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Autor: Mahler, Andreas

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Kontakt/Contact

Digizeitschriften e.V.
SUB Göttingen
Platz der Göttinger Sieben 1
37073 Göttingen

info@digizeitschriften.de

PRESENTED REPRESENTATION – INTERMEDIAL GO-BETWEENS ON THE SHAKESPEAREAN STAGE

BY

ANDREAS MAHLER

I

The Shakespearean stage is a hybrid. It is a site where the intrinsic doubleness of theatrical communication is put to the productive use of mediating between an incoming mode of signification focussing on a closed, illusive 'world-within-the-play' and an outgoing mode of signification foregrounding the actor's body and its mimic force. Shakespeare's plays can thus be said to be situated on the threshold of a 'modern' privileging of the mimetic effect over a 'medieval' / 'early modern' pleasure of participating in a performative process. They are in-between monuments partaking of a strong semantic drift towards closure and a tenacious pragmatic residuum of 'open' / 'free' play or, to put it another way, of both the 'dramatic' as well as the 'theatrical' aspect of mimesis.[1] My point is that Shakespeare makes use of both modes of signification, the representational as well as the presentational one, privileging neither the one nor the other, and that it is precisely

[1] For the different aspects of mimesis on the Shakespearean stage see the various profound studies by Robert Weimann, especially his *Author's Pen and Actor's Voice: Playing and Writing in Shakespeare's Theatre*. Cambridge Studies in Renaissance Literature and Culture 39 (Cambridge: Cambridge University Press, 2000), to which this paper is more indebted than can be acknowledged in the footnotes; see also my review in *ShJb* 139 (2003), 276–279. In contrast to Weimann's chiefly historical perspective, however, my aim is predominantly systematic. For a systematic distinction between a 'dramatical' and a 'theatrical' perspective in drama see Wolfgang Matzat, *Dramenstruktur und Zuschauerrolle: Theater in der französischen Klassik*. Theorie und Geschichte der Literatur und der Schönen Künste 62 (München: Fink, 1982).

this doubleness that marks the historical moment of his efforts in the theatre.[2] I will therefore concentrate on scenes in which this doubleness itself is on display, i.e. on scenes where the play foregrounds both modes of signification at the same time. This is what I want to understand by 'presented representation'. I will use the term to designate all those moments on the Shakespearean stage in which the audience's attention is unmistakably drawn to the fact that they are this very moment watching a play.[3] The agents of such presentational gestures are what I propose to call 'intermedial go-betweens'.[4] They mediate between the fictitious story and the material needed for its realization; they mediate between the medium of the written text and the medium of oral – and bodily – play or, to be more precise, between what has been called 'conceptional scripturality' and 'conceptional orality', i.e. between

[2] This is not to imply any teleological development, it is an attempt to describe how different cultures manage to cope with this doubleness. Medieval culture seems to privilege the representational mode ideologically by separating the dramatic from the theatrical in spatial terms, using the *locus* for the representation / repetition of (religious) truth (the contents, with God as unquestionable authority) and the *platea* for the presentation of (potentially irreligious, unauthorized, hence more or less negligible) play; in the medieval / early modern process of secularization, with its questioning of religious authority, this clear hierarchy comes under negotiation insomuch as truth becomes unstable and play runs the risk of getting (ideologically, aesthetically) out of hand, becoming self-authorized; (post) early modern culture seeks to solve the problem aesthetically by (re)submitting all acts of presentation to the representation of a secular fictional 'truth' (now authorized by the playwright as 'maker'). For a discussion of the *locus* as a "self-contained space in the world-in-the-play and the *platea* as an opening in *mise-en-scène* through which the place and time of the stage-as-stage and the cultural occasion itself are made either to assist or resist the socially and verbally elevated, spatially and temporally remote representation", see Weimann (2000), pp. 180–215, the quote p. 181 (Weimann, it should be added, quite rightly points out that *locus* and *platea* should not be misread "as constituting a rigid 'dichotomy'"; p. 264, note 4); for a prehistory of the contrariety between the two modes of signification in medieval drama, with special reference to the ambivalences of the Easter play, see Rainer Warning, *The Ambivalences of Medieval Religious Drama*, trans. by Stephen Rendall. Figurae: Reading Medieval Culture 3 (Stanford, CA: Stanford University Press, 2000); for a 'medieval' drift from ritual repetition to author-based mimetic imagination see the recent studies by Jan-Dirk Müller, especially "Mimesis und Ritual: Zum geistlichen Spiel des Mittelalters", in: Andreas Kablitz / Gerhard Neumann eds., *Mimesis und Simulation*. Rombach Litterae 52 (Freiburg i. Br.: Rombach, 1998), pp. 541–571; and "Literarische und andere Spiele: Zum Fiktionalitätsproblem in vormoderner Literatur", *Poetica* 36 (2004), 281–311.

