube that can spread quickly across the world [...]”
Ü305	Übersetzung im Zuge der Überarbeitung entfernt.
Ü306 (Fußnote 1336: Solomon, Brian, <i>Pro Wrestling FAQ: All That's Left to Know About the World's Most Entertaining Spectacle (FAQ Series)</i> , S. 350.):	“[...] has harnessed the power of social media to make it a legitimate extension of the show [...]”

3.3.4 Wrestling-Arenen ohne Publikum – Sports Entertainment als Medienphänomen der Distanz während der COVID-19-Pandemie

Ü307 (Fußnote 1338: Sidgwick, Michael, <i>Becoming All Elite: The Rise Of AEW: The short but powerful history of All Elite Wrestling</i> , S. 324.):	“I’m talking to an arena full of nobody, but I’m actually talking to the people out there in TV Land. It’s hard to feel your energy, but we know you’re out there.”
Ü308 (Fußnote 1342: Campana, Anthony, <i>Unscripted: Fake Wrestling is Real: A full comprehension of professional wrestling with contrasts and comparisons to sports and entertainment</i> , S. 139-140.):	“Wrestling is money-driven and the fans’ pockets do the talking...for the most part. Sure, the writers can shove a talent down the fans’ throats, but if the fans reject him/her, the plans change. Even music artists aren’t created by a live crowd. Lots of pop stars have made lots of money from their songs that became popular on the radio or on the Internet. In fact, some musicians and artists aren’t any good in person because there’s no editing software to aid them in their performance. It’s impossible for a pro-wrestler to be talented on

	TV but not in front of a live crowd because every TV event is broadcasted with a live crowd in attendance. The wrestling audience is responsible for judging the raw uncut skill of every performer [...].”
Ü309 (Fußnote 1343: Webley, Irene A., <i>Professional wrestling: The world of Roland Barthes revisited</i> , S. 59-60.):	“The crowd, however, is the key to understanding wrestling. As Barthes has shown, wrestling is spectacle: it makes no sense without the crowd (Barthes 1973a). But people are more than a necessary context and the spectacle is not simply the action of the wrestlers in the center ring; it is the relationship of the crowd and the wrestlers-in-action. The match is the motor of the spectacle: it operates the communication of wrestlers and crowd. Though it appears chaotic, the spectacle is rule-bound. [...] the crowd is not permitted to get involved directly in the action of the match.”
Ü310 (Fußnote 1353: WWE, <i>Triple H welcomes SmackDown to the WWE Performance Center: SmackDown, March 13, 2020</i> , 0:57-1:36.): [siehe Fußnote für URL]	“And tonight they will return to the Performance Center, not to train but to do what they have been trained to do better than anyone else on this planet, and that is entertain you. Now, this show will be different from anything you have ever seen before. So, sit back, relax, and if you can forget about the world around you, and let WWE do what we do. Let us put a smile on your face. Welcome to our Friday Night SmackDown on Fox.”
Ü311 (Fußnote 1354: WWE, <i>Triple H welcomes SmackDown to the WWE Performance Center: SmackDown, March 13, 2020</i> , 1:39-1:46.): [siehe Fußnote für URL]	“Ladies and gentlemen, for the first time ever, WWE superstars will entertain you tonight in front of an empty arena.”
Ü312 (Fußnote 1355: WWE, “ <i>Stone Cold</i> ” on the feeling of no fans at Raw: <i>Raw Exclusive</i> , March 16, 2020, 0:09-1:00.): [siehe Fußnote für URL]	“[...] it was really cool to be here today and it was very strange to be in front of an arena with no people. Because for so long you’re trained to work for a response. And when you get that response, you proceed accordingly. So to be here, in front of an empty crowd was very interesting, very strange feeling. And I’ve worked in front of small crowds back when I first started, but when you’re used to a whole lot of people being here, it’s a little bit different, but I was proud to be here. I know we’re in tough times [...]. I’m glad to be here, and everybody out there, hang in there, they’ll get done one of these days [...].”
Ü313 (Fußnote 1361: Ezell, Jon, <i>The dissipation of “heat”: Changing role(s) of audience in professional wrestling in the United States</i> , S. 11.):	“[...] working a match does not mean controlling the audience, nor does it mean letting the audience dictate the pace or outcome of the match. ‘In effect, the crowd tells the wrestlers the story it wants to hear. It’s up to the wrestlers to listen and react.’”
Ü314 (Fußnote 1363: All Elite Wrestling, <i>THE MUST SEE OPEN BY CODY AND THE ELITE</i>	“I have never thought of my world as small before, but recent events can really put into

<i>AEW DYNAMITE 3/18/20, Empty Arena, 0:00-3:38.):</i> [siehe Fußnote für URL]	perspective how small we all are. It is also clarified for me how big and how important the service we provide is. In the irony and what I'm about to ask is not lost on me, because I'm about to ask three of the best athletes in the world to discard their petty differences to put aside those squabbles and to stand together. The irony it being March 18 [...] 2020 and us as human beings need to stand together and for many of us that will mean standing at a distance. We have to be informed and we have to be held responsible by health in science. But there is a profound difference in that versus living in a prison of fear and I refuse to live in fear because that's not living at all. And I don't know about you watching at home. I feel alive and I hope you feel alive. [...] I need the elite to be elite."
Ü315 (Fußnote 1364: All Elite Wrestling, <i>THE MUST SEE OPEN BY CODY AND THE ELITE AEW DYNAMITE 3/18/20, Empty Arena, 4:27-4:56, 6:37-7:26.):</i> [siehe Fußnote für URL]	"But here we are. The entire world is falling apart around us. Everything that we built up could fall apart as of next week. We don't know if we'll even have a Dynamite by next week. What if it's up to me? I want to go out the way that we came in and that's as the elite. [...] we all mean the best of things for each and every one of you out in the world. So guys, all we can do is our best. All we can do is give you guys the best show that we know we can give. The world goes on, everybody needs entertainment, everybody needs some positivity. [...] So, god damn it, hit the lights, hit the pyro and let's start Dynamite."
Ü316 (Fußnote 1377: WWE, <i>Drew McIntyre addresses testing positive for COVID-19: Raw, Jan. 11, 2021, 0:06-0:39.):</i> [siehe Fußnote für URL]	"[...] unfortunately, as I'm sure you've heard already, I tested positive for COVID-19. [...] Don't think you can't catch it because you can. It can happen to me, it can happen to anybody. And the only way we're going to be able to stop this thing is by working together. So please wear your mask, follow social distancing guidelines, it's not just to protect you to protect everyone and their loved ones. I'll see you all really really soon. And until then, stay safe."
Ü317 (Fußnote 1379: McIntyre, Drew, <i>A Chosen Destiny: My Story</i>, S. 290-292.):	"The build-up to <i>WrestleMania</i> continued against the gloomy backdrop and news reports of rising infection rates and fatalities sweeping from China around the globe. It was not until I was in the UK on a media tour that the gravis of the situation hit home: [...] Region by region, country by country, the world started closing its doors and entering lockdown. We were bang in the middle of a trip to film a commercial for BT Sports in Scotland, which involved me, the hirsute Scottish hulk, stalking across the moors near Loch Lomond wearing a

	kilt and lugging beer kegs on my shoulders. The shoot was scheduled across two days and at 1am, the night after the first filming session, I received a text message: <i>We're pulling you out.</i> This was followed up with a call to explain that, as a safety precaution, the company wanted me to curtail the planned publicity activities and catch a flight back to Florida as soon as possible. The situation was serious; there was talk [...] to ban all air travel into the United States from Britain and Europe. I woke up the crew who were there for the shoot and told them that we had to finish it right now or we weren't going to get it done. Thankfully, we got it in the can and raced to the airport. During that time in the air, I pondered moodily on this unprecedented situation but assumed <i>WrestleMania</i> was still going to go ahead. I mean, when has it ever not happened? Not long afterwards, though, an official bulletin confirmed that the world would still have <i>WrestleMania</i>... just not as not as we knew it. <i>The biggest went in the WWE's calendar will still go on as planned, but without live crowds.</i> How [...] was that going to play out? [...] The set-up that had looked so perfect was falling into disarray. [...] No crowds, no electric interaction with my fans, no fanfare or fireworks. [...] On 5 April 2020, the WWE Universe – along with myself and my wife – saw me deliver a resounding Claymore Kick (or three) on Brock Lesnar, pin him in the ring and become WWE Champion.”
Ü318 (Fußnote 1420: Kennedy, Eric, <i>What's Best for Business' – Professional Wrestling and Capitalist Appropriation</i> , S. 83-84.):	“[...] a versatility in ability to adapt to a changing culture by appropriating everything from advances in technology and media distribution to sociopolitical events and the minutiae of an evolving Zeitgeist.”

4 Professional Wrestling als medial konstruiertes Welttheater (inter)kultureller Kommunikation

Ü319 (Fußnote 1423: Laine, Eero, <i>Professional Wrestling and the Commercial Stage (Routledge Advances in Theatre & Performance Studies)</i> , S. 122.):	“Shakespeare once said all the world's a stage and all the men and women merely players. Well tonight, we are the players we are the storytellers, and this is our stage. [...] A worldwide stage. Where opportunity awaits because here, tonight, in this showcase of immortals, we have the chance to live forever. [...]”
Ü320 (Fußnote 1424: Laine, Eero, <i>Professional Wrestling and the Commercial Stage (Routledge Advances in Theatre & Performance Studies)</i> , S. 122.):	“[...] that professional wrestling encompasses a narrative form with characters and many other formal aspects of theatrical entertainment calls for a more comprehensive review of globalizing,

	commercial theatre companies. [...] The largest wrestling event of the year opened with a video sequence wherein an orchestra played behind rap vocals as wrestlers danced and referenced Shakespeare. It sounds spectacular, and it is, but it is also fairly normal for professional wrestling.”
Ü321 (Fußnote 1425: Laine, Eero, <i>Professional Wrestling and the Commercial Stage (Routledge Advances in Theatre & Performance Studies)</i> , S. 1.):	“Professional wrestling is theatre. Even as it is mediated, broadcast, and reproduced and resold, the live event sits at the core of professional wrestling. The wrestlers, costumed [...] speak in booming tones over PA systems and weave wordless stories out of shared repertoires of physicality. Their bodies speak through sweaty impacts and bloodied brows — agony and triumph, arrogance and humility, desire and disgust. It’s overwhelming. It’s amazing. It’s hard to watch. The ring, the epicenter of the professional wrestling world, is surrounded by audience members: dozens, hundreds, thousands, one hundred thousand people chanting in unison. Each syllable of the wrestlers’ names and slogans echoes off the hard concrete of the stadium, hands and feet beating out rhythms, crude musical scores of adoration and derision: thunderous boos, sustained standing ovations, intervals of boredom, pops of excitement, hilarity, absurdity, and disbelief. From ringside to the cheap seats and broadcast [...] into living rooms [...] around the world, pro wrestling rumbles outward, always circling back to bodies on the mat [...]. You can’t deny professional wrestling its theatricality. Recognizable across continents and languages from lucha libre in Mexico to poruresu in Japan [...] around the world, professional wrestling is a tradition, an institution, a ritual even while it is a fleeting entertainment, a carnival trick, and a flippant waste of time. It is both widespread and overlooked, closely examined but empty of meaning. Styles change and storylines shift, characters are taken up as icons spanning generations or disappear after a single performance. In formal terms: across traditions and histories professional wrestling is scripted or predetermined, live entertainment performed in front of an audience by actors portraying characters.”
Ü322 (Fußnote 1430: Laine, Eero, <i>Stadium-sized theatre: WWE and the world of professional wrestling</i> , S. 39.)	“Treating professional wrestling as theatre does not dismiss these methods of circulation, but rather treats them as appendages to the necessarily live performance event at the core of professional wrestling.”

Ü323 (Fußnote 1432: Laine, Eero, <i>Stadium-sized theatre: WWE and the world of professional wrestling</i>, S. 46.):	“Professional wrestling easily fulfills many established definitions of theatre not only through its performance events, but also through its very business model, which privileges the live event. Yet professional wrestling is frequently not cited as theatre. As professional wrestling foregrounds issues that are central to theatre research, it should not be too bold to claim that professional wrestling belongs in theatre studies. Without the stadiums, the live performances, the outsized characters, and other theatrical content and structures, professional wrestling would lack that which has made it a popular performance form for over a century. Professional wrestling maps a global exchange of performers, styles, and verbal and physical vocabularies.”
Ü324 (Fußnote 1433: Webley, Irene A., <i>Professional wrestling: The world of Roland Barthes revisited</i>, S. 67-68):	“Most of the characteristic forms of the theater can be found in professional wrestling. The ring is elevated and central, like a stage. It is bathed in special lighting, while the crowd sits in darkness. The ropes, turnbuckle, and chain are stage props, as indeed are the bareness of the ring and the clarity with which it is lit – props that are important in setting the atmosphere of the match and hence in establishing the world of the play. The theme of the drama, the vengeance of justice, is expressed in a plot of confrontation between good and evil, and often in terms of a continuing serial-like narrative of the weekly encounters of particular characters. [...] The sequence and rhythm of the match, achieved in wrestling through the use of emphatic pauses when holds or positions are held and commented on by the wrestlers with gestures, breaks the match into scenes. The wrestler uses his name to create a persona for himself and thus an identity for the crowd to remember. The name is a tool, a label that discloses the wrestler’s character, and hence his wrestling history. It is able to function in this way inasmuch as it refers to the crowd’s social and cultural worlds and hence provides opportunity for them to participate in the match through the familiarity of its associations.”
Ü325 (Fußnote 1443: Laine, Eero, <i>World Building in the WWE Universe</i>, S. 27.):	“Those great epochal dramas ... appeared to our fathers to be majestic monitors and memorials of world – building and fate – defying individualities.”
Ü326 (Fußnote 1444: Laine, Eero, <i>World Building in the WWE Universe</i>, S. 27.):	“[...] classics of the stage [...] ‘as if history had come down to us on stupendous stepping-stones –Caesar, Cleopatra, Charlemagne, Macbeth, Richard, Napoleon’ – and those who created the

	dramatic worlds for them to rule. [...] We can look to theatrical performance – especially in the nineteenth century with its serial dramas and melodramas, popular characters that appear in different plays, and recurring motifs – as a sort of world building that might prefigure contemporary discussions of integrated media properties.”
Ü327 (Fußnote 1446: Laine, Eero, <i>World Building in the WWE Universe</i> , S. 28.):	“[...] the bodies of wrestlers very clearly exist, and their performances occur without any mediated safety net: there are no retakes, stunt doubles, or postproduction effects. [...] this real-life danger grounds the wrestlers in our world (and is also affirmed by the rigorous and often exhausting work and travel schedule of professional wrestlers, as well as by fans through applause and admiration for high-risk maneuvers) [...]. The performance of professional wrestling is literally imprinted on the wrestlers’ bodies insofar as the actions of their characters have material effects on the wrestlers themselves.”
Ü328 (Fußnote 1452: Solomon, Brian, <i>Pro Wrestling FAQ: All That's Left to Know About the World's Most Entertaining Spectacle (FAQ Series)</i> , S. 118.):	“It has the basic elements of children’s theater-it is not appealing to anything sophisticated and it is keyed to an almost total naïveté. In some ways, it reminds me of a Jacobean tragedy... Becket[t] has this too: man does nothing but contest and there is no intelligibility, just a series of images coming at you and some subliminal logic but none of the significance. It is totally physical, a physical battle of strength beautifully keyed to illicit primitive titillations. In that way, you could call it unfocused theater, since it has no point other than arousing primitive emotions spuriously... Wrestling’s appeal is a world beyond reason, a purely instinctive world, and it succeeds beautifully. It’s all done very well.”
Ü329 (Fußnote 1453: Solomon, Brian, <i>Pro Wrestling FAQ: All That's Left to Know About the World's Most Entertaining Spectacle (FAQ Series)</i> , S. 118.):	“These mugs are terrible actors. They lack spontaneity. Once you have seen one meatball with blond hair step belligerently outside the ring and shake his fist at a jeering audience, you have seen them all. Their fake rage and savagery have become repetitious and tiresome... They represent the lowest level of ham.”

4.1 Interkulturelle Netzwerke der Re(theatr)alisierung, ausgehend vom nordamerikanischen Geschäftsmodell *Professional Wrestling*

Ü330 (Fußnote 1454: Jordan, Alec, <i>Step in the Ring with the Women of Japanese Professional Wrestling</i>): [siehe Fußnote für URL]	“If you want to understand a few countries, watch their pro wrestling. [...] Like any great art, pro wrestling lays bare the myths a society is built on, the aspirations of its people, and the harsh realities that govern them all.”
Ü331 (Fußnote 1457: Laine, Eero, <i>Professional Wrestling and the Commercial Stage (Routledge Advances in Theatre & Performance Studies)</i> , S. 34.):	“And, indeed, the logic of professional wrestling is strikingly similar in many parts of the world – from the US to Japan to Australia to the UK to Central and South America. Part of the appeal of professional wrestling is the simple fact that the act of wrestling is quite easy to grasp and the performance has an internal logic that is immediately understandable to most spectators. The headlock needs to be legible to everyone from ringside to the cheap seats.”
Ü332 (Fußnote 1460: Campana, Anthony, <i>Unscripted: Fake Wrestling is Real: A full comprehension of professional wrestling with contrasts and comparisons to sports and entertainment</i> , S. 155.):	“Emotion and facial expressions also translate into any language around the world. No matter what culture you belong to, you can tell when someone is sad, angry, or in pain by their facial expressions. Facial expressions help to tell a story in a match, but also build a character. If a superstar can’t tell a story with their face and looks emotionless, then the moves in his/her matches mean nothing to the audience.”
Ü333	Übersetzung im Zuge der Überarbeitung entfernt.
Ü334	Übersetzung im Zuge der Überarbeitung entfernt.
Ü335 (Fußnote 1465: Corvin, Tim, <i>Pioneers of Professional Wrestling: 1860–1899</i> , S. 2.):	“Professional matches in Greco-Roman wrestling were known for their great brutality. Body slams, chokeholds, and head-butting were allowed; even chemical substances in the hair were used to weaken the opponent. By the end of the 19th century, gouging with the nails, punching, and violently slamming the arms together around the opponent’s stomach were forbidden. Greco-Roman matches were also famous for their length. Professionally, it was common for matches to last two or three hours, if not longer.”
Ü336	Übersetzung im Zuge der Überarbeitung entfernt.
Ü337	Übersetzung im Zuge der Überarbeitung entfernt.
Ü338 (Fußnote 1476: Storey, John, <i>Cultural Theory and Popular Culture. An Introduction</i> , S. 231.):	“Globalization involves the ebb and flow of both homogenizing and heterogenizing forces, the meeting and the mingling of the ‘local’ and the ‘global’.”
Ü339 (Fußnote 1478: Leverette, Marc, <i>Professional Wrestling, the myth, the mat, and American popular culture</i> , S. 32.):	“[...] the awareness that media (or texts of popular culture) create cultures is a founding tenet of the media ecological perspective. Thanks to globalization and transnational media conglomerates perpetuating its hegemony,

