



Der Dialog Dichter-Ich - Her Sin in Frauenlobs "Minneleich" (German Edition)

Susann Schrödter

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Studienarbeit aus dem Jahr 2010 im Fachbereich Germanistik - Ältere Deutsche Literatur, Mediävistik, Note: 1,0, Friedrich-Schiller-Universität Jena (Institut für Germanistische Literaturwissenschaft), Veranstaltung: Frauenlob, Sprache: Deutsch, Abstract: Frauenlobs Werke zeichnen sich in erster Linie durch ihre Einzigartigkeit aus. Der Dichter „entwirft eine Form des Frauenpreises als allgemeine ethische Lebenslehre“, welche es ihm ermöglicht, den Frauenpreis aus einer wissenschaftlichen Perspektive anzugehen. Sein hoher Anspruch an die Dichtung spiegelt sich in seiner ästhetischen Sprache wider. Bildhäufungen und Neologismen verrätseln nicht nur die Sprache, sondern fordern ebenso ein umfassendes Vorwissen und Verständnisfähigkeit seitens des Rezipienten.

Im Gegensatz zu früheren Leichs enthält Frauenlobs Minneleich keine persönliche Minneklage. Vielmehr bildet dieser Leich einen allgemeinen Diskurs um das Wesen der Minne. Besonders interessant erscheint in diesem Zusammenhang das Auftreten unterschiedlicher Sprecherrollen, welche eine Neuerung innerhalb der Leichtradition des späten 13. Jahrhunderts darstellt. „Die [...] Aufspaltung des lyrischen Ichs in zwei Ich-Rollen, die miteinander in einem Dialog kommunizieren, muß als singular in der gesamten Leichliteratur erachtet werden.“

In den folgenden Ausführungen soll der im Minneleich dargestellte Dialog Dichter-Ich – Her Sin, der sich von Versikel 2 bis 7 vollzieht, im Mittelpunkt unserer Betrachtungen stehen. In diesem Zusammenhang soll zunächst ein Überblick über auftretende Sprecherrollen gegeben werden, bevor wir uns intensiv mit dem Dialog beschäftigen. Hierbei werden die Persönlichkeiten des Ichs und die seines personifizierten Verstandes näher analysiert. Des Weiteren werden die vom Sin aufgegriffenen kunsttheoretischen Konzepte näher erläutert und ihre Bedeutung für den Minneleich untersucht.

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