[3] This can either be done by presenting acts of representation or by representing acts of presentation. In order to avoid confusion, I will stick to the shorter formula.

[4] For a fruitful recent attempt to introduce the term of the 'go-between' into literary scholarship see Andreas Höfele / Werner von Koppenfels eds., *Renaissance Go-Betweens: Cultural Exchange in Early Modern Europe*. Spectrum Literature 2 (Berlin: de Gruyter, 2005).

textual authorization on the one hand and scenical self-authorization on the other.[5] But first, I need some technical detail to describe what I have in mind.

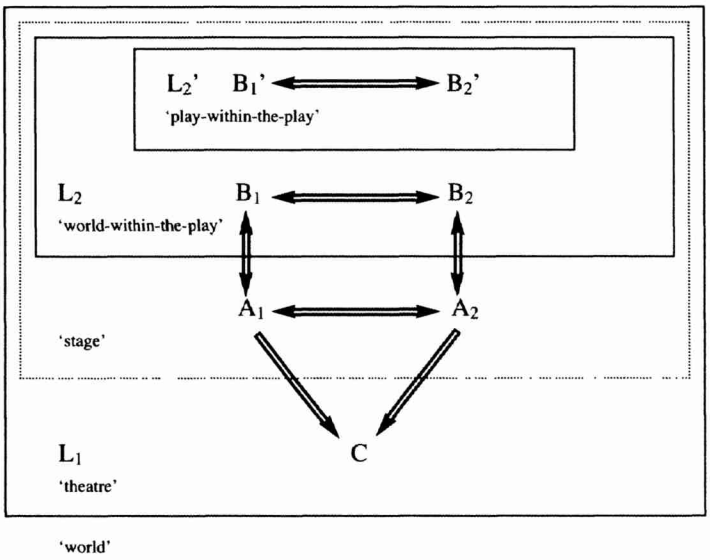
II

Dramatic communication is, as has become generally accepted, based on two communicative levels with two incompatible deictic systems.[6] The inner level comprises the characters' dialogues and monologues constituting the world-within-the-play. The outer level describes the interaction between actor and audience within the framework of a theatrical production. Taking Eric Bentley's well-known formula according to which "[t]he theatrical situation, reduced to a minimum, is that A impersonates B while C looks on",[7] this can be visualized as follows: the theatrical space can be divided into the 'theatre' with the 'stage' (L_1), the 'world-within-the-play' (L_2) (and sometimes even a 'play-within-the-play' [L_2']), and the theatrical process can be described in the way that the audience in the theatre (C) are watching the actors on the stage (A_1/A_2) who stand in for the characters of the world-within-the-play (B_1/B_2) who in turn may impersonate other characters in an additional play-within-the-play (B').

[5] For the (linguistic) distinction between 'conceptional scripturality' and 'conceptional orality' as opposed to 'medial scripturality' and 'medial orality' see Peter Koch / Wulf Oesterreicher, *Gesprochene Sprache in der Romania: Französisch, Italienisch, Spanisch*. Romanistische Arbeitshefte 31 (Tübingen: Niemeyer, 1990), p. 5. In other words, not every written text is conceived scripturally (e.g. the minutes of a debate), nor is every spoken text conceived orally (the reading of a verdict). Accordingly, the words spoken on the stage are either conceived scripturally (with the author's pen textually prescribing what the actor's voice is to say) or orally (in moments of improvisation). For the medieval / early modern emergence of the playwright as (scriptural) authority, with special reference to Juan del Encina and Spanish drama, see Hans Ulrich Gumbrecht, "L'auteur comme masque: contribution à l'archéologie de l'imprimé", in: Marie-Louise Ollier ed., *Masques et déguisements dans la littérature médiévale* (Montréal: Presses de l'Université de Montréal, 1988), pp. 185–192.