	American popular culture is becoming world culture.”
--	--

4.1.1 Exkurs: Wrestling in Europa (*British Strong Style; Catchen*)

Ü340 (Fußnote 1493: Loyer, Frédéric; Loudcher, Jean-François, <i>The “Sportification” of Wrestling in France. Strength, Performance and Regulation (1852-1913)</i> , S. 203.):	“While he featured quality athletes, the gymnasium boss closely monitored and regulated the matches; he eliminated the elements of conventional wrestling and separated spectators and performers with a panel of judges who determined the winners. The events were popular, as ‘more than 3,000 people attended each session and the highest circles of Paris society were found there.’ [...] The promotion was, however, short-lived. In the light of public interest, Eugene Paz would have feared seeing the ‘medical’ nature of his gymnasium distorted. [...] Whatever it may be, the enclosure of wrestling matches seemed to be opposed to the greater seriousness now associated with gymnastics.”
Ü341 (Fußnote 1495: Loyer, Frédéric; Loudcher, Jean-François, <i>The “Sportification” of Wrestling in France. Strength, Performance and Regulation (1852-1913)</i> , S. 205.):	“In general, wrestling, still associated with feats of strength, was not incorporated into military and educational programs. It was poorly adapted to healthy gymnastic methods, built around reasoned and analytical movement (i.e., Swedish gymnastics). Like weightlifting, wrestling was linked with money, cheating, and brute force. It appeared to be a spectacle without dignity or discipline. While boxing quickly gave use to instructors, wrestling created professional entertainers.”
Ü342 (Fußnote 1497: Loyer, Frédéric; Loudcher, Jean-François, <i>The “Sportification” of Wrestling in France. Strength, Performance and Regulation (1852-1913)</i> , S. 207.):	“However, the cost of organizing these events and the desire to increase revenue rapidly transformed the presentations into sporting parodies, solely aimed at entertainment.”
Ü343 (Fußnote 1498: Loyer, Frédéric; Loudcher, Jean-François, <i>The “Sportification” of Wrestling in France. Strength, Performance and Regulation (1852-1913)</i> , S. 207-208.):	“In most Paris cabarets, wrestling shows resembled an exhibition or a staged show, with a great variety of typical techniques performed in front of the audience. The athletes often practiced rigged fights, which was necessary to attract and impress spectators. From then on, wrestling could no longer be genuine because it was necessary to manage the ‘human capital’ to keep fans coming back for more. [...] The transition from sport to spectacle, which allowed new techniques and movements, fueled a change in the way strength was perceived. [...]”
Ü344 (Fußnote 1500: Loyer, Frédéric; Loudcher, Jean-François, <i>The “Sportification” of Wrestling in France. Strength, Performance and Regulation (1852-1913)</i> , S. 213.):	“The outcome was an exercise in imaginary justice, because this type of fight always pitted the ‘complete bastard’ against the hero [...] and it was the latter who usually won despite his opponent’s dirty tricks. Breaking the rules was

	desirable, because it enraged spectators who appeared to believe in the pantomime. A myth, that is to say a story, in the sense of Roland Barthes recounted an imagined order to which everyone relates according to their expectations and sociocultural background.”
Ü345 (Fußnote 1508: Jacobs, Glenn, <i>Mayor Kane: My Life in Wrestling and Politics</i> , S. 41.):	“Much like in boxing, the matches were segmented into rounds and you could win by knockout. Otto’s ring was also as hard as concrete and just as unforgiving, so you didn’t see many high-impact moves.”
Ü346 (Fußnote 1509: Dillon, James J., <i>“Wrestlers Are Like Seagulls”: From McMahon to McMahon</i> , Position 2363 ff.):	“We wrestled in Bremen, Germany, every night of the week, for the entire six weeks! [...] The atmosphere at the wrestling shows in Germany was very different from shows in the United States. Wrestling was quite an event, so the fans would all dress up. It made you feel like you had traveled back in time. The men in the front row wore white shirts, ties, and jackets. The women were dressed to the hilt, and even wore fur coats. The action in the ring was very tame when compared to that in the States. While our country had gone the route of violence – blood, punching, and kicking – the German promoter refused to allow it. He said that when wrestlers in the U.S. get punched, they don’t bleed, and their eyes don’t swell up. [...] In their eyes, if somebody threw a punch [...], the recipient should be knocked out, or at the least, incapacitated. It was an eye-opener on where we had gone as an industry in the United States. [...] My most vivid memory of Germany was the system of fining wrestlers for rules violations. If someone refused to break a hold, or choked their opponent, the referee would hold up a yellow card, similar to what we see in soccer, and he would levee a fine for a specific number of German marks, depending on the severity of the infraction. The people were educated to assist the babyface with any fine he might incur. If a babyface made a comeback, and in the heat of the moment, did something that would earn him a fine from the referee, the fans in the audience would run down to ringside and pay his fine! For instance, if a babyface was fined ten marks for a rules infraction, you would see some guy in the bleachers, or the ringside seats, get up and run down to the announcer’s desk. The announcer would say, ‘His fine has been paid!’ The person who paid the fine would get his name announced. When that happened, the people would all cheer.

	At the end of the night, the promoter took the fine money and divided it among the boys. [...] It was like found money.”
Ü347 (Fußnote 1515: Litherland, Benjamin, <i>Wrestling in Britain</i> , S. 72.):	“The bad days are over. [...] Since 1946, when Lord Admiral Mountevans gave his name to a code of rules now accepted nationally, Mr Best felt that the sport had begun to become respectable and appeal to family audiences.”
Ü348	Übersetzung im Zuge der Überarbeitung entfernt.
Ü349	Übersetzung im Zuge der Überarbeitung entfernt.
Ü350	Übersetzung im Zuge der Überarbeitung entfernt.
Ü351	Übersetzung im Zuge der Überarbeitung entfernt.
Ü352	Übersetzung im Zuge der Überarbeitung entfernt.

4.1.2 Exkurs: Wrestling in Mexiko (*Lucha Libre*)

Ü353 (Fußnote 1531: Rojo De La Vega Guinea, Ximena, <i>Wrestling with Masculinity</i> , S. 110.):	“Lucha libre was a barrio spectacle, made for and by working classes. The urbanization process in Mexico City is reflected in different cultural products, especially movies, radio shows, and sports. Lucha libre began as small improvised shows in different locations. The hegemonic political party PRI (Institutionalized Revolution Party) insisted on bringing modernity to Mexico to every aspect of life and sports fit perfectly into their modernization plan. [...] Although Lucha libre had to compete with the popularity of soccer and baseball, a few years after its debut in Mexico, it became a cultural phenomenon.”
Ü354 (Fußnote 1534: Campana, Anthony, <i>Unscripted: Fake Wrestling is Real: A full comprehension of professional wrestling with contrasts and comparisons to sports and entertainment</i> , S. 106.):	“This style can, at times, lack the feeling of a fluid sequence between spots, and as a result, the luchadores are sometimes referred to as spot monkeys by critics. Meaning that the luchadores only hit the big moments, and then poorly kill time until the next big spot comes.”
Ü355 (Fußnote 1535: Laine, Eero, <i>Professional Wrestling and the Commercial Stage (Routledge Advances in Theatre & Performance Studies)</i> , S. 66.):	“[...] lucha libre is treated as a performance form that is passed from generation to generation. It is not considered a televised entertainment, but rather more closely resembles an oral and embodied tradition, often rooted in a particular neighborhood or locale.”
Ü356 (Fußnote 1537: Solomon, Brian, <i>Pro Wrestling FAQ: All That's Left to Know About the World's Most Entertaining Spectacle (FAQ Series)</i> , S. 150.):	“In recent decades, lucha iconography has even taken on something of the mythic, with the mask itself becoming a visual cue for Mexican culture in general.”
Ü357 (Fußnote 1541: Levi, Heather, <i>The Mask of the Luchador: Wrestling, Politics, and Identity in Mexico</i> , S. 99.):	“Yet in Mexico the mask, and play with the mask, is very important to the genre, for the mask is more than just an element of costume. The mask ‘matters’ in lucha libre: both by its capacity to shift the rules of performance and by its capacity to align wrestling performances with other discourses about culture and nation.”

Ü358 (Fußnote 1543: Levi, Heather, <i>The Mask of the Luchador: Wrestling, Politics, and Identity in Mexico</i>, S. 100.):	“Today a ‘classical’ mask, based on the Martinez design, is made from four pieces of solid color cotton-Lycra blend that are sewn together to cover the entire head except for the eyes, nose, and mouth. In the back there is an opening, with a tongue, that is laced like a tennis shoe to hold the mask in place. There can be contrasting trim around the eye, nose, and mouth holes, and/or some type of insignia or pattern.”
Ü359 (Fußnote 1545: Levi, Heather, <i>The Mask of the Luchador: Wrestling, Politics, and Identity in Mexico</i>, S. 102.):	“By connecting lucha libre to the indigenous world, the mask is seen as central to the Mexicanization of the genre, in the words of the artist Sergio Arau: ‘In the United States, wrestlers started to use masks, but it didn’t stick, and they stopped, using makeup instead, because it’s more [...] more Hollywoodesque. But in Mexico, I say and [...] the anthropologists say, it seems more logical that we use masks, because all our ethnic groups ... employ masks in their rituals’ (quoted in Alipi 1994: 25).”
Ü360 (Fußnote 1547: Levi, Heather, <i>The Mask of the Luchador: Wrestling, Politics, and Identity in Mexico</i>, S. 107-108.):	“Inside the ring, the mask is treated as a fetishized object that represents the wrestler’s honor. Masked wrestlers cannot let their faces be seen under any circumstances. This opens up a range of possibilities of play, since in lucha libre (especially for the rudos) it’s often as good to humiliate an opponent as to defeat one. A wrestler can humiliate an opponent by exposing the opponent’s face, but to do so is grounds for disqualification. Thus, a wrestler can pursue dominance through victory, or exploit the fetishistic value of the mask and pursue it through humiliation. Between those two extremes, wrestlers can tear each other’s masks without actually removing them. While that doesn’t mean disqualification or exposure for either wrestler, it does cost one wrestler an expensive, custom-made mask. An unmasked wrestler is disempowered. Until the mask is returned, the wrestler can’t fight, but can only clutch his or her face and wait – either for a partner to retrieve it or be led to the dressing room to put on a fresh one. The unmasking trope, then, can be played in several different ways to build the narrative of a given match.”
Ü361 (Fußnote 1548: Levi, Heather, <i>The Mask of the Luchador: Wrestling, Politics, and Identity in Mexico</i>, S. 109.):	“In the <i>lucha de apuesta</i> (betting match), a wrestler will bet his or her mask or hair on the outcome of the match, against the opponent’s mask or hair. Some hair, long trademark manes that are identified with particular wrestlers, is relatively valuable, but since it grows back, hair can never have the value of a mask. Losing a

	mask causes the wrestler to lose anonymity. His [...] face, name, and birthplace are publicly revealed, first in the arena, and later in wrestling fanzines and the sports section of some newspapers. Even more important, the wrestler loses the right to use a mask thereafter. In the metarules of lucha libre, to change from one character to another, from mask to another, is not considered dishonest, but to cover a face (and an identity) once it has been uncovered is fraud. [...] Masked wrestlers take a genuine risk when they agree to lose, for loss of a mask might mean loss of charisma, and loss of the ability to move the public.”
Ü362 (Fußnote 1549: Levi, Heather, <i>The Mask of the Luchador: Wrestling, Politics, and Identity in Mexico</i> , S. 110.):	“The ritual of unmasking might reveal that the mask was the key to his [...] success. On the other hand, the wrestler might be able to transcend the unmasking and prove [...] that ‘the mask doesn’t make the wrestler, the wrestler makes the mask’ (Quoted in Fascinetto 1992: 27).”
Ü363 (Fußnote 1551: Levi, Heather, <i>The Mask of the Luchador: Wrestling, Politics, and Identity in Mexico</i> , S. 125.):	“Because it is so central to the performance, and because it is beautiful, the mask serves as a metonym for the genre itself. And because of its centrality, the mask connects lucha libre with other discourses of nation, class, and culture in which masks (whether actual or metaphoric) are important.”
Ü364 (Fußnote 1552: Levi, Heather, <i>The Mask of the Luchador: Wrestling, Politics, and Identity in Mexico</i> , S. 126.):	“The act of hiding a wrestler’s face with a mask both personalizes and depersonalizes. It allows the [...] wrestler to become a transcendent, mythic figure [...]. It portrays masking as an empowering act and unmasking as a disaster.”

4.1.3 Exkurs: Wrestling in Japan (*Puroresu*)

Ü365 (Fußnote 1553: Toombs, Ariel Teal; Toombs, Colt Baird, <i>Rowdy: The Roddy Piper Story</i> , S. 109-110.):	“The Japanese were tough [...]. They chopped hard, they hit hard and they did everything hard. It was twice as physical as the United States. [...] It could be brutal. [...] The competition between the people in the ring was... I’d say the closest thing to real there is. You might know where you’re going to start and where you’re going to finish, but what you did in between was really up to whoever was aggressive enough to the match. That’s where the real competition came in.”
Ü366 (Fußnote 1558: Platt, Tyson L., <i>The Transmission of Cultural Values Through Professional Wrestling</i> , S. 195.):	“The primary narrative of Japanese pro wrestling is centered upon hard work, competence and perseverance. Specifically Japanese pro wrestling overtly communicates that success is a product of intense dedication and resolution. [...] Whereas American pro wrestling presents victory as an invariable outcome of being a good person,

	Japanese professional wrestling presents victory (or lack thereof) as a means of becoming a better person. This is often reflected in post-match interviews in which a wrestler will indicate that the loss was a learning experience that would help them to improve their technique and, once improved, the wrestler will request a rematch. The emphasis on fighting spirit engendered in most main-event performances can be viewed as a mechanism for promoting and reinforcing a strong work ethic in viewers. Fighting spirit sequences in matches explicitly establish that, in the face of hardship, persistence and dedication to a task will lead to success. However, there is a subtle implication that success will not be immediate and that early failures are a critical element of long-term success. [...] Japanese professional wrestling also reinforces an acceptance of a strong hierarchical system in which one's position in the system predetermines the outcomes of conflicts within the system. [...] This belief is codified in the kohei/senpai system which assumes the senior member's superiority regardless of actual performance."
Ü367 (Fußnote 1560: Peter, Thomas, <i>Japan's women wrestlers fight to win.</i>): [siehe Fußnote für URL]	"It's kind of militant – don't talk to the senior unless you are spoken to, clean, stay after until all the seniors leave, then you can leave. Arrive 30 minutes before the seniors [...]."
Ü368 (Fußnote 1567: Solomon, Brian, <i>Pro Wrestling FAQ: All That's Left to Know About the World's Most Entertaining Spectacle (FAQ Series)</i> , S. 164-165.):	"As wrestling became more cartoonish and storyline-based in the States, Inoki and Baba chose to keep their product relatively gimmick-free. Most angles [...] were very basic, and usually focused on simple matters like heroic, never-say-die heroes using their 'fighting spirit' to overcome great odds. It was important for matches to have clean, decisive finishes, without any of the screwy shenanigans designed to keep fans coming back for rematches in America. The attitudes of Japanese fans supported this approach; they treated their wrestling like a sport, and so the promoters gave them what they wanted."
Ü369 (Fußnote 1571: Horton, Aaron D., <i>Introduction</i> , S. 5.):	"Recent years have seen more traditional Japanese promotions such as New Japan Pro Wrestling (NJPW) incorporating more elements from American wrestling, particularly ref bumps (allowing interference while the referee is 'unconscious') and frequent outside interference, which represents a seeming departure from the more serious, sport-like presentations throughout most of puroresu history."
Ü370	Übersetzung im Zuge der Überarbeitung entfernt.

4.2 Wrestling-Arenen als medial verwertbare Beziehungsräume theatraler Performances

Ü371 (Fußnote 1574: Warden, Claire, " <i>Might All Be a Work</i> ": <i>Professional Wrestling at Butlins Holiday Camps</i> , S. 864.):	„In light of [...] reading of the interactions of professional wrestling performance, the actual spaces of wrestling become resonant, meaningful, and fraught. Those who accuse professional wrestling of fakery and of pandering to audiences' prejudices imagine it as a singular entity regardless of its setting.“
Ü372 (Fußnote 1576: Warden, Claire, " <i>Might All Be a Work</i> ": <i>Professional Wrestling at Butlins Holiday Camps</i> , S. 865.):	“Space and place serve as essential contexts for the reception, efficacy, and attributes of professional wrestling matches.”
Ü373 (Fußnote 1580: Carter, Angela, <i>Giants' Playtime</i> , S. 445.):	“THE RING IS a concrete parenthesis. It is an area of privileged space inside which the rules of the game exert an absolute dominance, and are the only things that – for the duration of the game – are true.”
Ü374 (Fußnote 1581: Webley, Irene A., <i>Professional wrestling: The world of Roland Barthes revisited</i> , S. 64.):	“The ropes offer similar rhetorical scope, though they and the turnbuckle [...] signify fearful and excessive violence, or brutal torture. The wrestler who uses them, or any of the legal holds that signify the infliction of great pain, such as the eye-gouge, is using signs of terror. But it is important to note that they are potentially available to, and used by all wrestlers, whether they take a 'goodie' or a 'baddie' role.”
Ü375 (Fußnote 1588: Dell, Chad, " <i>Lookit That Hunk of Man!</i> ": <i>Subversive Pleasures, Female Fandom, and Professional Wrestling</i> , S. 97.):	“In contrast with the experience of attending either the theater or a motion picture, where the audience is invited to <i>observe</i> the performance, wrestling audiences are encouraged to transcend their customary specular capacity and <i>participate</i> in the event, engaging the body as well as the mind.”
Ü376 (Fußnote 1596: Warden, Claire, " <i>Glitter and broken bones</i> " – <i>Professional wrestling, circus, avant-garde and the radical participatory body</i> , S. 157.):	“The circularity of the ring in the early circus [...] enabled the performing bodies to both exhibit more effectively and to maintain physical control, partly allaying the risk of falling off at speed. Avant-garde theatre, too, used, and continues to use circular performance spaces and activities [...].”
Ü377 (Fußnote 1597: Warden, Claire, " <i>Glitter and broken bones</i> " – <i>Professional wrestling, circus, avant-garde and the radical participatory body</i> , S. 158.):	“For all three [...] there is the sense that this ring (a circular descriptor itself of course) is a space set apart. 'The ring', Annette Hill suggests, is 'a sacred space' [...] The circularity of these playing spaces can be read through avant-garde dancer Anna Halprin's spiritual reading of dance: 'people form circles ... In these archetypal movements people seemed to be tracing out the forms and patterns of a larger organism, communicating with and being moved by a group body-mind or spirit' [...] The circle enables a

	participatory collaboration that taps into an almost primeval human sense of space; we appear to naturally gravitate to the circular.”
Ü378 (Fußnote 1599: Craven, Gerald; Moseley, Richard, <i>Actors on the Canvas Stage: The Dramatic Conventions of Professional Wrestling</i> , S. 330.):	“In most sports there is an attempt to keep foreign objects out of the playing area. In wrestling, several aspects of setting frequently come into the action; folding chairs or pipes conveniently discovered at ringside are used illegally during some bouts. In each of these variations from the usual sporting setting, the effect is to help the audience identify the presence of evil. [...] It is thus important that setting functions before and during the match to direct the audience’s sympathy; that is, it functions as a convention of the canvas stage.”
Ü379 (Fußnote 1600: Jeffries, Dru; Kannegiesser, Andrew, <i>Mapping the WWE Universe: Territory, Media, Capitalism</i> , S. 66.):	“As sports geographer John Bale argues, ‘the traditional sports stadium’s regulation-sized fields and strict demarcations between the playing area and spectatorial areas make it the very model of [>]a controlled and controllable space[<]’; this becomes an ironic designation when applied to professional wrestling, given its historical ties with carnival and, as John Fiske and others have noted, [...] Bakhtin’s necessarily transgressive concept of the carnivalesque.”
Ü380	Übersetzung im Zuge der Überarbeitung entfernt.

4.3 Fake und Fakt zwischen Medieninszenierung und Körperperformance

Ü381 (Fußnote 1623: De Garis, Laurence, <i>The “Logic” of Professional Wrestling</i> , S. 201.):	“The reason that credibility is important is so that fans can experience a pro-wrestling match as they would a sports event. The best matches in wrestling are those that mimic the oohs and ahs of a sports contest. The best matches have reproduced the formula that makes those ‘miracle moments’ in sports so miraculous [...]. [...] As detailed by Sharon Mazer [...], professional wrestling fans often look closely for any slip or hole that will give away the secret. A ‘blown’ spot or any mistimed maneuvers will preclude the suspension of disbelief. As Mazer argues, one of the strongest sources of pleasure for fans of spectator sports is the voyeuristic pleasure of seeing something that one is not supposed to see. Professional wrestling fans take pleasure in detecting mistakes or miscues that were not intended for their eyes.”
Ü382 (Fußnote 1633: Degaris, Larry, <i>The Money and the Miles</i> , S. 209.):	“I knew guys for years, if you told them you’d give them \$1000 a week to do jobs or I’ll give you 500 to be the Champion. Well, they’ll take the Championship [...].”
Ü383	Übersetzung im Zuge der Überarbeitung entfernt.

