

Vom Minnetrank zur Minnegrotte

Einflüsse auf
die Liebeskommunikation
von Tristan und Isolde

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Studienarbeit
Universität München



Vom Minnetrank Zur Minnegrotte Liebeskommunikation

Valeska Lembke



Vom Minnetrank Zur Minnegrotte Liebeskommunikation:

Vom Minnetrank Zur Minnegrotte Mareike Bachmann, 2015-11-30 Studienarbeit Universität München Die Liebeskommunikation im Tristan ist sehr stark durch den Konflikt zwischen Innen und Außen Schein und Sein Wahrheit und Täuschung und nicht zuletzt der Minne und der Regeprägt Obwohl Gottfried diesen Konflikt in seinem Werk nicht auflöst und nicht eindeutig Stellung bezieht ergreift er dennoch Partei indem er neben den hier nicht erwähnten Exkursen auch an der Liebeskommunikation von Tristan und Isolde eine eigene Minneethik konstruiert und diese im Laufe der Handlung immer wieder gegen die herkömmlichen Werte der Gesellschaft antreten lässt Als Sieger aber die Regeht die Minne hervor Inhalt 1 Abriss der Vorgeschichte und Vorgehensweise 2 Der Minnetrank Einordnung der Bedeutung 3 Innen und Außenorm im Tristan br 4 Prozess des Erkennens der gegenseitigen Liebe 4 1 Bewusstwerdung und Bestätigung im Einzelnen 4 2 Liebesgeständnis 4 3 Offenbarung der Liebe nach Außen 4 4 Differenz zwischen Wahrheit und Täuschung 4 4 1 Brautunterschub 4 4 2 Unbeschwertes Liebesdasein und Entdeckung der Liebenden 4 4 3 Bettemaere List und Gegenlist 4 4 4 Baumgartenszene 4 4 5 Mehlstreuepisode und Gottesurteil 4 4 6 Verbannung vom Hof 4 4 7 Suspendierung in der Minnegrotte 5 Rume der Minne 5 1 Tag und Nacht Licht und Dunkel 5 2 Heimlichkeit vs Öffentlichkeit 6 Fazit 7 Literatur Verlag Swopdoc Autorin Mareike Bachmann Pseudonym https://dokumente.online.com/author_profile.php?id_user/7230 Universität München 2015

Raubeschreibung und emotionale Kommunikation in höfischen Romanen Kologbe, Roméo Romaric, 2020-02-03 Im Gegensatz zum modernen Erzähler verfährt der mittelalterliche Erzähler anders um den Rezipienten emotional in seine Dichtung zu involvieren Denn er führt zu diesem Zweck zunächst in einem Prolog eine direkte Kommunikation mit dem Rezipienten Erst danach berichtet er dem Rezipienten über die Handlung der Erzählung die sich in den narrativen Räumen der erzählten Welt mittelalterlicher Texte abspielt So zielt der mittelalterliche Erzähler auf eine emotionale Involvierung des Rezipienten in die Erzählung durch den Prolog Die Ansprache des Rezipienten wird über den Prolog hinaus als Mittel zur Involvierung genutzt Meine Untersuchung widmet sich einerseits solchen narrativen Strukturen welche im Prolog angesiedelt werden um die emotionale Wahrnehmung des Rezipienten auszulösen Hierbei wird auch in die Analyse miteinbezogen wie der mittelalterliche Erzähler auf diese narrativen Strukturen außerhalb des Prologs ja sogar während der Handlung selbst zurückgreift um die Emotionslenkung des Rezipienten fortzuführen In diesem Zusammenhang trägt diese Untersuchung zur Emotionsforschung in der mittelalterlichen Literatur bei Andererseits beschäftigt sich diese Arbeit auch mit den narrativen Räumen in denen sich diese Figurenhandlungen abspielen Dabei geht es nicht darum alle Raumtypen der mittelalterlichen Dichtungen zu untersuchen sondern der Fokus wird insbesondere auf Raum als ein emotionslenkendes Element der Erzählung gelegt Somit will sich diese Untersuchung insgesamt sowohl mit der Emotionsforschung als auch mit der Raumforschung auseinandersetzen

Norm und Krise von Kommunikation Gert Melville, 2006 *Männliche Hauptfiguren im "Tristan" Gottfrieds von Straßburg* Anna Karin, 2019-04-15 Figuren und ihre Reden in mittelalterlichen

fiktionalen Texten sind in der mediävistischen und sprachhistorischen Forschung lange nur randständig betrachtet worden. In den letzten Jahren gewinnen sowohl die narratologische Figurenforschung als auch die historische Dialogforschung an Aktualität und Relevanz. Die vorliegende Studie widmet sich in sprach- wie literaturwissenschaftlicher Perspektive der Erforschung der männlichen Hauptfiguren in Gottfrieds *Tristan*, die trotz der breiten Forschung zum *Tristan* ein Desiderat darstellt. Hierbei ermöglicht die Figurenrede den Zugang zu einer intensiven Analyse und Charakterisierung Tristans und Markes über Einzelepisoden hinaus; gleichermaßen öffnet die Figurenanalyse den Blick auf eine erstaunlich differenzierte Figuren- und situationsspezifische Gestaltung des Erzählelements Figurenrede aller sprachlichen Performierung des höfischen Textes zum Trotz.