[6] See Keir Elam, *The Semiotics of Theatre and Drama*. New Accents (London: Methuen, 1980); Manfred Pfister, *The Theory and Analysis of Drama*, trans. by John Halliday. European Studies in English Literature (Cambridge: Cambridge University Press, 1988); for a summary see Andreas Mahler, "Aspekte des Dramas", in: Helmut Brackert / Jörn Stückrath eds., *Literaturwissenschaft: Ein Grundkurs* (Reinbek bei Hamburg: Rowohlt, 1992), pp. 71–85; for fictionality in general as being characterized pragmatically by "the simultaneity of two situations" with the theatre as its most typical paradigm see Rainer Warning, "Staged Discourse: Remarks on the Pragmatics of Fiction", *Dispositio* 5 (1980), 35–54, the quote 43.

[7] Eric Bentley, *The Life of the Drama* (1947; London: Methuen, 1965), p. 150.



Deictically, on the inner level (L_2), in the world-within-the-play, the first person pronoun 'I' designates the fictitious character speaking and the second person pronoun 'you' specifies the individual character addressed (B_1/B_2). On the outer level (L_1), the 'I' refers to the actor and the 'you' to the spectators respectively (A/C). The specificity of drama, as we know it, lies in the overlay of inner and outer level. In the words of Keir Elam, "the actor-spectator transaction within the *theatrical* context is mediated by a *dramatic* context in which a fictional speaker addresses a fictional listener".[8] The mediation of theatrical transaction through fictional interaction, and, interestingly, *vice versa*, is in itself contrarious. In a 'dramatic' perspective, the play focusses on the illusion of witnessing a world of its own, i.e. it posits the inner level as its "deictic centre";[9] in a 'theatrical' perspective, it disrupts the illusion by insistently signalizing that what is seen is nothing but play, i.e. it posits the outer level as the deictic centre. Dramatic and theatrical perspective,[10] 'referential' and 'performant' function,[11] representation

[8] Elam (1980), p. 38; Elam's italics.

[9] For this notion see Stephen C. Levinson, *Pragmatics*. Cambridge Textbooks in Linguistics (Cambridge: Cambridge University Press, 1983), p. 64.

[10] Cf. Matzat (1982), pp. 23–55.

[11] Cf. Jean Alter, *A Sociosemiotic Theory of Theater* (Philadelphia: University of Pennsylvania Press, 1990), p. 32.

and presentation,[12] are the poles of a continuum of possible realizations. The more a performance hides its art, the more impressive will be the effect of illusion; the more, however, the actual performance displays itself, the less important the fictional world will appear. I want to illustrate this with two brief examples.

III

The opening scene in *King Lear* constitutes the world of an aging king intent on securing his country's future after his resignation from the throne. "Give me the map there", says Lear to one of his attendants,

> Know that we have divided
> In three our kingdom, and 'tis our fast intent
> To shake all cares and business from our age,
> Conferring them on younger strengths while we
> Unburdened crawl toward death.
> (1.1.35–39)[13]

In the scene, the actors' play (A) finds itself instrumentalized for the representation of a fictional world and its fictional characters (B). The 'I' who speaks refers to a character within the play; so does the 'you' addressed. Both belong to the same ontological level.[14] The communicative hierarchy is clear and unambiguous: the outer level serves to communicate the inner 'contents'; what dominates is the referential function, i.e. we see A as B. The effect of having two clearly separate levels of communication is even heightened by the first significant aside: "What shall Cordelia speak? Love and be silent." (1.1.60) The actress acting Cordelia represents herself in the third person, referring to herself as to a fictional entity (B), intensifying the illusory effect of witnessing the events of a fictional world. Such a way of representing fictional worlds, of inviting the spectator to adopt a 'dramatic' perspective, consuming the world represented as if it were a 'real' one, seems (despite all theatrical experiments) still today the unmarked form of theatrical

[12] Cf. Weimann (2000), pp. 79–108, esp. p. 98.