Ü384 (Fußnote 1642: Storey, John, <i>Cultural Theory and Popular Culture. An Introduction</i> , S. 210.):	“Hyperrealism, he claims, is the characteristic mode of postmodernity. In the realm of the hyperreal, the distinction between simulation and the ‘real’ implodes; the ‘real’ and the imaginary continually collapse into each other.”
Ü385 (Fußnote 1645: Storey, John, <i>Cultural Theory and Popular Culture. An Introduction</i> , S. 212.):	“The answer may have something to do with the way in which, as noted by John Fiske (1994), the ‘postmodern media’ no longer provide ‘secondary representations of reality; they affect and produce the reality that they mediate’ [...]. He is aware that to make an event a media event is not simply in the gift of the media. For something to become a media event it must successfully articulate [...] the concerns of both public and media. The relationship between media and public is complex, but what is certain in our ‘postmodern world’ is that all events that ‘matter’ are media events.”
Ü386 (Fußnote 1649: Smith, R. Tyson, <i>Pain in the Act: The Meanings of Pain Among Professional Wrestlers</i> , S. 130.):	“[W]e experience pain only and entirely as we interpret it. It seizes us as if with an unseen hand, sometimes stopping us in mid-sentence or mid-motion, but we too capture and reshape it.... [I]t is never simply an impersonal code of neural impulses, like changeless, computer-generated messages sent over an internal telephone line. Human pain is never timeless, just as it is never merely an affair of bodies (Morris 1991, p. 29).”
Ü387 (Fußnote 1659: Smith, R. Tyson, <i>Pain in the Act: The Meanings of Pain Among Professional Wrestlers</i> , S. 136-136.):	“In addition to early retirement, pro wrestlers can expect a shortened life expectancy, a fact [...] brought to light by United States Congressman Cliff Stearns [...]: ‘[B]etween 1985 and 2006, 89 [professional] wrestlers have died before the age of 50... [T]his abnormally high number of deaths of young, fit athletes should raise congressional alarms’ (Barker 2007). Moreover, these injuries, like those in other physically demanding performances (such as dance) hinder or eliminate an actor’s opportunity to perform, which is especially crippling for participants because the performance and body are so central to the participants’ identity (Wainwright et al. 2005).”
Ü388	Übersetzung im Zuge der Überarbeitung entfernt.
Ü389 (Fußnote 1666: Postl, Dylan, <i>Life Is Short and So Am I: My Life Inside, Outside, and Under the Wrestling Ring</i> , S. 94.):	“The WWE’s Wellness Policy had been brought in during the previous year and it had started to work but, even though you’d never see the guys taking anything, you would see some people walking around clearly impaired, in so-called soma comas or similar conditions. Once the drug testing became more frequent and more sophisticated, the locker room was a different place. [...]

	One of the biggest issues with the business was that people would just say ‘he’s got demons,’ instead of acknowledging and tackling the underlying problem. [...] it’s a much healthier and more positive locker room now. Of course, the critics will always find something to complain about, but when the guys are playing video games instead of drinking and taking pills, that’s definitely a step in the right direction.”
Ü390 (Fußnote 1670: Greenberg, Keith Elliot, <i>Follow the Buzzards: Pro Wrestling in the Age of COVID-19</i> , S. 201.):	“According to one study, as many as 40 million Mexicans – one-third of the population – were exposed to the coronavirus in 2020. The devastation was felt in every corner of Mexican society, including the subculture of lucha libre. It is believed that, out of a community of between 5,000 and 7,000 luchadores, at least 150 died from COVID.”
Ü391 (Fußnote 1672: Greenberg, Keith Elliot, <i>Follow the Buzzards: Pro Wrestling in the Age of COVID-19</i> , S. 266.):	“On the live broadcast, WWE had to fill time. And so the company did something I hadn’t seen in years. It had the talent come out and hype their matches with spontaneous promos. Without the wrestlers having time to script anything, the interviews were fun, showcasing the wrestlers’ improvisational skills and personalities, a reminder of the roster’s virtuosity and versatility.”
Ü392 (Fußnote 1675: WWE, <i>FULL MATCH – Sasha Banks vs. Bianca Belair – SmackDown Women’s Title Match: WrestleMania 37 Night 1</i> , 0:37-0:45.): [siehe Fußnote für URL]	“This is a historic moment, for the first-time ever two black women have a title match in the main event at WrestleMania.”
Ü393	Übersetzung im Zuge der Überarbeitung entfernt.
Ü394 (Fußnote 1679: Shoemaker, David (espn.com), <i>Unscripted retirement brings end to Daniel Bryan saga</i> .): [siehe Fußnote für URL]	“I’ve been wrestling since I was 18 years old. And within the first five months of my wrestling career, I’d already had three concussions. And for years after that, I would get a concussion here and there, and it gets to the point that when you’ve been wrestling for 16 years, that adds up to a lot of concussions [...]. And it gets to a point where they tell you that you can’t wrestle anymore. And for a long time I fought that because I had gotten EEGs and brain MRIs and neuropsychological evaluations and all of them said this: That I was fine and that I could come back and I could wrestle. [...] I trained like I could come back and I could wrestle [...]. I was ready at a moment’s notice if WWE needed me, I wanted to come back and wrestle because I have loved this in a way I have never loved anything else. But a week and a half ago, I took a test that said that maybe my brain isn’t as OK as I thought it was.”
Ü395 (Fußnote 1680: Adkins, Greg (wwe.com), <i>Injury forces Edge to retire</i> .):	“The [...] Superstar had been suffering numbness and uncontrollable trembling in his arms and

[siehe Fußnote für URL]	hands. This is not the first time Edge has experienced these symptoms of n[eu]ropraxia. An MRI administered at Atlanta [...] last Monday was sent to Dr. Joseph Maroon, a renowned neurosurgeon and professor of neurosurgery at The Pittsburgh School of Medicine. After careful examination of the MRI, it was determined that Edge would never be cleared to compete again, and thus, he is forced to retire. In 2003, Edge underwent a two level spinal fusion of the discs between his C5, C6 and C7 vertebrae. After being cleared to compete[.] [He] returned to the ring, resulting in stenosis of the spine, or a narrowing of the spinal column, above and below the fused discs. This narrowing resulted in less and less of the vital fluid needed to protect the spinal cord. Medical professionals cannot clear Edge to compete ever again in WWE since doing so could result in paralysis or even death.”
Ü396 (Fußnote 1682: Fiorvanti, Tim (Espn.com), <i>The return to WWE that Edge never thought was possible.</i>): [siehe Fußnote für URL]	“My family doctor just said, ‘Let’s get some pictures on it, just see where you’re at, and we’ll see a spine specialist here in Asheville.’ [I] did that, met with [the specialist]. He said, ‘Keep doing what you’re doing. Obviously, it’s working for you,’ and that’s when I floated out the, ‘But what about wrestling?’ [...] That’s when we started to realize this could actually happen. [...] I talked to [Triple H, Paul Levesque], and I said, ‘I can’t go to a ring anywhere because people will start seeing me. I can’t go to [the WWE Performance Center].’ So they sent me a ring. I got a warehouse space, and I set up a ring [...] and I just got in there and got to work. [...] [...] I wasn’t tired, and I wasn’t sore, and I thought, ‘OK, this is going to happen, and this is going to happen at a level that I wanted.’ I didn’t want to come back and be anything less than what I was. I’m going to have to work differently. I’m going to have different limitations ... I still want to be able [...] to go half an hour. [...] The one place I never had any doubts was in a wrestling ring [...]. That felt like that was my one sanctum that I didn’t have questions. I felt like this is where I could go and always have that under control. This was the first time where I felt nervous because there were so many different variables that I never had to encounter before. I’d never wrestled having children before. I cannot get hurt, and I’m also doing it with two neck

	surgeries under my belt, and [I've been] retired for nine years. Nine years is a long time."
Ü397 (Fußnote 1684: Campbell, Brian (cbssports.com), <i>WWE star Roman Reigns announces he has leukemia, relinquishes universal title on Raw.</i>): [siehe Fußnote für URL]	"[...] because the reality is my name is Joe and I've been living with leukemia for 11 years and unfortunately it's back [...]. Because the leukemia is back, I can't fulfill my role. I can't be that fighting champion and I'm going to have to relinquish the universal championship. I'm not going to lie, I'll take every prayer you can send my way but I'm not looking for sympathy, I'm not looking for you to feel bad for me because I have faith."
Ü398 (Fußnote 1685: Greenberg, Keith Elliot, <i>Follow the Buzzards: Pro Wrestling in the Age of COVID-19</i> , S. 272.):	"WWE's return to live action had been a resounding success. In the press box, the other reporters were buzzing about what they'd just witnessed, and as I left the stadium and took the long walk through traffic to find an Uber, the fans I met were overjoyed. Like the weather in Tampa, the sky wasn't exactly clear. But WWE had accomplished its mission of reassuring us that the professional wrestling we'd known and missed was coming back."
Ü399 (Fußnote 1686: Hogan, Hulk, <i>My Life Outside the Ring</i> , S. 133-134, 137.):	"Wresting isn't fake. It's predetermined. So what? We live in an era now where that grand revelation doesn't make any difference to the fans. Is there anyone who goes to a movie today who doesn't realize there were lots of digital special effects that went into making it? Look at so-called reality TV: It's still exploding in popularity even though most of the audiences are tuned in to the fact that a lot of what they're seeing isn't really 'real.' People love the drama and the characters, so they suspend their disbelief and enjoy it. [...] The fact is, professional wrestling is called 'sports entertainment' for a reason, and at its best, it's some of the greatest entertainment in the world. But let's be real clear about something: The matches may be predetermined; we may not be in there trying to kill each other for real – in fact, the main goal is to come out of that arena just as good as when you went in because you have to wrestle again the next night, and the next – but the blood, the broken bones, the brutal injuries that happen in that ring? Those [...] are as real as real gets. I don't care [...] how perfectly you've practiced landing in a way that breaks your fall, if I pick you up and body-slam you to the canvas, I guarantee you it's gonna hurt like hell. [...] It was all a 'work' – that term we use for making it look like you're killing a guy when you're

	really not hurting him much at all – but a work can still hurt, especially if it’s not executed correctly. And if you’re working a spot on the body that’s already been hurt, chances are it’s gonna get hurt worse.”
Ü400 (Fußnote 1689: Greenberg, Keith Elliot, <i>Follow the Buzzards: Pro Wrestling in the Age of COVID-19</i> , S. 119.):	“In one scene, Hana became enraged when her housemate Kai Kobayashi, a professional racewalker, shrunk one of her ring outfits in the washing machine. Had this been a shoot, her anger would have been understandable; the outfit had been worn at Wrestle Kingdom 14, in the first women’s match in the Tokyo Dome since 2002. [Hana] told her [mother, Kyoko Kimura] that the producers had encouraged her to exaggerate her wrath and slap Kobayashi in the face. While Hana wasn’t willing to do that, she allegedly agreed to knock the hat off his head. The backlash from viewers was astonishing.”
Ü401	Übersetzung im Zuge der Überarbeitung entfernt.
Ü402	Übersetzung im Zuge der Überarbeitung entfernt.
Ü403	Übersetzung im Zuge der Überarbeitung entfernt.
Ü404	Übersetzung im Zuge der Überarbeitung entfernt.
Ü405	Übersetzung im Zuge der Überarbeitung entfernt.
Ü406	Übersetzung im Zuge der Überarbeitung entfernt.
Ü407 (Fußnote 1706: Bischoff, Eric, <i>Controversy Creates Cash</i> , S. 135-136.):	“I realized then that pro wrestling needed to find a balance between showbiz and mystery – between the over-the-top entertainment that I believed in, and purely athletic contests where the ending does not appear to be predetermined. I wanted to find that sweet spot, where the audience believed – or at least responded as if they believed – that what they were seeing was real. Not the match necessarily, but the situation surrounding it. I couldn’t articulate it at the time, but I was thinking about trying to find a way to heighten people’s suspension of disbelief. I needed to find a way to make what happened in the ring seem more believable, in terms of emotions if not facts. Suspension of disbelief had been ignored for so long in lieu of the other elements that go into pro wrestling that it was the one thing we could work on to heighten people’s interest. I knew we could never make the audience believe wrestling was real, but I knew we could do things that would make the audience go, <i>Wow. I know all that other stuff isn’t real, but this, this must be real.</i> If we could do one thing in the course of a two-hour broadcast that people thought was real, even if it was only for a moment, that made them

	suspend their disbelief, consciously or subconsciously, we would be more successful.”
Ü408 (Fußnote 1707: Mazer, Sharon, <i>Professional Wrestling: Sport and Spectacle</i> , S. 101.):	“[...] one cannot take them literally, because they are not what they seem. ... Their existence is a reflection of some other’s. mode of being-and even then, not a direct reflection. They are life’s maskers; their being coincides with their role, and outside this role they simply do not exist [...].”
Ü409 (Fußnote 1708: Bryan, Daniel; Tello, Craig, <i>Yes: My Improbable Journey to the Main Event of WrestleMania</i> , S. 304.):	“I fictionally won a championship. I was surrounded by fiction, but succeeding in the fiction felt like a real accomplishment, and everyone around me was treating my success in the fiction as if it were a real accomplishment. I wondered if the movie heroes ever felt like that after shooting an action movie, feeling as if they had really somehow saved the day. I would imagine not. I couldn’t help but laugh at the ridiculousness of it all. Still, I was proud. I rested there, holding this fictional, symbolic championship, seizing the opportunity to reflect on what had happened. This wrestling thing is strange. It blends fiction with reality in a way that makes them sometimes hard to separate, even when you’re on the inside. Regardless, it took my breath away, the scope of it – not for the destination, which was fiction, but rather for the incredible, real journey.”
Ü410 (Fußnote 1709: Mazer, Sharon, <i>“Real Wrestling”/ “Real” Life</i> , S. 68, 82, 84.):	“The fake is what binds fans to wrestlers, and to each other, creating a performance of denial and complicity that in its ambivalence and ambiguities eludes moral and academic authority. [...] For the more insistent fans become in their exposes of wrestling’s fakery, the more they look to experience the real. As they expose the con artistry of the game, they revel in it and, on some level, seek to be conned, at least momentarily. [...] This phantom of the real is at the heart of professional wrestling’s appeal. It keeps the fans coming back for another look, keeps them reading into and through performances and predicting future events for each other. [...] Professional wrestling is at once like life and like a lot of other things, theater and academia included: real and fake, spontaneous and rehearsed, genuinely felt and staged for effect, prodigious and reductive, profoundly transgressive and essentially conservative...”

4.4 Zwischen den Seilen ist zwischen den Zeilen: Lesarten theatraler Wrestling-Lektüren durch ein differenziertes Publikum

Ü411 (Fußnote 1713: Laine, Eero, <i>Kayfabe. Optimism, Cynicism, Critique</i> , S. 192.):	“Yea. Um. I just want to thank each and every one y’all for all you’ve done to your bodies. It’s still real to me, damn it! [...] Thank yall guys. Yall’re awesome. Thank you so much, Mr. Funk, for saying what needed to be said! [...]”
Ü412 (Fußnote 1721: Wood, Daniel (sportskeeda.com), <i>WWE News: Cesaro reveals why he destroyed the beach ball at Summerslam.</i>): [siehe Fußnote für URL]	“It’s Summerslam...arguably the second biggest pay-per-view of the year. Myself and Sheamus are out there against Dean Ambrose and Seth Rollins for the WWE Tag Team Championships. We poured our hearts into this match and I look out and see some schmucks playing with a beach ball. So I decided to put an end to that because if I’m in the ring, that’s the most exciting thing to watch.”
Ü413 (Fußnote 1723: Litherland, Benjamin; Phillips, Tom; Warden, Claire, <i>Scholarly Grappling: Collaborative ‘Work’ in the Study of Professional Wrestling</i> , S. 223.):	“Authenticity is something highly valued as an attribute both in interpersonal relations but also in consumer culture. Can you create the feeling of authenticity, to yourself and to others? Even when everyone knows something is constructed, we still have these rich ways in which we play along or get caught up, whether deliberately or less deliberately. At the same time, professional wrestling invites a certain type of reading practice, a kind of playful cynicism, capturing the ludic quality of living in a highly mediated, meta-modern culture, where nobody wants to be a mark, nobody wants to be not in on the joke. Those two things – the reaching for authenticity and the playful cynicism as a reading practice – make for interesting bedfellows and are an engine for so much contemporary culture, from advertising to memes to reality television. Studying how professional wrestlers manage it is helpful for understanding how people in other sectors or fields, including academic, might do so.”
Ü414 (Fußnote 1726: Toepfer, Shane Matthew, <i>The Playful Audience: Professional Wrestling, Media Fandom, and the Omnipresence of Media Smarks</i> , S. 38.):	“In this way, fans and scholars are always distinct, never fully convergent into a single form or identity. [...] Audience studies ultimately requires a full convergence between partial identities to explore how these perspectives are representative of a total individual, as well as how an individual subject is able to play with these partialities.”
Ü415	Übersetzung im Zuge der Überarbeitung entfernt.
Ü416 (Fußnote 1740: Walus, S.M.; Wilcox, Connor D., <i>Facing the Heels: Fannish Producers Constructing an Alternative “Shoot” History of</i>	“However, binaries such as truth(shoot)/storyline(work) and mark/smart that were so prevalent through the 1980s have shifted [...]. This [...] was defined by a notable increase

<i>Professional Wrestling through New Media</i> , S. 32.):	in social media platforms, which fostered a proliferation of fannish producers and information that undermined much of [...] kayfabe content [...]. Additionally, new binaries such as curating (selecting in order to construct an image)/archiving (pursuing an accurate and complete history via a multiplicity of texts) emerged during this time period.”
Ü417 (Fußnote 1742: Ware, Nicholas, <i>Wrestling's not real, it's hyperreal: Professional wrestling video games</i> , S. 48.):	“Meta-fans are not just fans of the diegetic drama of professional wrestling but fans of the business itself, and follow the meta-narrative of business deals, backstage politics, and real-world relationships that inevitably influence the pro wrestling product as presented on television.”

4.4.1 Wrestling-Lektüren als Ventil des theatralen Widerstands der Rezipienten

Ü418 (Fußnote 1748: Ford, Sam, “ <i>He's A Real Man's Man</i> “ – <i>Pro Wrestling and Negotiations of Contemporary Masculinity</i> , S. 182.):	“Wrestling fandom, however, is not always content to have these arguments in private, or in online message boards. Wrestling fans have long taken those frustrations to the arena as well – which becomes a site for potentially voicing displeasure at the creative direction of wrestling stories. In an internet era where fans are more frequently and widely connected than ever before, there also exists increasing potential to organize those moments of resistance.”
Ü419 (Fußnote 1749: Craven, Gerald; Moseley, Richard, <i>Actors on the Canvas Stage: The Dramatic Conventions of Professional Wrestling</i> , S. 328.):	“[...] two themes are important: the triumph of moral virtue over villainy, and the consequent idealizing of the moral views assumed to be held by the audience.”
Ü420 (Fußnote 1750: Harris, Cheryl, <i>A Sociology of Television Fandom</i> , S. 51-52.):	“[...] the more involved one is in a spectrum of fan activities the more likely one is to feel he or she influences television (whether or not one really does). Feeling a sense of influence over the medium appears to be associated, in turn, with how much one enjoys television, as opposed to it being a source of negative emotions such as guilt, fear, or depression. This is the root of power for fans, and it is intrinsic to the maintenance of fan social identities.”
Ü421 (Fußnote 1757: Sehmbay, Dalbir Singh, <i>Professional Wrestling, Whooo!: A Cultural Con, An Athletic Dramatic Narrative, and A Haven for Rebel Heroes</i> , S. 35.):	“However, in wrestling, the viewer’s appreciation or lack of appreciation wields more direct democratic power than in other forms of entertainment. In this sense, wrestling’s ability to effectively please the audience is a way of maintaining its respectful status amongst fans. The wrestler’s close attention to a fan’s willingness to suspend disbelief is a way of respecting the people that support the wrestling industry.”