Akademisches Lesen Stefan Alker-Windbichler, Axel Kuhn, Benedikt Lodes, Günther Stocker, 2022-10-10 Lesen ist die Grundlage akademischer Wissenserzeugung und wird an den Hochschulen vorwiegend durch wissenschaftliche Bibliotheken organisiert. Das akademische Lesen zeichnet sich dabei durch spezifische Leistungen und Anforderungen aus, die über die verfügbaren Lesemöglichkeiten praktiziert und Medien adressiert werden. Obwohl sich die erlernten Lesefähigkeiten, die routinierten Lesepraktiken und etablierten Lesemedien mit der Digitalisierung nachhaltig verändert haben, sind die damit verbundenen Konsequenzen für Studierende, Lehrende und Forschende kaum erforscht. Der Band fragt deshalb in interdisziplinärer Perspektive danach, was wir eigentlich über wissenschaftliche Lesekompetenzen

Lesepraktiken und Bibliotheken im Kontext digitaler Entwicklungen in den letzten Jahren wissen.

Amor conspirator Beatrice Trnka, 2018-11-12 Die Zusammenschau höfischer Narrative aus dem deutschen, französischen und provenzalischen Sprachraum des Hoch- und Spätmittelalters dokumentiert, dass sich höfischer Eros wesentlich im Medium der Heimlichkeit im Raum der Intimität und des Rückzugs im Widerspiel von Zeigen und Vorenthalten artikuliert. Gerade der Liebesdiskurs im Zeichen des Verborgenen stellt sich als privilegiertes Terrain literarischer Selbstreflexivität heraus. Er generiert synästhetisch konzipierte, detailversessene und/oder skizzenhafte Szenarien der Genese und Rezeption von Erzählungen, kunstvollen Briefen, gesungenen oder geflüsterten Poesie und kulminiert in extravaganter Textualität. Dabei gewinnt eine situative, genuin poetische Literaturtheorie ohne normativen Anspruch an Kontur. This consideration of German, French and Provençal courtly narratives from the High and Late Middle Ages demonstrates how courtly love is expressed in secrecy, seclusion and intimate spaces through display or dissimulation. The discourse on love and its concealment emerges as a privileged terrain of literary self-reflexivity. Intradiegetic narratives, epistolary works in precious materials and poetry that may be articulated in songs or in whispers culminate in a luxurious textuality. Such narratives generate synaesthetic complex or barely intimated scenarios, formulating a poetic literary theory that is flexible and situational.

Minnekommunikation Valeska Lembke, 2013 English summary: What do lovers and poets have in common? Both face the challenge of finding words for the mysterious experience of love. In songs and novels from the 12th to the 15th century, courtly love appears mainly as either successful or defective communication; it makes the lover think and inspires him to talk; subsequently, also persuading his beloved to engage in turn.

in courtly love Similarly poets in the late 12th century needed to introduce their audiences to the new concept of courtly love and to the cultural innovation of courtly poetry and persuade them to accept their offer of communication The recipients of courtly love lyrics are inspired to think and talk about courtly love and thereby also to think and talk about its medium poetry The analysis of intratextual communication in courtly love presented in this study allows us to form conclusions about the conditions governing extratextual production and perception which are reflected in the offers to communicate that are present within the texts German description Was haben Verliebte und Dichter gemeinsam Beide stehen vor der Herausforderung die ratselhafte Erfahrung von Liebe in Worte zu fassen In Liedern und Romanen des 12 bis 15 Jahrhunderts erscheint Minne vor allem als gelungene oder gestorte Kommunikation Sie bringt die Betroffenen zum Nachdenken und zum Reden um dann auch den Geliebten oder die Geliebte zur Minne zu überreden Ganz ähnlich müssen Dichter Ende des 12 Jahrhunderts ihr Publikum mit dem neuen Motiv Minne und der kulturellen Innovation hofischer Dichtung erst vertraut machen und zur Annahme ihrer Kommunikationsangebote bewegen Die Rezipienten von Minnedichtung werden zum Nachdenken und Sprechen über Minne und damit stets auch zum Nachdenken und Sprechen über ihr Medium die Dichtung angeregt Die mit dieser Studie vorgelegten Analysen textinterner Minnekommunikationen ermöglichen Rückschlüsse auf textexterne Produktions und Rezeptionsbedingungen die sich in den Kommunikationsangeboten der Texte spiegeln

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