[13] All quotes of plays by Shakespeare are to *The Norton Shakespeare*, ed. by Stephen Greenblatt *et al.* (New York: W. W. Norton, 1997).

[14] So does "the map there", which avoids the ambivalence of the demonstrative pronoun and a possible 'here' in order to strengthen the deictic centre of the 'dramatic'; i.e. whatever the prop (A), it represents a map because everybody on the stage treats it as if it were a map (B). As has been observed, there is a strong tendency in the later versions of Shakespeare's texts to remove any "purely demonstrative 'this' as something pointed at rather than spoken to" (Weimann [2000], p. 26; the reference is to *Hamlet*).

communication. But, of course, it constitutes only one pole in the gamut of possible realizations.

To illustrate the other pole, I choose Lance's appearance with his dog in *The Two Gentlemen of Verona*.[15] Lance addresses the audience directly. After explaining that all in his family are given to tears except Crab, the dog (2.3.1–12), he sets out to demonstrate this (2.3.20–28). But before he can do that, he maps the objects in his reach onto an imaginary cast (2.3.12–19).

> Nay, 'twill be this hour ere I have done weeping. All the kind of the Lances have this very fault. I have received my proportion, like the prodigious son, and am going with Sir Proteus to the Imperial's court. I think Crab, my dog, be the sourest-natured dog that lives. My mother weeping, my father wailing, my sister crying, our maid howling, our cat wringing her hands, and all our house in a great perplexity, yet did not this cruel-hearted cur shed one tear. He is a stone, a very pebble-stone, and has no more pity in him than a dog. A Jew would have wept to have seen our parting. Why, my grandam, having no eyes, look you, wept herself blind at my parting. Nay, I'll show you the manner of it. This shoe is my father. No, this left shoe is my father. No, no, this left shoe is my mother. Nay, that cannot be so, neither. Yes, it is so, it is so, it hath the worser sole. This shoe with the hole in it is my mother, and this my father. A vengeance on't, there 'tis. Now, sir, this staff is my sister, for, look you, she is as white as a lily and as small as a wand. This hat is Nan our maid. I am the dog. No, the dog is himself, and I am the dog. O, the dog is me, and I am myself. Ay, so, so. Now come I to my father. 'Father, your blessing.' Now should not the shoe speak a word for weeping. Now should I kiss my father. Well, he weeps on. Now come I to my mother. O that she could speak now, like a moved woman. Well, I kiss her. Why, there 'tis. Here's my mother's breath up and down. Now come I to my sister. Mark the moan she makes. – Now the dog all this while sheds not a tear nor speaks a word. But see how I lay the dust with my tears. (2.3.1–28)

In this scene, the audience and Lance share the same deictic system. The demonstrative pronoun 'this' refers to things pertaining to the world of the character as well as to the world of the audience: "this shoe", "this staff", "this hat" are not only part of Lance's universe but as props also part of the universe of the spectators. This means that the 'I' does not necessarily have to speak as a fictional character.[16] The scene represents a character (B) trying to present a scene, but, first

[15] Cf. Weimann (2000), pp. 192–193.

[16] This is apt to illustrate the difference to Lear's "the map there". If Lear's reference to the map remains, as has been shown, above all Lear's (and not the actor's), the actor representing Lance can treat the demonstratives as if they refer either to objects of the world-within-the-play (B) or to the things on the stage (A). If he shows them to us as (fictional) objects of his acting, we may well be induced to see him as if he were 'one of the Lances' (B), but if he shows them to us as his (real) props he appears as what he is: as one of the actors (A).

and foremost, it presents an actor (A) displaying his props, faculties, and skills. What is foregrounded, then, is the performant function, and what the audience enjoys is less the story of a family given to weeping (with a dog unable to join in) than the fact that this story, unimportant as it is, forms the basis for a great number of quasi-spontaneous, and spontaneous, ideas using the deictic centre of the outer level to produce confused, disrespectful, carnivalesque laughter. In other words, what we see is A as A. Instead of a 'dramatic' perspective, stabilizing the world of mimesis, the audience is enticed into a 'theatrical' perspective dominated by – largely unscripted – play. This would have been the *forte* of a Dick Tarlton or a Will Kempe.