Ü422 (Fußnote 1764: Bryan, Daniel; Tello, Craig, <i>Yes: My Improbable Journey to the Main Event of WrestleMania</i>, S. 269-270.):	[JC:] What's your name? [...] [DB:] My name is Daniel Bryan. [...] [JC:] Where are you from? [...] [DB:] I'm from Aberdeen, Washington. [...] [JC:] Were either your mom or dad a past WWE Superstar? [...] [DB:] Nope, my dad is actually a log scaler. [...]"
Ü423 (Fußnote 1770: Meltzer, Dave, <i>The Wrestling Observer Yearbook '14: The Year of The Yes Movement</i>, S. 20.):	"Sorry guys, the machine wanted me nowhere near the Royal Rumble match [...]. But I thank everyone for their support. They try to keep US down and away from the top spots, but they can't ignore the reactions forever. Keep voicing your opinions."
Ü424 (Fußnote 1771: Meltzer, Dave, <i>The Wrestling Observer Yearbook '14: The Year of The Yes Movement</i>, S. 20.):	"In a sense, it felt like the audience turned on the company. On the surface, that's terrible, except the people who hated the show did so with so much passion that instead of ditching following it, they seemed as interested as ever. [...] Bryan's tweets about being held down are storyline. The irony is hilarious. He's the point man for a revolution against creative, but in a sense [...], it's creative scripting the revolution against them. It's [...] brilliant, except the Rumble show [...] was kind of a casualty in its wake."
Ü425 (Fußnote 1772: Norman, Christian, <i>Narrative Smarts: Negotiations of Creative Authority in Wrestling's Reality Era</i>, S. 92.):	"Tonight we're gonna make it so you have to listen to us because tonight the Yes! Movement is in full effect. And tonight we are going to occupy Raw!"
Ü426 (Fußnote 1779: Bryan, Daniel; Tello, Craig, <i>Yes: My Improbable Journey to the Main Event of WrestleMania</i>, S. 299-300.):	"When Batista tapped out, all of a sudden, a dream became a reality. Not only had I main-evented WrestleMania 30, I won the WWE World Heavyweight Championship. I was fulfilled that the match had come out as good as we had hoped and that the crowd reacted to it as such. As purple and gold streamers came down, I started hoisting the two heavy titles up in the air, yelling 'Yes!' I went down to ringside and hugged my mom, my two little nieces, and my sister [...]. A majority of the stadium was still on their feet and chanting with me. The whole thing didn't feel real. It was like being in somebody else's body, living somebody else's life. The only thing that kept taking me out of this moment was the producers relaying the instruction to 'keep [Yes!-ing].' After two long, hard matches and my right arm being weak as it was, lifting each of the twenty-pound titles again and again was exhausting. Soon I just tried to ignore them telling me to 'Yes!' as much as possible, and instead, I simply enjoyed the moment. This was

	everything I had wanted since the time I was a little kid.”
Ü427 (Fußnote 1780: Kennedy, Eric, <i>‘What’s Best for Business’ – Professional Wrestling and Capitalist Appropriation</i> , S. 83.):	“The culmination of the narrative, which saw Bryan eventually [...] becoming champion [...] allowed for the 2014 edition of WrestleMania to boast these stats: a live attendance of 75,167, with a ticket revenue of \$ 10.9 million; a \$142.2 million economic impact on the city of New Orleans; over 660,000 network subscribers and a total of 690,000 pay-per-view buys worldwide [...].”

4.4.2 (Un-)Bewusstes Missverstehen als Teil der Rezeptionspluralität von Wrestling-Lektüren

Ü428 (Fußnote 1793: McLemore, Henry, <i>Wrestling Is Honest Robbery, Up-And-Up, Down</i> (United Press – January 27, 1934).): [siehe Fußnote für URL]	“All I can gather from the report is that wrestling is an honest robbery; a crooked, double-crossing, legitimate business; is contaminated and Pasteurized; [...] and is on the up-and-up and the down-and-down. [...] In other words, [...] wrestling, like the Einstein theory, is bent space and thus beyond the comprehension of a mere sports writer.”
Ü429 (Fußnote 1796: Mazer, Sharon, <i>The Doggie Doggie World of Professional Wrestling</i> , S. 97.):	“Professional wrestling is frequently criticized as a crude, brutal sport that lacks even the honesty of competition. At its worst, a wrestling performance is an oversimplistic display of male bravado and vulgar social clichés. But at its best, wrestling is a sophisticated theatricalized representation of the violent urges repressed by the social code, of the transgressive impulses present in the most civilized of people. Most of all, wrestling activates its audience through a series of specific strategies. Instead of leaving passive onlookers in the dark, wrestlers, through their play, make spectators an integral and essential part of the performance.”
Ü430 (Fußnote 1798: Campana, Anthony, <i>Unscripted: Fake Wrestling is Real: A full comprehension of professional wrestling with contrasts and comparisons to sports and entertainment</i> , S. 62.):	“My take from a non-wrestling fan’s perspective is that they unintentionally see pro-wrestling as too fake to be real, as well as too real to be fake. People see a scripted show with a sold-out live crowd and get confused. A typical outsider assumes that if you add a live crowd to athletic event, then that has to equal an instinctual, competitive, un-scripted sport, rather than a performance. Thus, they think it is too fake to be real because it is obviously scripted. From the outside looking in, wrestling comes off as a ‘wanna-be’ fight. But as wrestling fans, we know full well the wrestlers aren’t fighting, and that they are telling a story with their bodies. It is a theatrical, but more importantly, an athletic performance. [...]”

	Pro-wrestling is an art of its own, much different from anything else, which is why it is such a hot topic. Some people consider it a sport, and others consider it purely entertainment. This dichotomy and constant struggle between sport and entertainment doesn't allow pro-wrestling to fully fall under either category. As a result, wrestling isn't discussed on your typical sports coverage programming, nor is it covered in the entertainment field. This is because wrestling is a perfect blend of both sports and entertainment."
Ü431 (Fußnote 1800: Oppliger, Patrice A., <i>Wrestling and Hypermasculinity</i> , S. 1.):	"It's a sport without rules where nobody keeps score. There are no clear winners or losers, yet nobody seems to care. It's a soap opera with a referee. A melodrama of mayhem, a controlled riot that pauses for commercials. They call it professional wrestling, but any resemblance to the sport is purely coincidental."
Ü432 (Fußnote 1802: Oppliger, Patrice A., <i>Wrestling and Hypermasculinity</i> , S. 139.):	"Perhaps more than in any other form of entertainment, 'outsiders' have a difficult time understanding the appeal of professional wrestling. There must be something to the spectacle that attracted millions of US fans for over a century. Fans tune in week after week because they do not want to miss out on the soap opera-type rivalries [...] and serial cliffhangers. The combination of sports and theater, quick resolution for the attention challenged, and the visual spectacle make wrestling wildly popular."
Ü433 (Fußnote 1805: Laine, Eero, <i>Kayfabe. Optimism, Cynicism, Critique</i> , S. 195.):	"Professional wrestling is a contested form. Like popular culture itself, professional wrestling is more than merely open to interpretation; it is challenged, fought over and pushed in new directions by a host of participants and spectators. It can be as troubling as it is misunderstood, even as (or perhaps because) it offers fans and spectators a surprising amount of influence. Professional wrestling reminds us that popular culture is not stable; it is, rather, a series of transactions and interactions. This is especially true in wrestling as previously well-defined and policed ideas of what constitutes sports and theatricality have changed over time."
Ü434 (Fußnote 1806: Leverette, Marc, <i>Professional Wrestling, the myth, the mat, and American popular culture</i> , S. 79.):	"It is for this reason that when I look at [Professional Wrestling] I see Greek tragedy, I see Roman gladiatorial games; I see a corporate empire that would make an excellent model for market control; I see tales of socio-political strife played out in elaborate metaphor, I see economic matters of the day come to life in the form of matches; I see a television experience that has no equal; I see what has become a liminal experience

	for the spectator, and I see all this by looking beyond the mat.”
Ü435 (Fußnote 1810: Laine, Eero, <i>Professional Wrestling and the Commercial Stage (Routledge Advances in Theatre & Performance Studies)</i> , S. 2.):	“I am quite interested in this idea that professional wrestling is not somehow like the other things we study as theatre scholars (even as the economic underpinnings are quite nearly the same). [...] I suspect the feeling has something to do with class formations and taste within the field of theatre studies, while at the same time it is linked to the practical impulses of undergraduate and graduate training – no one that I know of is advocating for pro wrestling modules to be added to [...] curriculum, you can’t get an MFA in pro wrestling. (But now that I write that, I hope I am proven wrong.)”
Ü436 (Fußnote 1811: Laine, Eero, <i>Professional Wrestling and the Commercial Stage (Routledge Advances in Theatre & Performance Studies)</i> , S. 122.):	“Professional wrestling matters for theatre studies because it is a form of theatrical, live performance with a history that spans the last century and encompasses numerous international traditions. Professional wrestling maps a global exchange of performers styles, and verbal and physical vocabularies. It also offers a way of examining the intersections of theatre and capital through a contemporary case of a publicly traded theatre company that is finding ways to produce and circulate live performance on a global scale.”

5 Körperdrama Wrestling – Performanz-Studien sprechender Körper

Ü437 (Fußnote 1818: Evans, Guy, <i>Nitro: The Incredible Rise and Inevitable Collapse of Ted Turner's WCW</i> , S. 391.):	“Pro wrestling in its purest form, just two people telling a story with their bodies. Artistry at its best. It was the kind of match that long-time fans reminisce about and hunger for.”
Ü438 (Fußnote 1822: Webley, Irene A., <i>Professional wrestling: The world of Roland Barthes revisited</i> , S. 60.):	“The task of the wrestlers in the spectacle, then, is rhetorical: to present a coherent, well-organized statement in a manner that disposes the crowd to be pleased and persuaded by the effectiveness of their delivery [...]”
Ü439 (Fußnote 1829: Mazer, Sharon, <i>The Doggie World of Professional Wrestling</i> , S. 102.):	“In exchange, the promoters and wrestlers work very hard to give the spectators their money’s worth. The extravagance of the costumes (shiny satin and sparkling sequins) and the exotic props [...] together with the violence which overwhelms the referee and exceeds the time limit, explicitly signal the intent of wrestlers and promoters alike to keep the spectators spending money and coming back for more. A wrestling event is conspicuously constructed around a set idea of what an audience expects to see. To be a successful professional wrestler is to be able to manipulate [...] your audience [...]. To be a successful promoter is to arouse spectator

	expectations by creating a context – a story line – for which the actual confrontation becomes both the payoff – the climax we’ve all been waiting for – and a setup for a new story line to be spun out in the coming months.”
Ü440 (Fußnote 1831: Mazer, Sharon, <i>The Doggie Doggie World of Professional Wrestling</i>, S. 99.):	“They begin slowly, with opponents alternately circling and feinting at each other and shouting at the audience. Gradually building to a climax with ever more frequent turnarounds, the wrestling action moves quickly from the last reversal to the final pin. The overall wrestling exhibition also follows this pattern, beginning with matches that employ less well-known wrestlers for whom the promoter is attempting to gain recognition. These early matches serve as an audience warm-up for the climactic ‘main event’ in which the evening’s biggest stars battle for supremacy.”
Ü441 (Fußnote 1854: Mazer, Sharon, <i>Professional Wrestling: Sport and Spectacle</i>, S. 18-19.):	“The professional wrestling performance combines breathtaking athleticism and prodigious showmanship. The wrestlers present themselves as larger-than-life figures from a comic-book-like world. They wear costumes that range from brief to extravagant, make their entrances to personalized theme music, carry trademark props, and offer signature gestures and shouts that spectators enthusiastically parrot back to the ring. Stories are developed over a series of confrontations between wrestlers, and spoken challenges, either in the ring or via television, repeatedly communicate the histories of the combatants and legitimize or delegitimize one wrestler’s grudge against another, so that the context for a fight is immediately perceptible to the most neophyte spectator. The actual display of violence is a culmination of past confrontations and part of an accumulating series of encounters, centered on the shifting of power and allegiance between men.”
Ü442	Übersetzung im Zuge der Überarbeitung entfernt.
Ü443 (Fußnote 1859: McIntyre, Drew, <i>A Chosen Destiny: My Story</i>, S. 106-107.):	“Sometimes storylines change 20 minutes before you are going on live. Imagine an actor who had memorized a script for a play arriving backstage and being told to forget the lines they’d learned, the plot has been re-written! As a wrestler, I learned you have to be comfortable working as an improv actor, <i>while</i> doing your own often risky physical stunts, <i>while</i> keeping the crowd invested, <i>while</i> visually and vocally projecting to the correct cameras and microphones. There is a lot of lot of pressure and responsibility. [...] It takes time to learn all the tricks of the trade; trial and error is the best method. When you first

	start you tend to put together a match from A to Z with little room for improvisation, but that can mean you're so busy effectively remembering the choreography that there's little scope to just be your character. With a little more experience, your time in the ring is all about the story, not the moves."
--	--

5.1 Nonverbal sprechende Wrestlerkörper

Ü444 (Fußnote 1861: Hogan, Hulk, <i>Hollywood Hulk Hogan</i> , S. 340.):	"The one thing I don't understand is why the fans love me so much. I can't jump off the top rope and drop-kick. I'm pretty damn limited in what I can do, and I always have been. And I sure as hell don't look like Brad Pitt."
Ü445 (Fußnote 1864: WWE, <i>FULL MATCH – Hulk Hogan vs. Andre the Giant – WWE Championship Match: WrestleMania III</i> , 0:00-0:17.): [siehe Fußnote für URL]	"[<i>Gorilla Monsoon:</i>] Look at the stare of the champion against the challenger. The irresistible force meets the immovable object. [<i>Jesse Ventura:</i>] Look at the size of the giant! I mean Hogan is six foot eight. [<i>Gorilla Monsoon:</i>] Andre is seven foot five."
Ü446 (Fußnote 1868: Hébert, Bertrand; Laprade, Pat, <i>The Eighth Wonder of the World: The True Story of André the Giant</i> , S. 319-320.):	"After just a few seconds, Hogan crumbled under the Giant, trying to slam him. The referee counted to three and André raised his arm in victory. But as he got to three, Hogan had lifted his right shoulder. Although he was in no position to see that, Marella told the timekeeper that it was a close call but only a two-count. That controversy would later be used to sell rematches [...]. Hogan's job at that point was to sell André's attacks and show people he was in serious trouble. [...] When André missed one of his famous head butts, hitting the turnbuckle instead of the Hulkster, Hogan finally took over. But it was just a short-lived reversal, and André halted Hogan's comeback with a big boot to the face. This is a classic heel move. Called a hope spot, it's designed to offer fans a light at the end of the tunnel but then bring them crashing back down on the roller coaster of emotions. Limited as he was and showing signs of being out of breath, André enveloped Hogan in a bear hug. Hogan was trying to support André as much as he could, making sure the Giant could rest a little and straighten his back. Hogan sold it like he was going to pass out, building to his classic comeback; the moment when he would 'Hulk up,' just seconds from being defeated."
Ü447 (Fußnote 1870: WWE, <i>FULL MATCH – Hulk Hogan vs. Andre the Giant – WWE Championship Match: WrestleMania III</i> , 7:14-7:30.):	"I'm telling you, Gorilla, what's happening here. André is putting the squeeze on, he's taking the air away from Hogan. Hoping it's not being allowed to get a full breath of oxygen. And that's

[siehe Fußnote für URL]	subsequently gonna make him light-headed, and it's gonna make the knees shake, and it could set him up."
Ü448 (Fußnote 1872: Hébert, Bertrand; Laprade, Pat, <i>The Eighth Wonder of the World: The True Story of André the Giant</i> , S. 320.):	"He almost got the Giant off his feet after a few shoulder blocks, but André cut him off one more time with a big chop, followed by a big boot that sent Hogan to the outside. Hogan was doing most of the work, bouncing off the Giant and letting Andre unleash all of his trademark offense. But Hogan ducked one of André's head butts and the Giant hit the ring post, knocking himself silly. They got back in the ring, and André finally went down after a clothesline. As Hogan Hulked up a second time, the crowd went crazy. Then came the body slam people would say was heard round the world. It wasn't the first time André had been slammed – we bow that s tar from the truth, but in the reality, [WWE] had created, it was. Hogan hit his finishing move, the leg drop, to beat André in the middle of the ring and keep his precious world title. The crowd reaction was amazing – because the fans believed what they saw and felt so many emotions."
Ü449 (Fußnote 1875: Webley, Irene A., <i>Professional wrestling: The world of Roland Barthes revisited</i> , S. 60; 63.):	"Each wrestler communicates with the crowd [...] using action and gesture. His body is his main rhetorical resource. The skill with which he uses it to express the humiliation of defeat, to surprise an opponent, or to punish him, and the clarity and appropriateness of his gestures are important determinants of the success of a match and of the crowd's enjoyment. [...] In using his body as a rhetorical resource, the wrestler has available three main systems of signs: physique, behavior, and props. These systems function together to eradicate ambiguity in the wrestler by resolving it in terms of oppositions between good and evil, and are the basis of the 'goodie' and 'baddie' roles that the wrestlers adopt."
Ü450 (Fußnote 1879: Leverette, Marc, <i>Professional Wrestling, the myth, the mat, and American popular culture</i> , S. 115.):	"It is ritual such as this that involves the crowd beyond that of normal entertainment. Wrestling provides a crack in Baudrillard's hyperreality where character and viewer connect. Ritual provides participants a vacation from everyday life in an environment where a new world is created (temporarily at least) and an attempt can be made to bridge the chasm dividing 'the world as imagined and the world as lived' (Geertz 112). If we don't make complete sense of our lives during a show, at least we have been given a two-hour reprieve from the burden of our spectacularly unfulfilled self-awareness."

Ü451 (Fußnote 1880: Leverette, Marc, <i>Professional Wrestling, the myth, the mat, and American popular culture</i>, S. 116.):	“That is to say, rituals provide participants with imagery and cultural codes with which to ‘conceptualize their social order and reinterpret their own experiences’ (Bell 67). [Clifford] Geertz concludes that rituals are essentially powerful stories that participants ‘tell themselves about themselves’ (448).”
Ü452 (Fußnote 1883: Carter, Angela, <i>Giants' Playtime</i>, S. 447.):	“Bad guys subvert the rules, good guys play clean. Bad guys, however, bend the rules in such a way that they can be seen to be bending the rules. How else could they show they were bad guys? And since their crimes against the game are a secret shared with the audience, they validate the rules by their infractions of them. It is not only excessive violence and blatant bad sportsmanship that make the bad guy. Moral defects, such as boasting, displays of cowardice, arguing with the referee, and refusing to shake hands with the winner after losing a match, all help towards giving him a bad reputation.”
Ü453 (Fußnote 1884: Smith, R. Tyson, <i>Passion Work: The Joint Production of Emotional Labor in Professional Wrestling</i>, S. 165-166.):	“a) <i>Sell your moves</i>. When your opponent handles your body, make a convincing facial expression of sheer agony, pain, and distress. At the same time, make loud grunts and groans to further convey the physical duress. b) <i>Sequence and build</i>. To follow the logic of the story, wrestlers must understand the sequence of moves that sensibly follow one another. To create drama and maintain suspense, like any good story, the fight must ‘make sense.’ For example, if one performer is (supposedly) stronger than the other, this superiority must emerge after an initial period of give and take. [...] Performers also need to be cognizant of what has already occurred in the match. For example, if someone has wrenched on his opponent’s arm and (supposedly) inflicted harm, it would not make sense for the opponent to then immediately use this ‘damaged’ arm with great ease or force. c) <i>Time your moves</i>. Wrestlers often need to relax and slow down to achieve proper timing. The [...] use of ‘trained imagination’ [...] where comprehension of the emotion necessary for the act is drawn from experience to help learn the sense of proper timing.”
Ü454 (Fußnote 1885: Morton, Gerald W.; O’Brien, George M., <i>Wrestling to Rasslin': Ancient Sport to American Spectacle</i>, S. 115.):	“Expressing meaning through exaggerated movement was exactly the technique used by the Greek and Roman actors to express intense emotion. Oedipus, realizing that his fate has defeated him, would have thrown up his left

	hand, a symbol of grief and unendurable pain more intense than his words could reflect or his face could show from behind a mask. A wrestler held to the mat and tortured would in similar fashion kick his legs like a kid throwing a tantrum to let the audience know that he is in fact hurt even if the menacing arm bar looks less than torturous.”
Ü455 (Fußnote 1886: Morton, Gerald W.; O’Brien, George M., <i>Wrestling to Rasslin’: Ancient Sport to American Spectacle</i> , S. 115-116.):	“This is the point, moreover, that needs to be stressed. The movements by the actors in Greek and Roman theatre were used to communicate with an audience that knew the story and knew what was going to happen, movements or not; they were simply part of the actor’s art. So it is in professional wrestling. The audience knows the basic plot; they have seen it often enough. [...] Yet, while in both classical theatre and professional wrestling many of the movements may be unnecessary, they are part of the actor’s responsibility in communicating effectively with both the ringside ticket holder and the viewer with the balcony seat.”
Ü456 (Fußnote 1887: De Garis, Laurence, <i>The “Logic” of Professional Wrestling</i> , S. 206.):	“The underlying structure illustrated here is that matches must be constructed in a dialogue [...] between [...] the wrestlers the crowd. Thus, the crowd has a say in constructing the story. The wrestlers are never in total control of the crowd – though they are frequently the manipulators or at least the facilitators.”

5.2 Professional Wrestling als rhetorische Redekunst

Ü457 (Fußnote 1893: Gewirtz, Brian, <i>There's Just One Problem...: True Tales from the Former, One-Time, 7th Most Powerful Person in WWE</i> , S. 162.):	“A match is a promo; a promo is a match.”
Ü458 (Fußnote 1898: Byron, Glennis, <i>Dramatic Monologue</i> , S. 8.):	“[...] speaker, audience, occasion, revelation of character, interplay between speaker and audience, dramatic action, and action which takes place in the present [...].”
Ü459 (Fußnote 1899: Lipscomb III, William P., <i>The operational aesthetic in the performance of professional wrestling</i> , S. 131-132.):	“When wrestling first appeared on television, mic work was used to promote live events. Announcers highlighted the upcoming events themselves and also through interview segments with various wrestlers. In the interviews, wrestlers talked about their upcoming matches, where they would occur, and who they would face. Additionally, the mic work operated as a means for wrestlers to cultivate and perfect their wrestling characters or personae. Today, in the merger of wrestling and cable television, mic work is used to promote

	upcoming pay-per-view events more so than live matches. While live events are promoted on the weekly programs, the shows are used largely to [...] build feuds that are consummated on monthly pay-per-view extravaganzas [...]. The feuds are fueled by a variety of backstage and in-ring confrontations performed by the wrestlers.”
Ü460 (Fußnote 1901: Solomon, Brian, <i>Pro Wrestling FAQ: All That's Left to Know About the World's Most Entertaining Spectacle (FAQ Series)</i>, S. 310.):	“It was a brand new skill required of pro wrestlers, and it skewed the playing field even more so in the advantage of the performers, at the expense of the old-school no-nonsense grapplers and shooters. Wrestling suddenly needed as many ‘characters’ as possible to fill the need for genuine TV stars.”
Ü461 (Fußnote 1903: Campana, Anthony, <i>Unscripted: Fake Wrestling is Real: A full comprehension of professional wrestling with contrasts and comparisons to sports and entertainment</i>. S. 153.):	“Catchphrases and promos take an athlete and turn them into an entertainer. Professional wrestlers must present these monologues in front of a live audience, with very limited time to prepare. And with this little preparation, they have to be able to emit a specific reaction and response from the crowd. And if they mess up, there’s no rewinding it and doing it over...it’s live.”
Ü462 (Fußnote 1904: Gewirtz, Brian, <i>There's Just One Problem...: True Tales from the Former, One-Time, 7th Most Powerful Person in WWE</i>, S. 73-74.):	“There’s a misconception among some that the Rock has all his promos fully scripted for him. Not true. Our formula was simple: If there’s a Rock promo on the show, we’ll start the process early. I’ll ask him what he’s thinking and what points he wants to get across. I’ll also share my thoughts, as well as some potential lines and themes. He’ll review and provide feedback, telling me what he likes, what he doesn’t, plus what he’d like to add and achieve. He’ll then go over his match while I go put something down on paper. Then we’ll meet and go over everything, beat by beat, until we have something we’re happy with. If it’s a promo with multiple people, we’ll involve them as well.”
Ü463	Übersetzung im Zuge der Überarbeitung entfernt.
Ü464 (Fußnote 1914: Hébert, Bertrand; Laprade, Pat, <i>The Eighth Wonder of the World: The True Story of André the Giant</i>, S. 313.):	“Take your hands off my shoulders. [...] I am here for one reason. To challenge you for a world championship match in the <i>WrestleMania!</i>”
Ü465 (Fußnote 1922: WWE.com, <i>Dusty Rhodes</i>): [siehe Fußnote für URL]	“Born the son of a plumber in a poor area of Austin, Texas, Rhodes mixed a blue-collar work ethic with a soul singer’s charisma to become one of the most in-demand stars of the territory days of the 1970s and '80s. Although he lacked the killer physique of a Hulk Hogan or the technical prowess of a Bob Backlund, “The American Dream” had a magnetism that simply drew audiences to him.”

Ü466 (Fußnote 1923: Cagematch – The Internet Wrestling Database (cagematch.com), "*Hard Times*"): [siehe Fußnote für URL]

"First of all, I would like to thank the many, many fans throughout this country that wrote cards and letters to Dusty Rhodes, the American Dream, while I was down. Secondly, I want to thank Jim Crockett Promotions for waiting and taking the time, because I know how important it was – Starrcade '85 – it is to the wrestling fans and it is to Jim Crockett Promotions. And Dusty Rhodes, the American Dream, with that wait, got what I wanted: Ric Flair, the world's heavyweight champion!

I don't have to say a lot more about the way I feel about Ric Flair. No respect! No honor! There is no honor among thieves in the first place. He put hard times on Dusty Rhodes and his family. You don't know what hard times are, daddy! Hard times are when the textile workers around this country are out of work and got four, five kids, and can't pay their wages, can't buy their food. Hard times are when the auto workers are out of work and they tell them 'Go home!'. And hard times are when a man has worked at a job thirty years – thirty years! – they give him a watch, kick him in the butt and say 'Hey, a computer took your place, daddy!'. That's hard times! That's hard times.

And Ric Flair, you put hard times on this country by taking Dusty Rhodes out. That's hard times! And we all had hard times together. I admit, I don't look like the athletes are today supposed to look. My belly is just a little big, my hiney is just a little big, but brother, I am bad, and they know I'm bad. And there were two bad people: one was John Wayne – and he's dead, brother – and the other one is right here!

Nature Boy Ric Flair, the world's heavyweight title belongs to these people. I'm gonna reach out right now. I want you at home to know, my hand is touching your hand for this gathering of the biggest body of people in this country, in this universe, all over the world. Now reach it out! Because the love that was given me – and this time I will repay you, now. Because I will be the next world's heavyweight champion, on this Hard Times Blues Dusty Rhodes Tour '85!

And Ric Flair, Nature Boy, let me leave you with this: One way to hurt Ric Flair is to take what he cherishes more than anything in the world. That's

	the world's heavyweight title. I will take it. I've been there twice. This time, when I take it, daddy, I'm gonna take it for you [the fans]. Let's gather for it! Don't let me down now, 'cause I came back for you [...]. I'm proud of you and thank god I have you. I love you. Love you!"
Ü467 (Fußnote 1926: Warden, Claire, <i>Pops and promos. Speech and silence in professional wrestling</i>, S. 18.):	"This is not only a verbal moment of solidarity but also a somatic one, overcoming the detached mediation of the television screen. Here, the physical and linguistic work in tandem, as in a Bertolt Brecht play where the concept of gestus unites the non-verbal gesture and the political comment."
Ü468 (Fußnote 1928: WWE, <i>Cody Rhodes: "The sun is going down on Roman Reigns' generational run"</i>: Raw, March 13, 2023, 0:39-2:58.): [siehe Fußnote für URL]	"Don't make it personal? What a joke. It has been personal since I first appeared on this show at 21 years old in front of these same cameramen. It's personal when week after week, I'm choked up fighting back tears with every sentence. It's personal when you wear a protective coat of armor, and I'm not talking about my robe. I'm talking about a tailored suit, and the reason I wear it is not because I think I am somebody, it's because I want to be somebody. Mr. Heyman talking about acknowledging Roman Reigns. [...] you need to acknowledge me. I am not perfect, but my time, since I came back to the WWE has been perfect, I am undefeated. I grew up thinking that I was a prince in this industry, but I've got no crown [...], no master sword, no undisputed WWE Universal Championship. And on April 2nd, ... On April 2nd, when the sun goes down on Hollywood, it is going down on Roman Reigns generational run. On April 2nd, ... On April 2nd, it's not just those who've got the Rhodes' [...] blood pumping through their veins, it's every single person who has followed me until the end on April 2nd. I have waited my whole life I will wait no more, on April 2nd, Roman Reigns, I pin you, I stick you in this ring and become the first Rhodes to ever say he is the undisputed WWE Universal Champion."
Ü469 (Fußnote 1930: Warden, Claire, <i>Pops and promos. Speech and silence in professional wrestling</i>, S. 17.):	"Spoken language is intricately bound up with the body, a fact we unconsciously acknowledge every day when we open our mouths and use our larynx, lips, tongue and diaphragm to articulate

	our thoughts. We can only speak through our bodies.”
--	--

5.3 Der Beitrag von Nicht-Wrestlern zu den Ring-Erzählungen

Ü470 (Fußnote 1931: Mazer, Sharon, <i>The Doggie Doggie World of Professional Wrestling</i> , S. 102.):	“Each participant in the wrestling event has a role to perform: from the wrestlers, referees, and managers to the TV commentators, the judges, doctors, ringmen, and spectators.”
---	---

5.3.1 Autoritäten, die zum Regelbruch verleiten – Ringrichter im *Professional Wrestling*

Ü471 (Fußnote 1933: Oliver, Greg; Johnson, Steven, <i>The Pro Wrestling Hall of Fame: The Heels</i> , S. 7.):	“So, to me, honoring the authority in the ring, breaking down and apologizing, begging off to the referee, these things are what makes a heel.”
Ü472 (Fußnote 1935: Webley, Irene A., <i>Professional wrestling: The world of Roland Barthes revisited</i> , S. 64.):	“The main signifiers of this resource are the referee, and the ring and its components: the ropes at its perimeter, the bright light with which it is swathed, the turnbuckle [...] By using these in a blatantly unsporting way, the wrestler arranges his actions in an exciting and satisfying way for the crowd. [...] The mere presence of these signifiers is itself a powerful sign of fair play and good: the referee to enforce the rules, the ring to set the physical and legal limits of the match, the bright light to expose trickery and deception, the ropes to limit the action of the wrestlers, the turnbuckle and chains to ensure that the ropes function. [...] It is the continuous contrast, then, between cheating and literal observation of the rules that transforms the referee into a signifier of the contradictory juxtaposition of fair and foul play.”
Ü473 (Fußnote 1936: Dillon, James J., “ <i>Wrestlers Are Like Seagulls</i> ”: <i>From McMahon to McMahon</i> , Position 461.):	“A good referee is someone who is there, but also someone who is not there. They take steps to be sure they don’t become the focus of attention. A good referee is worth his weight in gold, because he knows how to give the impression that he’s somebody who is really trying to make a good faith effort to catch the heel at breaking the rules.”
Ü474 (Fußnote 1939: Korderas, Jimmy, <i>The Three Count: My Life in Stripes as a WWE Referee</i> , Position 2360.):	“You should be impartial at all times, unless of course they are planning to use you in a storyline or angle. Otherwise, play it straight. During a wrestling match, there will be certain counts that the referee will have to make, not only pinning attempts, but also other instances where a count is utilized. [...] Regardless of which count the ref is making, the counts should be rhythmic and consistent. [...] I always treated every match as if it was an actual contest. [...] Stay busy in the ring without being

	a distraction. [...] Your focus should be on the action in the ring. Your movements as well as your facial expressions in the ring will help tell the story. Your movements in the ring should be natural. That goes for facial expressions as well. No over-the-top motions or looks will help. If the ref portrays his role correctly, his involvement is mostly subtle, but very important in order to help the wrestlers get across what is going on in the ring. This also goes for body language. Exaggerated motions and movements in the ring are not only distracting, they look ridiculous. You are the authority figure in the ring, not trying out for Dancing with the Stars.”
Ü475 (Fußnote 1940: Solomon, Brian, <i>Pro Wrestling FAQ: All That's Left to Know About the World's Most Entertaining Spectacle (FAQ Series)</i>, S. 330.):	“From a storyline perspective, the referee wears a couple of hats. Referees are infamous for missing much of the heels' cheating tactics, to the intense chagrin of the crowd. This is intentional, and helps generate crowd ‘heat,’ focusing the anger and outrage of the audience exactly where it needs to be: on the bad guys (as well as on the unfortunate ref). Conversely, the referee can help provide catharsis by eventually catching the heels in the act and personalizing them, or making a great call that gives the advantage, or even the victory, to the good guys. This results in the vindicated exultation of the crowd, and no great babyface triumph is ever complete without the image of the referee decisively raising the hand of the victor in the center of the ring.”
Ü476 (Fußnote 1952: Hébert, Bertrand; Laprade, Pat, <i>The Eighth Wonder of the World: The True Story of André the Giant</i>, S. 333.):	“I told you I was going to win the world [...] championship. And now I surrender the world [...] championship to Ted DiBiase.”
Ü477 (Fußnote 1953: Hébert, Bertrand; Laprade, Pat, <i>The Eighth Wonder of the World: The True Story of André the Giant</i>, S. 333.):	“As the heels were leaving, a second referee, who looked exactly like Dave Hebner, appeared in the ring. When Hogan saw that, he grabbed both referees by the throat. Then the fake Dave Hebner beat the hell out of the real Dave Hebner, letting Hogan know who was responsible for his loss. Hogan then picked the fake Hebner up and press slammed him to the outside [...].”
Ü478 (Fußnote 1956: Sullivan, Kevin, <i>The WWE Championship: A Look Back at the Rich History of the WWE Championship</i>, S. 50.):	“The decision of the referee is, as always, unfortunately, final. Therefore, Hulk Hogan is not the [WWE] Champion. However, it clearly states in the rulebook, that in order for a wrestler to be deemed champion, he must either pin the reigning titleholder or make him submit. That is the only way a wrestler can become champion. Therefore, unequivocally, I can state that Ted DiBiase is also not the [WWE] Champion. Furthermore, it also clearly states in the rulebook

	that a reigning champion may at any time in his tenure, end his reign by publicly surrendering the title, which is exactly what happened when André the Giant presented the championship belt to Ted DiBiase. Therefore, André is also not the champion either. It is my decision that to be fair to the last two reigning champions of record, Hogan and André, and to furthermore be fair with the number-one contenders who would have faced either André or Hogan as champion, I now declare the title vacant.”
--	---

5.3.2 Sekundäre Randerscheinungen am Wrestling-Ring – Manager und sonstige Ringbegleitungen

Ü479 (Fußnote 1957: Hornbaker, Tim, <i>Death of the Territories: Expansion, Betrayal and the War That Changed Pro Wrestling Forever</i> , S. 17.):	“The role of manager was crucial in the development of feuds, and their colorful antics were endlessly entertaining.”
Ü480 (Fußnote 1958: Mazer, Sharon, <i>Professional Wrestling: Sport and Spectacle</i> , S. 34-35.):	“[...] to disrupt the orderly progression of a match [...] as the referee impotently threatens to disqualify wrestlers for crossing the ropes.”
Ü481 (Fußnote 1964: Ferguson, LaToya, <i>An Encyclopedia of Women's Wrestling: 100 Profiles of the Strongest in the Sport</i> , S. 173-174.):	“‘Elegant’ was the word often used to describe Miss Elizabeth, which was what made it such a shock when ‘Macho Man’ Randy Savage introduced her to the [WWE] and its audience. She was the opposite of what a wrestling valet or manager was supposed to be; she wasn’t ashy or loud. In a sense, she was the opposite of professional wrestling as a whole concept, which instantly made her special. And if she was drawn to a character like the ‘Macho Man,’ then he must have been special too. Especially as Savage portrayed a heel character, while Elizabeth simply remained a sweet, patient woman. In fact, Elizabeth was considered a ‘calming influence’ to Savage, a virtue which was credited for Savage winning the [WWE] Championship at WrestleMania IV.”
Ü482 (Fußnote 1968: Tracosas, L.J., <i>WWE Kicking Down Doors: Female Superstars Are Ruling the Ring and Changing the Game!</i> New York: DK, 2020, S. 14.):	“Sherri always sparkled in sequins or gold lame fabric, and wore elaborate makeup. She cut a striking contrast to the more reserved Miss Elizabeth. with whom she had a bitter rivalry.”