IV

When Lance tries to show us the dog's lack of sympathy with the family of the Lances (which, by the way, has to fail since he forgets to cast the dog), we begin to witness an instance of the idea of 'presented representation' that I am driving at. In the scene, we see the play as being functionalized to represent a fictional world (A for B) but at the same time the fictional world is in itself functionalized to present real play (B for A) or, to make it even more complex, Lance as character (B) intent on showing what can be termed the very true and tragic 'Morality of the Heartless Shoe' (B') ends up showing the actor's body 'impersonating' him (A): shifting between fiction and reality, between the semantics of an imagined situation and the pragmatics of the human body, he acts as an intermedial go-between. What is experienced by the audience is an overlay, a juxtaposition, an equivalence of both the representational as well as the presentational deictic centres. Meaning is shown to underdetermine interpretation.[17]

Such a simultaneous doubling of different modes of signification can also be observed, to take another example, in the Duke's discovery of Viennese 'enormities' in *Measure for Measure*.[18] In the prison scene, the Duke, who is in disguise, all of a sudden addresses the audience saying:

> This is a gentle Provost. Seldom when
> The steelèd jailer is the friend of men.
> (4.2.78–79)

[17] This is the basic assumption in Jon Barwise and John Perry's highly suggestive book *Situations and Attitudes*. A Bradford Book (Cambridge, MA: MIT Press, 1983), p. 37, which can also be (re)formulated as 'semantics underdetermines pragmatics', 'structure underdetermines function', or even 'mimesis underdetermines performance'.

[18] Cf. Weimann (2000), pp. 63–65 and 94–97.

What the Duke / Friar (arguably) does here is adopt the presentational mode of medieval drama.[19] He singles out an instance of the represented world, explaining its meaning to the audience. But who speaks is not so much the fictional character of the Duke or Friar (B) but the actor (A) establishing deictic contact with the audience (C). This becomes even more evident a few lines later when Shakespeare lets the actor ironize the Duke's allegedly omniscient attitude: "This is his pardon," the Duke informs the audience,

> purchased by such sin
> For which the pardoner himself is in.
> Hence hath offence his quick celerity,
> When it is borne in high authority.
> (4.2.100–103)

Yet what comes in is not a pardon but the corroboration of Claudio's death sentence and what crumbles is the Duke's very own authority. Again, presentational gesture and representational 'contents', textual authorization and scenical self-authorization, can be seen to drift apart and disintegrate.

Such doubleness, such a contrarious overlay of presentational and representational mode, is a main characteristic of the Shakespearean stage. Its pervasive modellation can be traced systematically in prologues, epilogues, and in the wealth of all the different types of asides.[20] It can be observed in a single play's genealogy as in the drift towards illusion in the treatment of Ophelia's reaction to Hamlet's 'antic disposition' (3.1) between the First Quarto- and the Folio-*Hamlet*.[21] It can also be traced across different plays in comparisons of similar scene types such as the banquet scene in *Macbeth* (3.4), which is constructed rather towards a 'dramatic' effect, and the first banquet in *Timon of Athens* (1.2), in which Apemantus serves as a constant performative 'disrupter'.[22]

Another scene type displaying both textual and scenical authority is the eavesdropping scene. In the case of Polonius in *Hamlet*, there is, again, a tendency towards mimetic plausibility and closure, whereas in the theatrical experiment of *Troilus and Cressida*, the eavesdropping is played out in all modes available.[23] To illus-

[19] Of course, as with all pragmatic phenomena, there is no inadmissible textual evidence to justify the assertion that the Duke, in his aside, must be addressing the audience; but, surely, there is no such evidence either to suggest that he must be thinking aloud or that he must be verbalizing interiority; all that is important for the argument is that he may.

[20] For prologues see Douglas Bruster / Robert Weimann, *Prologues to Shakespeare's Theatre: Performance and Liminality in Early Modern Drama* (London: Routledge, 2004); for asides see Pfister (1988), pp. 137–140.