5.3.3 Die Stimmen am Ring – Kommentatoren, Interviewer und Ringsprecher

Ü483 (Fußnote 1669: Solomon, Brian, <i>Pro Wrestling FAQ: All That's Left to Know About the World's Most Entertaining Spectacle (FAQ Series)</i> . S. 335.):	“It’s the chorus of the Greek tragedy – a bit of narration, conveying emotion [...].”
Ü484 (Fußnote 1971: Morton, Gerald W.; O’Brien, George M., <i>Wrestling to Rasslin’: Ancient Sport to American Spectacle</i> , S. 122.):	“In Greek drama, the chorus was the vehicle through which the audience experienced the drama. The chorus gave the audience the knowledge they needed to fully comprehend the

	nature of the conflicts in the specific play. Also, the chorus gave insight into how the audience should react to certain situations. In essence the audience experienced the drama vicariously through the chorus. The commentator does just this for the professional wrestling fan.”
Ü485 (Fußnote 1973: Campana, Anthony, <i>Unscripted: Fake Wrestling is Real: A full comprehension of professional wrestling with contrasts and comparisons to sports and entertainment</i>, S. 131.):	“Besides what we see in the ring, the commentators are like our conscious as we watch the match. Sure, we have our own opinions about each character, but the fact that two or three commentators flood our heads with what they want us to think about each superstar weighs on our opinion to a certain extent.”
Ü486 (Fußnote 1976: Dell, Chad, <i>The Revenge of Hatpin Mary: Women, Professional Wrestling and Fan Culture in the 1950s</i>, S. 21.):	“Wrestling programs typically were narrated by male announcers, who would offer a play-by-play interpretation of the events unfolding on the screen. Personalities such as Steve Allen and Dennis James, actor Dick Lane, and sports commentators Jack Brickhouse and Harry Carey were among the better known hosts of wrestling programs in the 1940s and 1950s. The role of the announcer as a mediator and interpreter of the wrestling performance was something of an innovation. While audiences were used to hearing most sports genres described in mediated form, either by radio announcers or via the daily newspaper, wrestling had previously enjoyed no such attention. The inclusion of a commentator in the wrestling broadcast demystified the performance to the uninitiated viewer. [...] As in so many sports genres, a wrestling announcer’s descriptive patter included a litany of terms unique to the performance type. Wrestling jargon was particularly flamboyant and creative, especially when describing the many maneuvers or ‘holds’ specific to individual wrestlers. While many amateurwrestling holds had long been included in the lexicon of wrestling, descriptions of new techniques unique to the professional ranks were rampant. Announcers would regale the television audience with descriptions of holds such as the ‘Gorgeous George Flip,’ ‘flying scissors,’ ‘back-breaker,’ ‘Boston crab,’ ‘Japanese head twist,’ ‘Cobra hold,’ ‘abdominal stretch’ and the potentially lethal ‘piledriver,’ said to be banned in several states.”
Ü487 (Fußnote 1977: Dell, Chad, <i>The Revenge of Hatpin Mary: Women, Professional Wrestling and Fan Culture in the 1950s</i>, S. 22.):	“Ali Pasha, wrestling out of the white corner, in black trunks, removes his robe, which is a wine red lined in chartreuse, and the black fez. In the black corner, Moto has removed his rather sporty pictorial [robe], a fishing motif in the brocading,

	and off with the gaiter, the elevator shoes, and the toppy, the little white mitten-like booties.”
Ü488 (Fußnote 1978: Dell, Chad, <i>The Revenge of Hatpin Mary: Women, Professional Wrestling and Fan Culture in the 1950s</i> , S. 22.):	“The simulated pockets with the peplum design at the hip are very flattering, wearing five buttons at the top of each pocket. There are forty-two of those buttons.”
Ü489 (Fußnote 1982: Litherland, Benjamin, <i>Wrestling in Britain</i> , S. 152.):	“A commentator addressed audiences personally and warmly, balancing reporting with entertainment and blending texture with explanation.”
Ü490 (Fußnote 1983: Solomon, Brian, <i>Pro Wrestling FAQ: All That's Left to Know About the World's Most Entertaining Spectacle (FAQ Series)</i> , S. 334.):	“Great commentating is about playing up the strengths of the wrestlers and downplaying any perceived weaknesses in the performance. It’s about providing some historical context when helpful, and emphasizing the important storyline points that give the match its gravitas, providing the viewer with a greater reason for caring about the proceedings.”
Ü491	Übersetzung im Zuge der Überarbeitung entfernt.
Ü492	Übersetzung im Zuge der Überarbeitung entfernt.
Ü493 (Fußnote 1992: Lawler, Jerry, <i>It's Good to Be the King...Sometimes</i> , Position 126.):	“It’s a real high-pressure job. [...] most of the wrestlers have a ten or fifteen-minute match and they’re done. Twenty minutes tops. [Jim Ross] and I have to go out and be up and try to be entertaining for the entire show. Our job is to keep everybody excited, every minute, for three straight hours. You have to further the story lines, keep the people informed, and get the matches and the individual wrestlers over. [...] [Jim Ross] and I have a lot of responsibility. Punch the mute button one time and try to watch the show that way. I defy you to make it through one match.”
Ü494 (Fußnote 2000: WWE Network, <i>Wrestling Challenge – Feb 07, 1987</i> , 14:00-14:36.): [siehe Fußnote für URL]	“[...] Kamala and Sika... On paper and visually, this is the team to be reckoned with. [...] These are both man that are complete outcasts amongst their own people. They are throwbacks to the neanderthal age. They bring violence to a new definite core.”
Ü495 (Fußnote 2001: WWE Network, <i>Wrestling Challenge – Feb 07, 1987</i> , 14:36-14:42.): [siehe Fußnote für URL]	“Let me ask you a question, Wizard. Are these gentlemen actually communicating with each other when they talk like this?”
Ü496 (Fußnote 2002: WWE Network, <i>Wrestling Challenge – Feb 07, 1987</i> , 14:42-14:56.): [siehe Fußnote für URL]	“They communicate on the highest form, which is the 39th level. And the more comfortable you get with us, you will be on the 41st level.”
Ü497 (Fußnote 2005: Harris, James; Casanova, Kenny, <i>Kamala Speaks</i> , Position 3311.):	“[It] really made no sense, but that was the beauty of it.”
Ü498	Übersetzung im Zuge der Überarbeitung entfernt.
Ü499 (Fußnote 2008: Solomon, Brian, <i>Pro Wrestling FAQ: All That's Left to Know About the World's Most Entertaining Spectacle (FAQ Series)</i> , S. 339.):	“[...] the right ring announcer can add so much to the moment, whipping the crowd into a fever pitch, adding pomp, circumstance, and a sense of decorum. All with their own unique delivery or

	sense of theatricality, they bring flair to the proceedings and can make a ham ‘n’ egger seem like the most important wrestler in the world. And for most fans, hearing the voice of the announcer declaring their favorite as the winner, or better yet, the new champion, is nearly as thrilling as the victory itself.”
Ü500 (Fußnote 2010: Mazer, Sharon, <i>The Doggie World of Professional Wrestling</i> , S. 100.):	“As this grandstanding is taking place, the announcer gives the terms of the match: generally the time limit (if there is one) and the number of falls required to end the match (usually one). He then announces the names of the opponents, their weights, and their places of origin. The bell rings and the match begins.”
Ü501 (Fußnote 2015: WWE, <i>Roddy Piper vs. The Mountie: Royal Rumble 1992 – Intercontinental Championship Match</i> , 1:56-2:35.): [siehe Fußnote für URL]	“Ladies and Gentlemen, the winner of this bout ... aaand neeeeeeeew Intercontinental Champion, ‘Rowdy’ Roddy Piper!”
Ü502	Übersetzung im Zuge der Überarbeitung entfernt.
Ü503	Übersetzung im Zuge der Überarbeitung entfernt.

5.4 Von allem ein bisschen und noch mehr – über die semiotische (R)Evolution des Weiblichen im von Hypermaskulinität geprägten Geschäftsmodell *Professional Wrestling*

Ü504 (Fußnote 2018: Mazer, Sharon, <i>Professional Wrestling: Sport and Spectacle</i> , S. 100.):	“[...] professional wrestling is always a performance by men, for men, about men. Both its ethos and its aesthetics are explicitly centered on the idea of masculinity as something at once essential and performed.”
Ü505 (Fußnote 2019: Mazer, Sharon, <i>Professional Wrestling: Sport and Spectacle</i> , S. 100.):	“Professional wrestling’s play of masculinity is profoundly carnivalesque as it affirms and mocks, celebrates and critiques prevailing definitions of what it is to be a ‘real’ man in contemporary American culture. Because it is centered on, and always returns to, the display of male bodies and because the action is both a simulation and a parody of violence between men, the performance is always highly ambivalent and profoundly transgressive, at once hypervisible and hypermasculine.”
Ü506 (Fußnote 2020: Mazer, Sharon, <i>Professional Wrestling: Sport and Spectacle</i> , S. 107.):	“Instead of offering fans a presentation of masculinity that is singular and conservative, the professional wrestling performance presents two or more contradictory possibilities poised against and coexisting with each other. Masculinity is both a choice and an essence, simultaneously an option and an imperative. While the professional wrestling performance always presents a version of masculinity that is sanctioned by the dominant culture, its presentation of alternative masculinities as concurrent proposes a community of men that is inclusive of a wide

	range of identities and behaviors, as such heterogeneous rather than homogeneous.”
Ü507 (Fußnote 2025: Litherland, Benjamin, <i>Wrestling in Britain</i> , S. 69-70.):	“Women were often unfairly side-lined or positioned as secondary entertainment [...]. Then again, compared to other sports, women have been placed prominently on shows at a time when other sports were banning or restricting women’s involvement, and wrestlers like Mildred Burke, Judy Grable and the Fabulous Moolah were important characters in wrestling’s expansion on television [...]. Central to this ambivalence were ideologies about gender across the sporting field. Since its genesis, intensely held beliefs about gender and sport had been perpetuated, intersecting with ideologies about gender from industry, the church, or medicine, which positioned, or even excluded, women as subordinate in virtually every field in which they operated.”
Ü508 (Fußnote 2030: Parkin, Sarah, <i>Women Have Always Been Wrestling Fans</i> , S. 16.):	“The idea of wrestling as masculine entertainment is firmly embedded in popular culture, creating the image of the female wrestling fan as a mythical, or at least exceptional, creature. The truth is we’ve always been around. We just haven’t always been watching the same product as the men.”
Ü509 (Fußnote 2032: Storey, John, <i>Cultural Theory and Popular Culture. An Introduction</i> , S. 153.):	“Though contemporary feminists have taken a diversity of approaches to popular culture, they have shared two major assumptions. The first is that women have a particular relationship to popular culture that is different from men’s... The second assumption is that understanding how popular culture functions both for women and for a patriarchal culture is important if women are to gain control over their own identities and change both social mythologies and social relations... Feminists are saying that popular culture plays a role in patriarchal society and that theoretical analysis of this role warrants a major position in ongoing discussions [...].”
Ü510 (Fußnote 2033: Bandenburg, Heather, <i>Support Your Local Girl Gang. Feminist Resistance in the UK's Independent Wrestling Scene</i> , S. 142.):	“For this reason, in recent years the role of women in wrestling has advanced a kind of feminism that is based on consuming cultural indicators.”
Ü511 (Fußnote 2035: Warden, Claire, “ <i>Glitter and broken bones</i> ” – <i>Professional wrestling, circus, avant-garde and the radical participatory body</i> , S. 166.):	“To me wrestling is an act of resistance [...]. Wrestling, in itself, requires you to be unladylike – to gain bruises, to make too much noise, to be grappled and groped, handled by people who are essentially strangers for the enjoyment of other strangers. To turn your weak, fecund body into a weapon is itself a feminist act. [...] [W]restling is ready to become more avant garde.”

Ü512 (Fußnote 2036: Harkulich, Molldrem Christiana, <i>Sasha Banks, the Boss of NXT. Media, Gender and the Evolution of Women's Wrestling in WWE</i>, S. 150.):	“To instantly know something is manly is to inherently know that it is also is not feminine. Stereotypes reinforce the binary relationship between masculinity and femininity, performed through acts of aggressive violence in the ring. It shouldn’t be that surprising that women’s wrestling, which asks women to act violently and thus inherently undermine gender binary stereotypes that male wrestling characters rely on to build their stories, has taken a long time to be taken seriously within [the industry].”
Ü513 (Fußnote 2037: Sehmy, Dalbir Singh, <i>Professional Wrestling, Whooo!: A Cultural Con, An Athletic Dramatic Narrative, and A Haven for Rebel Heroes</i>, S. 19; 20-21.):	“Wrestlers are not average men and women either, rather they are often well-muscled, strong, and capable of dangerous athletic feats. And the wrestling match itself is a highly masculine narrative. There is little or no talking; two individuals fight one another; there is a clear beginning, middle, and end. [...] Wrestling is a serial fiction displaying men expressing emotion. It is a sports opera, a melodrama without absolute beginnings and ends, but rather an extensive and ongoing middle. Story twists and turns occur abundantly, and like their soap opera counterparts, wrestling has developed a whole industry of gossip on the internet, in fan magazines, and through [...] telephone information lines.”
Ü514 (Fußnote 2038: Catte, Elizabeth; Howard, Josh, “<i>A secret fascination</i>”. <i>Professional Wrestling, Gender Non-Conformity and Masculinity</i>, S. 139.):	“In a [...] post-war culture that valorized bravery, strength, and moral conviction, George’s gender-bending and questionable principles made him an anti-hero that wrestling fans loved to hate.”
Ü515 (Fußnote 2046: Catte, Elizabeth; Howard, Josh, “<i>A secret fascination</i>”. <i>Professional Wrestling, Gender Non-Conformity and Masculinity</i>, S. 139.):	“He incorporated the aesthetics of ballet – including his hallmark ballet slippers – into his style of wrestling. Starr pirouetted and pranced in the ring, but often defeated opponents with expertly delivered drop-kicks.”
Ü516 (Fußnote 2047: Katz Rizzo, Laura, “<i>Gold-dust</i>”: <i>Ricki Starr's ironic performances of the queer commodity in popular entertainment</i>, S. 127.):	“His silly antics, his classical ballet training and his genuinely likeable persona coalesce into magnetic performances. Ricki Starr is an onstage/in-ring persona. The character is a genteel man of the social upper crust who simultaneously mocks his own gentility and reliance upon etiquette with unabashedly comic flair.”
Ü517 (Fußnote 2049: Katz Rizzo, Laura, “<i>Gold-dust</i>”: <i>Ricki Starr's ironic performances of the queer commodity in popular entertainment</i>, S. 134.):	“Starr’s performances were brave popular celebrations of a socially isolated character. In the wrestling world, he portrayed a ballet dancer small, effete and silly. Hermann led the world to believe that outside the ring too, that he was a [non-binary], small Jewish man. He relied upon the popular myth of the artist as genius to compensate for his disadvantages. Although

	lacking in brawn, he used his slightly addled but clever mind to overpower his opponents. His classical learning, his taste in wine, his practice of a two-century-old theatrical tradition based upon manners and courtly etiquette of ballet as an exclusive, aristocratic, and feminized genre were elements of his complex persona and hybrid performance. [...] His charismatic portrayal of paradoxical gender identity and social position capitalized on the novelty of his sexually ambiguous character.”
Ü518 (Fußnote 2051: Katz Rizzo, Laura, “<i>Gold-dust</i>”: Ricki Starr's ironic performances of the queer commodity in popular entertainment, S. 136.):	“Hermann’s performances of Starr engaged subversive politics while concurrently attracting him a large fan base. [...] Ballet became a symbol of Starr’s good taste allowing him to portray the elegance and grace of a dancer and emphasizing his persona as worlds away from those of the clumsy behemoths he faced in the ring . His strategic representations of ‘the outsider’ capitalized on his training in a refined and uncommon performance art. [...] Hermann charmed many men women and families who had been beaten down physically, economically, emotionally and spiritually by the Fascist ugliness of World War II. The outsider and underdog in this context became icons of mass appeal.”

5.4.1 Die Frauen der Ringe als Subtext männlicher Erzählkonventionen – Kulturhistorisches zur Situation der Frauen des Wrestlings im 19. und 20. Jahrhundert

Ü519 (Fußnote 2054: Mazer, Sharon, <i>The Doggie World of Professional Wrestling</i>, S. 106.):	“The culture of the ring is definitively male. Despite [...] [the] claim that women are treated the same way as men in the world of professional wrestling, their position is decidedly different. Women’s moves may be the same as men’s, but they are not viewed the same: men’s performances [...] suppress [...] sexuality in favor of athletic prowess in a dangerous combat while women’s performances are overtly sexualized.”
Ü520 (Fußnote 2056: Mazer, Sharon, <i>Professional Wrestling: Sport and Spectacle</i>, S. 127.):	“That is, the role of women in wrestling, as in other performance practices, is framed by the culture itself, in the act of looking as it is generally practiced, in the idea of wrestling as a masculine performance art, and in the arena as a site of meaning constructed by and for men. Although the women may train with and in ways identical to the men, [...] their value in professional wrestling’s erotic economy is always sexualized in a way that is markedly different from that of the male wrestlers.”

Ü521 (Fußnote 2058: Mazer, Sharon, <i>Professional Wrestling: Sport and Spectacle</i>, S. 128.):	“Whatever a woman’s formal role in the wrestling event might be, as spectator, manager, or wrestler, her function is always to affirm male heterosexual orthodoxy.”
Ü522 (Fußnote 2059: Mazer, Sharon, <i>Professional Wrestling: Sport and Spectacle</i>, S. 135.):	“What shifts then is the nature of the dialectic itself: while men conform to performance codes in relation to other men and are defined as masculine in a masculine-defined world, women must perform as women in relation to men and are defined as feminine in a masculine-defined world. [...] Her performance must either be recognizable as ‘feminine’ (that is, soft-spoken and accommodating to the men to whom she is attached, acting often as another outward sign of the man’s virtue) or ‘not-feminine’ (that is, loud and confrontational, and if attached to a man appearing as the visible manifestation of his moral corruption). [...] Insofar as the performance of normative feminine ideals is conflated with and perceived as the performance of feminine sexuality in relation to masculine integrity, the presence of women in the ring always carries with it the potential to disrupt and destabilize. Indeed, it is possible to assert that when a woman occupies the ring or ringside for any length of time, her ability to embody femininity as an ideal inevitably decays.”
Ü523 (Fußnote 2060: Mazer, Sharon, <i>Professional Wrestling: Sport and Spectacle</i>, S. 141-142.):	“Women as wrestlers, managers, and spectators may act as the men do according to the game’s masculine protocols, but what they represent in the arena is invariably linked to, and expressive of, their not being men, to their not-man-ness. Even if contained by representations of love and marriage, like Miss Elizabeth, or through other representations of submission, [...] a woman in the ring sooner or later comes into conflict with the male wrestlers and the idea(l) of masculine order. Like Scary Sherri, or even Miss Elizabeth [...], a woman in the ring is inevitably a transgressor who deserves what she gets and must take it ‘like a man’ or get out.”
Ü524 (Fußnote 2063: Tracosas, L.J., <i>WWE Kicking Down Doors: Female Superstars Are Ruling the Ring and Changing the Game!</i>, S. 33.):	“Ringside was a table covered with makeup, mops, brooms, irons, and ironing boards – a buffet of beautifying products and domestic goods, to be used as the Superstars saw fit. [...] While Beth’s back was turned, Michelle got her hands on some hairspray, which she spritzed straight into Beth’s eyes. In the ring, Michelle dominated the blinded Beth, subjecting her to some unspeakable punishment with an ironing board. Attempting to make Beth submit, Michelle snapped her into a [...] body scissors hold, but

	The Glamazon fought back, avoiding Michelle's attack with an iron [...]. To quote the announce team, 'Who would have thought that a Makeover Match could be so brutal?'"
Ü525 (Fußnote 2067: Loyer, Frédéric; Loudcher, Jean-François, <i>The "Sportification" of Wrestling in France. Strength, Performance and Regulation (1852-1913)</i> , S. 208.):	"It won over the public, however, by hosting women's wrestling bouts. By taking center stage and performing with great skill and technique, female wrestlers asserted their physical potential and challenged popular, gendered notions of physicality. Through this 'neutralization' [...] of gender, a woman could challenge a man as 'an equal' and experience a certain leeway in the exhibition of her body [...]."
Ü526 (Fußnote 2068: Khromov, Alexander (Female Single Combat Club), <i>Circus wrestling and powerlifting at the turn of the century (I)</i>): [siehe Fußnote für URL]	"The stale smell of sweat and foul air assaulted your nostrils. In this overheated room the spectators were flushed. Smoke seized us by the throat and obscene swearing gnaws our ears. Female wrestlers flung themselves at each other like modern bacchantes, they fiercely tore each other's flesh apart, and you saw just hair flying, breasts bared, indecent, foaming at the mouth. Everyone screamed, applauded, stamped his feet."
Ü527 (Fußnote 2070: Khromov, Alexander (Female Single Combat Club), <i>Circus wrestling and powerlifting at the turn of the century (I)</i>): [siehe Fußnote für URL]	"But ladies-spectators being bewitched by men's single combat [...] ecstatically cheered wrestlers and in culminate moment they timidly yelped and threw handkerchiefs (and sometimes, other ladies assessors) into the ring. They daydreamed about wrestler's relief torsos and biceps. They awaited wrestlers at the circus exits as famous tenors and turned fingers toward them for a kiss. At the same time, female spectators reportedly demonstrated hostility toward female wrestlers appearing on the circus ring. They cursed out and hissed female wrestlers [...]."
Ü528 (Fußnote 2077: Laprade, Pat; Murphy, Dan, <i>Sisterhood of the Squared Circle: The History and Rise of Women's Wrestling</i> , S. 20.):	"But the <i>Gazette's</i> championship was just a small step toward legitimizing women's wrestling, which continued to thrive on the carnival and burlesque circuits, but was still outlawed by some state athletic commissions and kept wholly separate from men's wrestling events, which were presented as legitimate athletic contests in arenas, gyms, and boxing halls."
Ü529 (Fußnote 2085: Laprade, Pat; Murphy, Dan, <i>Sisterhood of the Squared Circle: The History and Rise of Women's Wrestling</i> , S. 40-41.):	"One dispute I didn't win involved the NWA's decision that the champion should not appear on cards that featured women wrestlers, midgets, wrestling bears, or any kind of carnival act. Everyone agreed credibility was critical whenever the champion appeared, and even then the promoters who used a lot of those acts conceded they didn't exactly enhance their chances for projecting a first-class image, so the