[21] Cf. Weimann (2000), pp. 18–28.

[22] Cf. ibid., pp. 208–215.

[23] Cf. ibid., pp. 53–55 and 62–70.

trate this, I will first concentrate on the encounter between Diomedes and Cressida after Cressida's introduction into the Greek camp. Interestingly, the semantic core, the 'contents' represented in the scene, remains largely unclear. "Now, my sweet guardian", says Cressida to Diomedes, "Hark, a word with you" and then, as the stage direction indicates, she "*whispers to him*" (5.2.7). This is, on a first level, observed by Troilus and Ulysses who watch and comment on what is going on. It is also watched by Thersites who observes the observers as well as the observed. What the audience sees, then, is in itself already framed twice. The unspecific action, the whisper, finds itself first transformed into familiarity and affability: "Yea, so familiar?" – "She will sing any man at first sight", and then into dissoluteness and promiscuity: "And any man may sing her, if he can take her clef. She's noted." (5.2.8–11) What is represented by Diomedes and Cressida ('meaning'), thus comes under a twofold presentation ('interpretation'). Ulysses and Troilus present what we see as evidence for illoyalty, and Thersites makes use of it for presenting his own cynic wit. Presentation begins to exceed representation; a mimetic blank turns into multifarious acts of performance. The entire scene is constructed around this dialectic: it uses representational impulses to trigger off presentational gestures, or to put it another way, through the work of the go-betweens, there is a constant to-and-fro movement between the 'dramatic' and the 'theatrical', until one of the two levels is withdrawn from play, a dialectic which finds its concluding metapoetic commentary in Troilus' famous speech "This is and is not Cressid" (5.2.146).

That this rivalry between oral and written mode, between referentiality and performativity, is an undoubtable topic of the play (for which Pandarus serves as a constant reminder), finds its programmatic corroboration in the Prologue:

> In Troy there lies the scene. From isles of Greece
> The princes orgulous, their high blood chafed,
> Have to the port of Athens sent their ships,
> Fraught with the ministers and instruments
> Of cruel war. Sixty-and-nine, that wore
> Their crownets regal, from th'Athenian bay
> Put forth toward Phrygia, and their vow is made
> To ransack Troy, within whose strong immures
> The ravished Helen, Menelaus' queen,
> With wanton Paris sleeps – and that's the quarrel.
> To Tenedos they come,
> And the deep-drawing barques do there disgorge
> Their warlike freightage; now on Dardan plains
> The fresh and yet unbruisèd Greeks do pitch
> Their brave pavilions. Priam's six-gated city –

> Dardan and Timbria, Helias, Chetas, Troien,
> And Antenorides – with massy staples
> And corresponsive and full-filling bolts
> Spar up the sons of Troy.
> Now expectation, tickling skittish spirits
> On one and other side, Trojan and Greek,
> Sets all on hazard. And hither am I come,
> A Prologue armed – but not in confidence
> Of author's pen or actor's voice, but suited
> In like conditions as our argument –
> To tell you, fair beholders, that our play
> Leaps o'er the vaunt and firstlings of those broils,
> Beginning in the middle, starting thence away
> To what may be digested in a play.
> Like or find fault; do as your pleasures are;
> Now, good or bad, 'tis but the chance of war.
> (Prol. 1–31)

The Prologue falls into four parts (1–10; 11–22; 22–29; 30–31). The first ten lines quite blandly summarize the state of affairs, as almost everyone in Shakespeare's audience must have known. Then follows a passage (11 ff.) in which the extra-, or rather non-diegetic, Prologue increasingly adopts diegetic elements, using the present tense and deictic references ("now"; 13, 20) that suggest that he forms part of the Greek army trying to "ransack Troy" (8). Instead of presenting a play, as an ordinary Prologue should (A), he prematurely begins to represent one of the Greeks (B) moving from "isles of Greece" (1) to "Tenedos" (11) and to the "Dardan plains" (13) waiting for the fight to start. Yet after goading us into a 'dramatic' perspective, he continues: "And hither am I come, / A Prologue armed" (22–23). In the logic of the text, the 'hither' refers to the Dardan plains and this is confirmed by the fact that the Prologue says that he is, like all Greeks, 'armed'. In the logic of the actor speaking the Prologue, however, the 'hither' refers to the stage, notably the stage of the Middle Temple, and the fact that he is armed may be due both to the specific audience of law students from the Middle Temple and from Staples Inn ("massy staples", 17) and to the specific sort of play he is to announce within the context of the Middle Temple's Revels of 1602.[24] And yet, he