	rule was adopted unanimously. It died almost immediately, though, when Sam [Muchnick] booked me with promoter Al Haft in a small town in Ohio where the show was being held in a high school gymnasium. As I was walking through the lobby on my way to the dressing room, I spotted a poster announcing the night's lineup, and noticed there were women wrestlers on the card. I found the matchmaker . . . and told him I wouldn't be wrestling. I had nothing against the idea of women wrestlers but it's a fact I never actually met one – a wrestler that is – during my career. Every single one of them were performers, and their whole act was designed to titillate the males [...]."
Ü530 (Fußnote 2093: Hornbaker, Tim, <i>National Wrestling Alliance: The Untold Story of the Monopoly That Strangled Pro Wrestling</i>, S. 292.):	"Mentally and physically exhausted, Mildred was forced to wrestle Byers on August 20, 1954, in Atlanta on short notice, and there was genuine fear. The match was a shoot, with tremendous odds against her. Wolfe had the local commission in his corner, and slid a friendly referee in to call the match his way. Burke later admitted that she gave up the legitimate first fall with intentions to start the second strong. The second fall didn't have a finish. Officials stopped the match, and Burke left the ring understanding that her title was safe because she hadn't lost two falls. The resulting publicly spin claimed Byers defeated her for the belt, and the validity of Burkes championship was weakened significantly."
Ü531	Übersetzung im Zuge der Überarbeitung entfernt.
Ü532 (Fußnote 2103: Laprade, Pat; Murphy, Dan, <i>Sisterhood of the Squared Circle: The History and Rise of Women's Wrestling</i>, S. 87.):	"Women's wrestling was shady throughout history. It's no surprise that Moolah was dishonest, greedy, etc. since one of her first mentors in the business was Billy Wolfe – the king of all those traits [...]. Moolah, however, could have changed things by running an honest syndicate, training and booking women on the level. She could have broken the patterns established by Wolfe. She chose not to."
Ü533 (Fußnote 2108: Santos, Spenser, <i>The RiSE of SHIMMER and the Renaissance of Women's Professional Wrestling</i>, S. 149-150.):	"The people who attend the men's matches do not attend the women's matches in Japan. It is a completely different audience and in fact the Japanese fans and reporters that we met couldn't even understand why we were so interested in the girls [...] card. There is a definite negative stigma about the girls, at least among the wrestling fans probably because the show is so obviously designed at mainly reaching teenage girls."
Ü534 (Fußnote 2116: Levi, Heather, <i>The World of Lucha Libre</i>, S. 162.):	"They nailed our shoes to the floor, they tied knots in our sleeves or pants legs. Sometimes I

	had to cut the knots out of my tights because I couldn't untie them[.]”
Ü535 (Fußnote 2122: Levi, Heather, <i>The World of Lucha Libre</i> , S. 208.):	“I was told that the participation of women in lucha libre was just another example of their participation in the workforce: there are women cabdrivers, women police officers, so why not luchadoras? No one challenged the right of women to engage in paid employment, and only some questioned the appropriateness of wrestling as woman's occupation [...].”
Ü536	Übersetzung im Zuge der Überarbeitung entfernt.
Ü537 (Fußnote 2129: Garfield, Simon, <i>The Wrestling. The Hilarious True Story of Britain's Last Great Superheroes</i> , S. 105-106.):	“I never promoted them. I'm a male chauvinist pig. Listen, when the Boxing Board of Control gives licences to women to box, then maybe I might change my mind. But no. It's strictly a man's game. I've been married for forty years. Do you think that for my work I want to take bloody women round the country? You put two women in a dressing room and you know what the end result is. No, no, they've better in the kitchen.”
Ü538 (Fußnote 2130: Bandenburg, Heather, <i>Support Your Local Girl Gang. Feminist Resistance in the UK's Independent Wrestling Scene</i> , S. 148-149; S. 149-150.):	“[...] where women could perform transgressions of gendered roles of society, albeit through representations of sex and violence rather than displays of skill. [...] the women of British wrestling culled meaning from wrestling even when it was distinctly not aimed at them, using this lack of respect towards women to inspire rebellion against the status quo.”
Ü539 (Fußnote 2131: Bandenburg, Heather, <i>Support Your Local Girl Gang. Feminist Resistance in the UK's Independent Wrestling Scene</i> , S. 150.):	“Rather than allowing themselves to be erased from the space of wrestling, women sought a role within the industry where they could be strong without appealing to the male gaze; they began forming their own grassroots movement, thus providing a network for like-minded women [...].”
Ü540 (Fußnote 2133: Bandenburg, Heather, <i>Support Your Local Girl Gang. Feminist Resistance in the UK's Independent Wrestling Scene</i> , S. 152.):	“The new fans female wrestlers are trying to appeal to are predominantly young women, and the wrestlers' courage speaks directly to girls who lack self-confidence or do not fit in [...]. EVE embraces this, by describing themselves as a feminist punk-rock wrestling community, using the 'F-word' despite fear of backlash from male fans [...]. The Support Your Local Girl Gang ethos of EVE represents a different approach to wrestling. They showcase the best female talent in the world, seeking out creativity and diversity in their cards, not just those who appeal to commercial interests. [...] This approach of seeking to bring in a new audience rather than pacify the existing one represents a new way of doing wrestling. Women both in and out of the

	ring have led this change. They recognize that the ring can be a space of defiance, instead of simply emulating what the boss thinks the audience wants.”
Ü541 (Fußnote 2143: Laprade, Pat; Murphy, Dan, <i>Sisterhood of the Squared Circle: The History and Rise of Women's Wrestling</i> , S. 294.):	“The tour made by the Jumping Bomb Angels nearly changed things. The American audiences wanted more of the Japanese style. We were going to have to change if we were to continue to please the fans. We had the people standing on their chairs. The crowds accepted those matches with the Jumping Bomb Angels and the Glamour Girls. The problem was that the American girls could not work at that level. With few exceptions like Peggy Lee and Velvet McIntyre no one wanted to train at that level [...]”
Ü542 (Fußnote 2147: Laprade, Pat; Murphy, Dan, <i>Sisterhood of the Squared Circle: The History and Rise of Women's Wrestling</i> , S. 88-89.):	“Although Moolah has her detractors, she also had many powerful supporters and maintained a positive reputation within the industry. Moolah protected kayfabe with her life. She was loyal to her allies. She didn’t write tell-all exposés or grant “shoot” interviews. When booking her wrestlers with various promoters, her word was her bond — if she promised that a wrestler would be somewhere, she would make sure she was there, on time, and ready to wrestle, and if something came up, she would substitute in for the wrestler, ensuring that the promoter wouldn’t be out a match. There was resentment over her tactics, her death grip on the championship, and her success, but Moolah managed to have a long and successful career in wrestling, becoming one of the most famous (and wealthy) female wrestlers of all time. [...] Moolah’s death warranted an obituary in the <i>New York Times</i>, a tribute on WWE programming, and a mention on ESPN’s <i>Pardon the Interruption</i>, a sign of her fame with mainstream audiences.”

5.4.1.1 Exkurs: Tränen lügen nicht – wenn Wrestling-Stars wirklich weinen

Ü543 (Fußnote 2161: Smith, R. Tyson, <i>Passion Work: The Joint Production of Emotional Labor in Professional Wrestling</i> , S. 157; 162.):	“Professional wrestling is a passionate reenactment of a violent fight between good and evil. The performer’s objective is not to win the match, but rather, to attain a strong emotional reaction from the audience. [...] Through the interaction with his opponent, the ‘wounded storyteller’ tells a dramatic story of vulnerability, triumph, or defeat (Frank 1995). Bodily movements and face-to face contact narrate the ‘mythical violence’ (Collins 2008), and most stories strive to evoke passionate
--	--

	feelings among audience members through acts of injustice (or justice).”
Ü544 (Fußnote 2162: Konuwa, Alfred, <i>WWE's Future Is Gender-Neutral And Filled With Tears.</i>): [siehe Fußnote für URL]	“Women crying and hugging after great matches has become an increasingly uncomfortable staple at NXT Takeover events. The overwhelming emotion is understanding for such a milestone moment, of a women’s match main eventing the equivalent of a pay-per-view, but unfortunately it’s becoming redundant if not demeaning.”
Ü545 (Fußnote 2165: Konuwa, Alfred, <i>WWE's Future Is Gender-Neutral And Filled With Tears.</i>): [siehe Fußnote für URL]	“If fans start getting too used to wrestlers crying after matches, the ratings will continue to disappear. After headlining a live special, it’s logical to ask what the next big step is for women’s wrestling. A main event on Raw? A women’s-only wrestling show? A main event of WrestleMania? The answer is none of the above. The next big step is for women to have a great match without crying in the epilogue.”
Ü546 (Fußnote 2166: Konuwa, Alfred, <i>WWE's Future Is Gender-Neutral And Filled With Tears.</i>): [siehe Fußnote für URL]	“The absence of tears following a strong women’s match will suggest that they expected nothing less than to tear the house down. It also allows fans to stay involved in the storyline, which thrives the thrill of victory and the agony of defeat. Just like the guys do.”
Ü547 (Fußnote 2170: Johnson, Steven; Oliver, Greg, <i>The Pro Wrestling Hall of Fame: The Storytellers (from the Terrible Turk to Twitter)</i> , S. xviii-xix.):	“He said, ‘Ricky, everybody can arm drag, everybody can head scissors. Everybody can dropkick. But not everybody can work. It’s something you’ve got to learn. I cannot teach this to you because with me trying to explain this to you, I’d be better off talking to that wall because you’re not going to understand it. But one day, one day you’re going to be wrestling in the ring and it’s going to hit you’ ... I can make them cry. I can make them madder than hell and I can make it fun or make it sad. But that’s something that took me years to develop, to understand, because it’s hard for people to even understand what I’m saying.”
Ü548 (Fußnote 2173: @vintagepuro (x.com, 25.08.2023)): [siehe Fußnote für URL]	“[...] My father died while he was professional wrestling, and since then it has been my life, it has been my entire love, it has been EVERYTHING to me, and I promised myself that I would not be good, that I would be THE BEST [and] that The Funks would be THE BEST. And it’s the most important thing to me in my life to be the best. And it’s the most important thing [in my brother’s] life to let our father be proud of us.”

Ü549 (Fußnote 2176: Michaels, Shawn, <i>Wrestling for My Life: The Legend, the Reality, and the Faith of a WWE Superstar</i>, S. 83-84.):	“Yes, it’s pro wrestling – a bunch of men in their underwear fighting each other – but the element of that match that most compelled me was the story of a guy who admired another wrestler and had been inspired by him in the business. I paid attention to all the emotions I felt as I wrote out the match, and after I put the finishing touch on what proved to be one of the greatest endings in wrestling history, tears spilled onto the paper. When we got to Orlando, Florida, for WrestleMania, I showed my notes to Ric and Michael Hayes. As they looked over the sheet, I observed Ric’s eyes moistening. He reached over, patted me [...], and said, ‘Thank you!’”
Ü550 (Fußnote 2177: Flair, Charlotte; Flair, Ric, <i>Second Nature: The Legacy of Ric Flair and the Rise of Charlotte</i>, S. 61.):	“We wanted to emphasize Shawn’s conflict. Here he was trying to end the career of the man he tried to emulate his entire professional life. When it came down to it, could the Heartbreak Kid put an end to his idol? For the Nature Boy, it was about whether or not I had one more trick up my sleeve [...] to keep my career alive. It was inner conflict clashing with desperate determination. It was also another example that many times the best performances in our business are rooted in reality. Shawn was conflicted about my retirement, and I didn’t want to retire. Shawn was leading the audience on an emotional roller-coaster ride that they had never been on before. He was leading me to a beautiful performance and certainly the most emotional one of my career. I fed off every ounce of adulation and support from the crowd, knowing how much they wanted to see my career live another day.”
Ü551 (Fußnote 2178: Flair, Charlotte; Flair, Ric, <i>Second Nature: The Legacy of Ric Flair and the Rise of Charlotte</i>, S. 62-63.):	“The story continued. Each move we made was like paintbrushes moving with different colors on a canvas. Shawn’s facial expressions betrayed his physical and emotional pain from the match and from his conflict about sending the only wrestler he ever idolized into retirement. I stayed on the mat. The emotion of the last [...] months, [...] and the fear of the unknown ... that after this sequence my life would never be the same, it all caught up to me. I could hear the crowd, but it sounded like they were far in the distance. I knew the fate that awaited me. I now clutched the canvas and the final moments of my career- I was gasping for air. I knew what I had to do. [...] I had to stand up, clench my fists, and show that I wasn’t going down without a fight. Torn between what he wanted to do and what he knew was the right thing, Shawn stood in his

	familiar position. He said, 'I'm sorry. I love you,' [...] and delivered a third Superkick. I fell on the mat. Referee Charles Robinson's hand touched the canvas for the third consecutive time [...]. Shawn kissed my forehead and left the ring. After thirty-five years, the dream was over." I went to the front row to see my family. I hugged [my children and] I kissed my wife [...]. I wanted each of them to know how much I loved them. It meant so much that they were with me for this entire journey. We'd had ups and downs like any family, but the feeling I had being with my children that week was the greatest of my life. It felt like [...] we were able to move on together, as a family. As I walked up the aisle, the ring became smaller each time I turned around. The emotion from the crowd lifted me up. I wanted them to know how much I loved them. Once I walked [backstage], it was gone. There was something else in front of me."
Ü552 (Fußnote 2180: Flair, Charlotte; Flair, Ric, <i>Second Nature: The Legacy of Ric Flair and the Rise of Charlotte</i> , S. 63.):	"When we went into the finish sequence, before Shawn landed the Super Kick, I was already in tears. I counted three and covered my face. I rolled out of the ring and walked back to the locker room."
Ü553 (Fußnote 2181: Flair, Charlotte; Flair, Ric, <i>Second Nature: The Legacy of Ric Flair and the Rise of Charlotte</i> , S. 63.):	"The emotions between us [...] at WrestleMania were real. They were some of the most real emotions I've felt in my life. [...] I told [Ric Flair] I loved him and that I hoped the match was everything he wanted it to be."
Ü554 (Fußnote 2182: Michaels, Shawn, <i>Wrestling for My Life: The Legend, the Reality, and the Faith of a WWE Superstar</i> , S. 84.):	"The emotion that night was not acting. I did love Ric. I went from watching him on TV to having him, one of our sport's true legends, accept me as a friend and peer. I can't overstate what he did for our business. There was a lot of real life going on in that ring, and it worked. Fans wept all around the stadium. [...] That match won another [...] Match of the Year Award. In fact, it has been named by numerous sources as one of the greatest matches of all time. Fans still talk about that ending. When I had showed Ric and Michael my notes when we set up the match, I'd asked if my idea was okay. 'This isn't a wrestling match,' I told them. 'This is a love story [...].' I know that sounds very un-wrestling-like. There was no bravado in the plan. Instead, it was filled with humility and vulnerability."
Ü555 (Fußnote 2183: Sehmbly, Dalbir Singh, <i>Professional Wrestling, Whooo!: A Cultural Con</i> ,	"Another feminine aspect can be illustrated in wrestling's routine melodramatic expression of

<i>An Athletic Dramatic Narrative, and A Haven for Rebel Heroes</i>, S. 21.):	emotion. The wrestlers and all the other characters openly express their feelings in hyperbolic and excessive ways, be it anger, fear, humiliation, sadness, or happiness. And even though they most often express anger, wrestlers verbalize a great deal; they argue, protest, and even bicker. So, wrestling is also a highly feminine form, as exemplified by the serial story structure, the melodramatic emotional expressions, and the verbalization of personal feelings.”
Ü556 (Fußnote 2184: Ozaki, Mugiko; Nakano, Tam; Dana (shinetodaybelievetomorrow.home.blog), <i>Despair in the world of ballet and idols. Tam Nakano fights against feelings of inferiority.</i>): [siehe Fußnote für URL]	“I think it’s easy for girls to show every detail of their emotions, whether it’s jealousy or passion or whatever. You can see in every scene, ‘oh this person must really be thinking like this.’ There’s as much hidden drama as there are people to see. There are as many views as there are wrestlers. There are about 25 wrestlers in Stardom right now, so it’s like watching a movie with 25 main characters.”
Ü557 (Fußnote 2185: Ozaki, Mugiko; Nakano, Tam; Dana (shinetodaybelievetomorrow.home.blog), <i>Despair in the world of ballet and idols. Tam Nakano fights against feelings of inferiority.</i>): [siehe Fußnote für URL]	“Know your weaknesses. I’m not physically gifted, I don’t have the kind of natural looks that make everyone turn their heads... [...] I couldn’t make it as a ballerina like I dreamed of when I was little. I couldn’t sell myself as an idol. I’ve felt like I had nothing, but I think having experienced that kind of despair lets me fight with the feeling of never wanting to fail like that again. I want to be an existence that can cuddle up close with the hearts of weak people. [Tam started crying at this point; Mugiko Ozaki.] It’s because... I know there are people in the world who are hopeless, but... I hope I can reach their hearts... If you do your best to keep living... If you do your best to get to tomorrow, eventually something good can happen... that’s what I want to tell them...”
Ü558 (Fußnote 2186: Ozaki, Mugiko; Shirakawa, Mina; Dana (shinetodaybelievetomorrow.home.blog), <i>“I gave up trying to be liked by everyone.” The determination of Mina Shirakawa, a gravure-idol wrestler who uses her complex as a weapon.</i>): [siehe Fußnote für URL]	“When I saw the wrestlers risking themselves to entertain the fans I suddenly felt like I couldn’t keep wasting time with whining and complaints. Just by watching a wrestler fight you can get a glimpse of what they’ve been through, right? The face they make when they’re hurt, the way they put all their strength into their fight and fight with no fear. You get little glimpses through things like that. Usually when I looked up a wrestler I was interested in, I would find that their past was filled with conflict. I thought, that’s why those people are so strong.”
Ü559 (Fußnote 2189: Dana (shinetodaybelievetomorrow.home.blog),	“Why... Why do the things I want get [...] so far away like this, why can’t I grab them... [...] I wonder if that’s why I come to want them so

2022.11.03 Hiroshima Goddess Festival ~Kinsai Stardom~ Postmatch Comments.): [siehe Fußnote für URL]	badly. This is so frustrating.... Pretty much all I can get out right now is frustration. But! Over and over again, in my life there have been so many times I thought I couldn't do it any more, but every time, I was trying to achieve my dreams, those dreams were my hope, so I was able to keep going. Because, I'm not a pro wrestler if I can't show my fans that I'll crawl my way back from this hell.... My teeth are gone and my jaw's dislocated and I couldn't win the belt, this really is absolutely hell, but I will definitely wear the white belt and become everyone's hope to keep living. That is my support. I'm going to go get stronger and do it over again. Thank you very much..."
---	---

5.4.2 Weiblicher Widerstand gegen das patriarchale System – die *Women's (R)Evolution* als Ausblick auf das *Professional Wrestling* im 21. Jahrhundert

Ü560 (Fußnote 2196: Flair, Charlotte; Flair, Ric, <i>Second Nature: The Legacy of Ric Flair and the Rise of Charlotte</i>, S. 308.):	"One of the things Coach Sara [Amato] said during her work in developmental was, 'It's not about being good for a girl. It's about being good. And you don't stop there.'"
Ü561 (Fußnote 2197: Flair, Charlotte; Flair, Ric, <i>Second Nature: The Legacy of Ric Flair and the Rise of Charlotte</i>, S. 283.):	"That experience enabled her to step inside the ropes with the girls and help guide and direct them with a woman perspective. Sara [Amato] also knows how to make talent stand out, and because of her experience, she could prepare trainees physically and mentally for what was ahead."
Ü562 (Fußnote 2200: Siegel, Amy, <i>Wradical Wrestling. What Happens When Womxn Run the Ring</i>, S. 158.):	"@StephMcMahon Your female wrestlers have record selling merchandise & have starred in the highest rated segment of the show several times... And yet they receive a fraction of the wages & screen time of the majority of the male roster."
Ü563 (Fußnote 2201: Storey, John, <i>Cultural Theory and Popular Culture. An Introduction</i>, S. 152-153.):	"As a metaphor for self-transformation... ['finding a voice']... has been especially relevant for groups of women who have previously never had a public voice, women who are speaking and writing for the first time [...]. Feminist focus on finding a voice may sound cliched at times.... However, for women within oppressed groups... coming to voice is an act of resistance. Speaking becomes both a way to engage in active self-transformation and a rite of passage where one moves from being object to being subject. Only as subjects can we speak [...]."
Ü564 (Fußnote 2204: Flair, Charlotte; Flair, Ric, <i>Second Nature: The Legacy of Ric Flair and the Rise of Charlotte</i>, S. 340.):	"The fact that the company changed the way women were described was a huge statement. [...] to know that we were going to be called Superstars, just like the men, was monumental."