[24] For a highly suggestive reading of the play as a festive comedy situated in the context of an academic-revels tradition see W. R. Elton, *Shakespeare's* Troilus and Cressida *and the Inns of Court Revels* (Aldershot: Ashgate, 2000), esp. p. 12, fn. 17 for possible allusions to the Middle Temple and Staple's Inn; see my review in *ShJb* 138 (2002), 269–271.

subscribes to neither of the two possibilities: refusing the unique authority of both text ("author's pen") and speech ("actor's voice"; 24), the Prologue, go-between himself, situates himself, "suited / In like conditions as our argument" (24–25), "in the middle" (28), on the threshold, in-between the old mode of signification and the new.

V

The early modern English stage witnesses, as has been said, a significant change "from game-inspired playing to role-oriented acting".[25] Shakespeare's plays testify to such a medial re-orientation without, however, definitively privileging one mode or the other. They offer the ground on which actors and characters, acting as mediators between the two modes, explore, and probe into, the medial circumstances of mimetic play. The theatre has always been "a performative medium", perhaps even "the performative genre *par excellence*".[26] Early modern theatre can be seen as the hybrid result of the rivalling modes of acting *and* playing. To a modern audience, this doubleness can at times be less palatable, as in *Titus Andronicus* where the actor / actress-on-the-stage acting as the character of Tamora all of a sudden (metatheatrically) switches into also playing the emblematic figure of "Revenge" (5.2.30);[27] it can at times be more palatable, as in *The Tempest* where the actor acting as Prospero (metadramatically) foregrounds "actors" (4.1.148) (and as such himself) as the "stuff / As dreams are made on" (156–157) but reassuringly remains the (textually prescribed) character of Prospero till the end (including the Epilogue).[28] In both cases, however, it is double. Shakespeare's plays offer glimpses of alterity already masquerading as modernity.

[25] Weimann (2000), p. 133. Again, there is no teleology intended; what can be observed, however, is a shift from a type of religious (ideological) containment of the theatrical, which delegates it to the minor level of the *platea*, to its (inadvertent) liberation, and celebration, and from that to a new form of secular (aesthetic) containment of the theatrical, which is geared to dissolve it into mimeticism; cf. note 2.

[26] Erika Fischer-Lichte, "Performance as Art – Art as Performance", in: Ulla-Britta Lagerroth *et al.* eds., *Interart Poetics: Essays on the Interrelation of the Arts and Media* (Amsterdam / Atlanta: Rodopi, 1997), pp. 69–84, the quote p. 71.

[27] See my "Kampf der Kulturen: *Titus* als Lokalderby", *ShJb* 140 (2004), 240–243.

[28] This also holds true for any 'good' (i.e. mimetic) production of *The Winter's* Tale. For the metafictional (i.e. metadramatic) aspect of Shakespearean drama see Werner Wolf, "Shakespeare und die Entstehung ästhetischer Illusion im englischen Drama", *Germanisch-romanische Monatsschrift* N.F. 43 (1993), 279–301.

Zusammenfassung

Das Theater der Shakespeare-Zeit markiert einen entscheidenden medialen Umbruch. Es steht an der Schwelle zwischen Mündlichkeit und Schriftlichkeit, zwischen (schau)spielerischer und auktorialer Autorisation. Der Beitrag zeichnet den frühneuzeitlichen Medienwechsel systematisch nach und fokussiert dabei vor allem die hybriden Figuren der Shakespeare-Bühne, welche im Gewand der neuen Mediation die alte oder im Gewand der alten Mediation die neue mitartikulieren und auf diese Weise eine Art Mediendopplung inszenieren, die für das frühneuzeitliche englische Drama charakteristisch zu nennen ist, im weiteren Verlauf europäischer Theatergeschichte jedoch zusehends verlorengeht.