	I didn't want our matches to be known as women's matches. I understood that the term was a way to identify the participants, but the audience needed to know that the match they were going to see was part of deep story line, and the match was going to be as physical, as intense, and as compelling as a men's match!"
Ü565 (Fußnote 2206: Lambert, Jeremy, <i>Becky Lynch Clarifies Comments On Removing The Term "Women's"</i>): [siehe Fußnote für URL]	"The best thing for the women's division right now is we eliminate the term 'women's.' It's now starting to hold us back. We're now going, 'this is the women's segment. [...]' Why do we need that division? We need people, we need characters, we need people looking for the main event spot. Not the top women's spot. The top spot. [...] [Gender] shouldn't be an issue at this point. [...] We've made all the history. Sure, of course, there's always going to be more history to be made, but that's out of the equation now. Let's normalize it [...]."
Ü566 (Fußnote 2218: Lambert, Jeremy, <i>Lita Explains Why She's Wrestling In Saudi Arabia After Being Critical Of WWE's Deal</i>): [siehe Fußnote für URL]	"I understand that they are a business, a global business and they are always looking to expand their global presence. However, I do feel this was a direct conflict of interest with them maintaining any integrity or truth to the fact that they say they would like to push forward women, their roles and their reputations in this business as anything resembling equal to a male. Make the money, that's fine, but don't try to cover it up. Don't say, 'No, we are doing this because in the future we would like to help progress their culture forward!' No, you want the money, you're a business and businesses make money. [...] From a PR perspective don't say you are doing it because, 'We want to help progress that culture forward'."
Ü567 (Fußnote 2219: Thompson, Andrew, <i>Scott Hall Says He'll Happily Go To Saudi Arabia Next Time WWE Holds An Event There</i>): [siehe Fußnote für URL]	"There's a lot of backlash but [...] by boycotting stuff, that doesn't solve anything. [...] Staying away is not the answer, plus we're not a bunch of politicians. We're entertainers, we're wrasslers. [...] That's the way I look at it."
Ü568 (Fußnote 2220: Droste, Ryan, <i>Scott Hall Talks WWE, Saudi Arabia Controversy</i>): [siehe Fußnote für URL]	"I like to watch behind the scenes and just the way that WWE has educated the fans in Saudi Arabia [...]. Like at first they notoriously came late to the show. The show started and nobody was there, because they are not conditioned for that and not really responding to the matches and cheering and booing they do customarily in the US but after this as about the third or fourth time over there now the fans are getting educated how to enjoy the show to the maximum. To cheer, to boo and to just have fun with it and it is great to

	see and how later in the night they have the first ever women's match in Saudi Arabia."
Ü569 (Fußnote 2221: Lambert, Jeremy, <i>Lita Explains Why She's Wrestling In Saudi Arabia After Being Critical Of WWE's Deal.</i>): [siehe Fußnote für URL]	"I was outspoken on the early relationship between WWE and Saudi. 'They say they want women's wrestling over there, I don't know if I believe it, there are no women on this card.' There are women on the card and I've talked to the women personally that have been over there and they are like, 'it's unbelievable. There are women crying, never thinking they would get to see two women be so strong in the ring. It's really powerful, you're going to enjoy that.' Sure, do they have a long way to go? Do we, as a society, have a long way to go? Absolutely. You have to take the opportunities when they are there [...]"
Ü570 (Fußnote 2223: Laprade, Pat; Murphy, Dan, <i>Sisterhood of the Squared Circle: The History and Rise of Women's Wrestling</i> , S. 222-223.):	"What was different for us in TNA was that all of us were indie wrestlers and all of us were different [...]. It wasn't 12 or 15 girls all cut from the same mold. We all had very different looks, some very unconventional from the typical WWE Diva look. There was a lot of talent. You had Kong, you had Roxxi, you had Traci Brooks, you had the Beautiful People. Each one of us was different in our own way. We had our own sex appeal and catered to different people's tastes. All of us had a strong wrestling background because they used all indie girls and not models."
Ü571 (Fußnote 2224: Laprade, Pat; Murphy, Dan, <i>Sisterhood of the Squared Circle: The History and Rise of Women's Wrestling</i> , S. 223.):	"[...] it took a while for him to warm up to the girls [...]. At the time he was so 'not women's wrestling.' He was so against it. But that was fine. The harder we worked, and the better we all did, Dutch started to warm up to all of us. He actually started to look at us in a new light where he would be pleasant instead of ignore us."
Ü572 (Fußnote 2226: Litherland, Benjamin; Phillips, Tom; Warden, Claire, <i>Scholarly Grappling: Collaborative 'Work' in the Study of Professional Wrestling</i> , S. 228.):	"In the summer of 2020, allegations were put forward via social media alleging numerous cases of emotional, physical, and sexual abuse within the professional wrestling industry, with perpetrators including wrestlers, promoters, crew, and journalists. Shared under the hashtag #SpeakingOut, this social movement became a way for victims of abuse to share their stories and raise awareness of a rampant culture of toxicity within the wrestling industry at large. One consequence of the movement was for the British government to establish an All-Party Parliamentary Group inquiry into the British wrestling industry."
Ü573 (Fußnote 2229: Greenberg, Keith Elliot, <i>Follow the Buzzards: Pro Wrestling in the Age of COVID-19</i> , S. 132-133.):	"Traditionally, pro wrestling was a pretty misogynistic place. Women who engaged in relationships with wrestlers were derided as 'ring rats,' with [wrestlers] feeling entitled to ply them

	with alcohol and drugs and take liberties. At each level of the industry, female performers every bit as athletic as their male peers, were objectified and harassed [...]. [...] #SpeakingOut was a long time coming. With women main-eventing in major promotions and enjoying positions of corporate authority, medieval thinking and sexual impropriety were no longer going to be overlooked. And it wasn't just physical altercations that were the issue. It was the overall perception of the women who chose to make professional wrestling their lives."
Ü574	Übersetzung im Zuge der Überarbeitung entfernt.
Ü575 (Fußnote 2233: Kennard, Joe; Warden, Claire, <i>Review of Health and Wellbeing in Professional Wrestling Roundtable</i>.): [siehe Fußnote für URL]	"The methods used are formed by the trainer and put into practice by the trainee and for whatever reason you have an implicit trust of your teacher, even though they have no education or undertaken any course. A quick google search of 'how to become a gymnastics coach' will lead you to any number of websites with a variety of courses that must be completed to become a coach. [...] it becomes obvious that wrestling would benefit from this level of professionalism. The difficulty: who will regulate this?"
Ü576 (Fußnote 2235: Roberts, J.H., <i>Transnationalism, Activism and Professional Wrestling</i>, S. 97.):	"While seemingly violent and antagonistic, pro-wrestling is actually a practice of caring for the other [...]."
Ü577 (Fußnote 2237: Norris, Jason; Read, Emily; Read, Dann, <i>Emily and Dann Read – The History of Pro Wrestling EVE</i>, S. 224-225.):	"[Dann:] There's a couple of physical things as well. In terms of bumping safely, women have to bump slightly different to the guys as well and guys don't know about that. You have to think about those front falling bumps because some of those women have larger chests. [Emily:] And with back falling bumps if you have a uterus and you bump the way the men are taught to land on their back you can build up scar tissue in the uterus. It would mean that then the women will struggle if they want to have children that they can really struggle with fidelity and it'll take a year or more to really get the uterus back to where it used to be, or you could do permanent damage as well. It's not that women can't take bumps, it's just they need to land and take them differently. On certain things, guys, if they don't want to crush their nuts, there's going to be ways that they would train to move as well. [Dann:] The majority of trainers are men, so they think about it from their side and don't know about this difference for women."

Ü578 (Fußnote 2238: Grossman, Hallie, <i>Equals Fights Movement</i> , S. 53-54.):	“Ask any intergender wrestler why he or she feels comfortable with the performances they’re putting out in the world, why they don’t balk at a man and a woman wreaking violence on one another, and they’ll inevitably land here. Women will question the logic of being able to train and practice with men wrestlers but not actually face them in a match. They’ll laud the empowerment they feel or the equality they seek to promote [...]. And to those who would scream a woman could never beat a man? It’s a moot point, these wrestlers insist. For one, they fashion their storylines to make room for that reality, that size and strength imbalances might exist.”
Ü579 (Fußnote 2239: The New York Times (13.05.1879), <i>Wrestling at Gilmore's.</i>): [siehe Fußnote für URL]	“About 2,000 men and 8 women assembled in Gilmore’s Garden last evening to see a wrestling match between ‘Prof.’ William Miller and John McMahon.”
Ü580 (Fußnote 2240: The New York Times (23.03.1881), <i>A Much Mixed Affair.</i>): [siehe Fußnote für URL]	“Between 300 and 400 persons, including a dozen well-dressed women, assembled in Terrace Garden Theatre last night to witness a ‘mixed’ wrestling-match between Muldoon, the Greco-Roman champion, and John McMahon, the collar-and-elbow champion.”
Ü581 (Fußnote 2242: Dell, Chad, “ <i>Lookit That Hunk of Man!</i> ”: <i>Subversive Pleasures, Female Fandom, and Professional Wrestling</i> , S. 88.):	“[...] the ‘transgressive’ behavior of wrestling’s attendant female fans is considered as tactic to temporarily evade patriarchy and redefine the notion of ‘appropriate’ female behavior.”
Ü582 (Fußnote 2243: Dell, Chad, <i>The Revenge of Hatpin Mary: Women, Professional Wrestling and Fan Culture in the 1950s</i> , S. 7-8.):	“In 1950, an article in <i>Business Week</i> looked beyond the conjunction of Television and wrestling to inquire what was behind its recent success asking: ‘What made wrestling such a big TV feature? Mainly it was due to the fact that its most ardent fans are women. One big eastern promoter estimates the home wrestling audience to be 90 [percent] women.’ In arenas across the nation, women were upstaging men at ringside; many more were viewing the event on television. By most accounts, as professional wrestling in the 1950s grew in popularity both at the box office and on the television screen, it drew more women than men.”
Ü583 (Fußnote 2245: Dell, Chad, <i>The Revenge of Hatpin Mary: Women, Professional Wrestling and Fan Culture in the 1950s</i> , S. 24.):	“Still, the presence of the audience, particularly those fans who were within range of the cameras and microphones near the stage, had some unpredictable results. Many audience members in attendance, particularly women, made active use of the margins of the screen, brazenly inserting themselves more fully into the program. Women were poaching broadcast time under the noses of

	the producers, colonizing the edges of the broadcast for their own cultural performances.”
Ü584 (Fußnote 2248: Dell, Chad, <i>The Revenge of Hatpin Mary: Women, Professional Wrestling and Fan Culture in the 1950s</i> , S. 123.):	“For some, the simple act of viewing became an exercise of power. Women carved out leisure time that could not be easily challenged by others in the domestic space, reserving the television for hours to revel in the parade of wrestlers across the small screen. Many women felt free to yell, laugh and carry on without fear of recrimination; their fandom of wrestling became a protected slice of ‘free’ time in what was otherwise a domestic workspace in which leisure choices were too-often determined by husbands or children. Wrestling allowed women to flex their cultural muscles and demonstrate their agency on the home front, knowing that millions of similar demonstrations were occurring in homes across the nation.”
Ü585 (Fußnote 2249: Dell, Chad, “ <i>Lookit That Hunk of Man!</i> ”: <i>Subversive Pleasures, Female Fandom, and Professional Wrestling</i> , S. 102-103.):	“For in a time when women were being asked to give up their jobs, leave the workplace and return to their homes, husbands, children and domestic roles and responsibilities, the sudden, widespread rise in interest in professional wrestling – a debased entertainment form to begin with – coupled with the types of transgressive behavior exhibited by these women both in public and in the privacy of homes across the country, no doubt was cause (or some concern for these men, as it was for the ‘30 million American husbands, brothers and sons’ (De Blois, 1954, p. 18) across the country.”
Ü586 (Fußnote 2251: Litherland, Benjamin, <i>Wrestling in Britain</i> , S. 98.):	“Female sporting spectators have often been characterised as merely being in the stands or stadiums for the erotic pleasures that sport might provide. Dismissing women in this manner has then been used to build barriers between ‘authentic’ male fans and ‘inauthentic’ female fans, where men are there to watch sport in the proper manner and women are there to watch for frivolous reasons. Clearly, this is incorrect: women enjoy sports for a variety of reasons, including an appreciation of skill and an understanding of nuanced tactics, systems and formations. More importantly, watching sport because of the pleasures of seeing flesh is a perfectly legitimate enjoyment to take, and we should not deny audiences who express these pleasures their agency or validity.”
Ü587	Übersetzung im Zuge der Überarbeitung entfernt.
Ü588 (Fußnote 2255: @Marigold_Joshi (x.com, 19.05.2024)): [siehe Fußnote für URL]	“At the very first Marigold meeting, the roster and staff voted unanimously on having a Ladies' Zone at every venue. The roster wanted a space

	where women that perhaps have never come to a wrestling show, can come and feel safe, seated by another woman.”
Ü589	Übersetzung im Zuge der Überarbeitung entfernt.
Ü590	Übersetzung im Zuge der Überarbeitung entfernt.

6 Schlussbetrachtungen

Ü591 (Fußnote 2266: Paiella, Gabriella (gq.com), <i>Werner Herzog Cannot Stop Talking About WrestleMania.</i>): [siehe Fußnote für URL]	“It’s fascinating because something very crude, something very raw is emerging. A very raw, primitive form of new drama is being born, as primitive and crude as it must have been in the earlier Greek times before Sophocles and before Euripides, when something like this emerged for the public eye. I do believe that what is fascinating about WrestleMania is the stories around it: [...] This is almost sort of an ancient Greek drama – evil uninterrupted by commercials. So, what does it say? It says that this sort of thing is more important than the fight itself (which of course is all staged and all manipulated). And that’s very interesting to me because apparently the emergence of a new drama has been understood by these people who invented WrestleMania.”
Ü592 (Fußnote 2267: Paiella, Gabriella (gq.com), <i>Werner Herzog Cannot Stop Talking About WrestleMania.</i>): [siehe Fußnote für URL]	“A poet must not avert his eyes.”
Ü593 (Fußnote 2270: Cronin, Paul, <i>Werner Herzog: A Guide for the Perplexed: Conversations with Paul Cronin</i> , S. 149.):	“Theatre has been so disappointing for me that I stopped going a long time ago. The few productions I have seen were an affront to the human spirit. I find stage acting—all that yelling and door-banging completely unbelievable, not credible at all, somehow dead to the world. It pains me to watch the overdramatic forms and fake passion of actors on a stage, and when I watch a film I can immediately tell if an actor hails from the theatre. I always prefer to read plays [...] than see them performed because it means I can create everything in my mind. [...] Let me say it even more drastically: the time of theatre is over; it has exhausted itself. Theatre audiences think and function in a different way to me; you would get me watching WrestleMania before you could drag me into a theatre. I’m much more comfortable with the vulgarity of that crowd. There is more honesty in WrestleMania’s fakery than in traditional theatre.”
Ü594	Übersetzung im Zuge der Überarbeitung entfernt.
Ü595	Übersetzung im Zuge der Überarbeitung entfernt.
Ü596	Übersetzung im Zuge der Überarbeitung entfernt.
Ü597 (Fußnote 2281: Shoemaker, David, <i>The Squared Circle: Life, Death, and Professional Wrestling</i> , S. 343.):	“[This is] so [WWE] don’t have to pay social security and the wrestler has to pay 15 percent self-employment tax [...]. How are they self-employed when you’re signed exclusively, you

	can't work for nobody else, they tell you when and where you'll work? They can totally control your life, and yet they'll call you an independent contractor."
Ü598 (Fußnote 2283: Shoemaker, David, <i>The Squared Circle: Life, Death, and Professional Wrestling</i> , S. 345.):	"There's really no reason why [wrestlers] are not in SAG. They're as much screen actors as stuntmen. If not more. They're in front of a camera performing and doing stunts, and they should have that protection... Or, if they're not even on TV, the ring is a theater. So they're not just screen actors, they're theater actors. They're performers. They should have health insurance and they should be protected."
Ü599 (Fußnote 2289: Leverette, Marc, <i>Professional Wrestling, the myth, the mat, and American popular culture</i> , S. 187.):	"And if nothing else of value can be found in professional wrestling, it does give us hope [...]"
Ü600 (Fußnote 2290: Mazer, Sharon; Levi, Heather; Laine, Eero; Haynes, Nell, <i>Afterword</i> , S. 221-222.):	"This is an unsettled, unsettling time. [...] Multiple crises, environmental as well as social, appear to be converging, striking us – whoever and wherever we are – with increasing velocity and ferocity: specters of apocalypse and Armageddon loom as people flee fires, floods, violence and victimization worldwide. [...] Meanwhile, the wrestling carries on, whether in massive arenas and or in small community halls, constantly catching and crafting its characters and conflicts from whatever is currently circulating in the sociopolitical ether, its storylines running alongside the arcs of [...] the zeitgeist. [...] Through it all, wrestling continues to hold its position on the front lines of community-engaged popular culture. Still we go to the arena as we go about our daily lives [...] – as 'smarks', vacillating between smart and mark. Knowing the fix is in, we fight on. We scrutinize, some of us obsessively, the stories we are being told, looking for contradictions and openings, taking sides, debating 'realness', arguing about 'truth'. We raise our voices. We try to make common cause, and in so doing, we see ourselves hopefully, shifting the narrative. What professional wrestling tells us, as it cycles through its familiar patterns of action and reaction, and as it recycles whatever is happening outside the arena, round after round, year-in, year-out, is that what seems inevitable – the conventions that bind us to the status quo, in lite as in the squared circle – may not have to be so. Only time will tell."
Ü601 (Fußnote 2291: Reddit.com (r/SquaredCircle), <i>Jim Cornette describes pro wrestling</i> , 0:00-1:10.): [siehe Fußnote für URL]	"You drive down the side of the road you see two guys on the side of the road in a heck of a fight. You want to pull over and see what's going to happen, right? And there's a big guy and a little guy and that big guy is wailing on that little guy and you're like: 'Boy, he's getting [his butt] kicked...' But that big guy he looks too big for

	me, so I'm not going to mess with this. But then, because you're a human and it's human nature, the little guy comes up off the shoulder of the road and starts firing back and the big guy is getting his [butt] kicked [...]. Then you're going: 'Yeah! Hit him again!' [...] Now imagine if you know that little guy, who he is and that you like him and that he's your hero... And that big guy, what a prick he is. He's an [idiot] and he says horrible things to everybody. I hope he gets [his butt kicked] now. Instead of just driving down the road and stopping, you might want to pay \$5 or \$10 or whatever it is to see that fight, to see whether the little guy can kick the [butt] of the big guy and get even for you. That's [Professional Wrestling]!"
Ü602 (Fußnote 2292: <i>My World With Jeff Jarrett, My World #15: New Blood Rising</i>, 30:53-32:23.): [siehe Fußnote für URL]	"I think there's a paradoxical component to what we do and I believe it boils down to hope. And this is the only – and maybe there is another industry – but I don't really know of any form of sport or entertainment [...] that is 52 weeks a year and no matter how bad or how good, whatever it is, you've always got next week. Okay, that that match was awesome man I hope they top it next week. That match was terrible but there's always next week. [...] It's sort of that magical unique component of what we do [...]. [...] and whatever show, whatever brand you love, there's always that hope of, I hope it's great next week [...]. I think the one thing that I love about it is and just to drill it right down is is that we're 52 weeks a year, we don't have seasons, we don't... There's always next Monday or there's always next Friday or whatever day of the week that you get your wrestling fix."