

EREC'S WAY TO MANHOOD. A GENDER-SEMIOTIC REFLECTION ON HARTMANN'S EREC

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Abstract

This paper relies on works in the field of medieval gender researches and it intends to show how the gender category is being negotiated in Hartmann's von Aue *Erec*. The starting point of the analysis is Judith Butler's gender concept, which will be connected with insights from semiotics. It will be shown to what extent the influence of the social gender, of the gender identity is a performative act of semiosis and which influence it has in the text on the symbolic system as a whole.

Keywords: *Gender, Semiotics, Medieval Literature.*

INTRODUCTION

Over the last decades there has been a growing interest in gender issues within the cultural studies. In the focus of debate is the analysis of how gender emerges and how it is maintained. After some time this problem also appeared in the field of medieval literary studies. As a consequence, there are more and more studies on the issue of how gender is being dealt with in medieval texts.

Hartmann's *Erec* has also been often analysed from a gender perspective. At the centre of this text lies the crisis that is triggered by the 'verligen'¹. The knight is subjugated to two contrasting desires, love and knighthood.² The knight's battles negotiate the legitimacy of violence in certain situations. These acts of violence set up a difference, that is, they maintain the difference. The battle separates good and evil, winner and loser. The winner has power over the loser and he can legitimate the victory with the will of God.³ On the other hand, the *minne* adheres to the woman.

This paper relies on works in the field of medieval gender researches and it intends to show how the gender category is being negotiated in Hartmann's von Aue *Erec*. The starting point of the analysis is Judith Butler's

gender concept, which will be connected with insights from semiotics. It will be shown to what extent the influence of the social gender, of the gender identity is a performative act of semiosis and which influence it has in the text on the symbolic system as a whole.

THEORETICAL FRAMES GENDER AND PERFORMANCE

In her book, *Bodies that matter*, Judith Butler⁴ outlines a concept of how the gender arises biological (sex) and social (gender). This concept will serve as a theoretical frame for the concept of gender that will be used in this paper.

Butler assumes that gender is not something that is humans statically given. Gender is rather a category, which reveals itself *in actu* and in this revelation process it becomes more evident. The biological bases of gender materialize during a so called co-evolutionary process. In order to sustain a constant gender concept, the constituting performative acts must be continually repeated. The performative acts orient themselves according to a norm that they quote.⁵ In other words, a subject is considered to be a "man" or a "woman" when it continually quotes in the performance the norm for manhood or womanhood. At this point one can already identify a connection to semiotics, as the body and its actions become signs for being man/woman.

The biological gender categories originate initially in the social norm, but they are projected backwards into the pre-social. Thus the norm arises from the repeatedly quoted social act and it is retroactively naturalized. Through the naturalization it establishes itself as natural or as coming from God and thus escapes the attempt

of changing it. A subject that wants to oppose itself this tendency emerges also ontogenetically from this norm and is pre-shaped by it.⁶

A change of the norm, as the affirmation of the norm, is possible only in the act of performance of the particular subject. In this process, the subject as a sign is inferior to different phenomena described by semiotics. For this purpose, the following paragraph will deal with Jurij Lotmann's research who describes the dynamics of signs depending on the normalizing centre vs. the periphery.

THE SEMIOSPHERE

The performative construction of the social gender structurally corresponds to an act of semiotics.⁷ The body becomes the sign of gender and gender refers to the body. The reciprocal reference of the two creates them as entities in the symbolic sphere. Jurij Lotman examined in his work, among others, the process of construction and stabilization of meaning. A central aspect in the process is the relation between construction of signs and the spatial structure.

In order to understand semiotic processes it is not enough to examine the particular utterances. They are communicative atoms, but they function only in a certain communicative context, the semiosphere. The semiosphere is the ineluctable condition of language, constructing the reference frames to which the particular signs anchor.⁸

The semiosphere's order of signs is not a static entity, but it is submitted to continuous transformations and influences from outside. Furthermore, in a geographical space there is not only one semiosphere, but more. The different semiospheres can refer to different contexts or they can derive from different times. They do not disappear completely in spite of the changes; also the changes never affect the semiosphere as a whole. The semiospheres⁹ can superimpose on and influence each other. The reciprocal influence of the different semiospheres is coined by translation processes.¹⁰

As the different languages do not match, the

sign's content changes during the translation process. In the course of this changing of meaning arises information. In order to be able to translate there must be a structure available that is carrying meaning and which can be more or less strongly structured. A stronger structuring – the self description of a semiotic system is paradigmatic – comes along with a diminished dynamic corresponding to the system change. The strength of the structuring decreases from centre to periphery. At the periphery, the semiosphere usually overlaps other strongly structured semiospheres. The subjects situated at the periphery, *id est* being in several semiosphere's area of validity, are exposed to an ongoing experience of difference and ambiguity. Ideal and practice increasingly disintegrate. This state of ambiguity allows the emergence of new semiotic systems from the conflict between norm and practice. At the periphery can grow up opposing centres that call the hegemony of the centre in question. In this process, the different semantics can hide a conflict potential. When a semiosphere has an active exchange relation with its periphery, respectively centre, they can adapt to each other with the help of creolisation.¹¹

PERFORMANCE OF SEMIOTICS

This means in a nutshell: the meaning of a sign depends on the semiosphere in which it is located. It has a stronger relation to the sign when it is located at the centre and a weaker relation when it is located at the periphery. At the periphery it can change again through processes of translation or differentiation. In this changed state, the sign can migrate again towards the centre where it can bring about a change of the semiosphere. Gender is also liable to this dynamics. In the gender matter the body becomes a sign¹² that indicates at a certain gender category. As long as the subject is located at the centre it is subjected to its normative power. Opposite performative experiences establish themselves rather at the periphery. A subject that acts against the norm can be excluded from its territory (also spatially). The

exclusion of the other has as well a defining function for the norm. It establishes the difference between belonging and not belonging to it.

Out of this perspective, the paper will now turn to Hartmann's *Erec*. The analysis will focus on the way in which gender-semiotic processes influence the text on the formal, as well as on the content level and how the text can be explained with the help of these processes.

EREC EXPOSITION AND INITIATION

At the beginning of the text Erec is an inexperienced, young knight. Furthermore, there is a feminine connotation implied by the narrator: „wan Êrec was blôz als ein wîp.“¹³ During the dispute with the dwarf, Erec is humiliated by the former who hits the latter in the face (Vs. 96 – 110). The dwarf's strike manifests itself as a body-sign in Erec's face and it becomes a sign of humiliation.¹⁴ From here arises Erec's departure from the court of King Arthur. He sets out in order to compensate for the dwarf's humiliation. This can come about only in battle, which becomes a sign in its turn that re-establishes Erec's honour. For that reason he must abandon King Arthur's court. Only at the periphery he can change the semiotic attribution of humiliation and re-establish his manhood.

When Erec arrives in Tulmein he finds accommodation at Koralus', after all hostels had refused him. The latter transforms him externally into a man when he arms him (Vs. 614ff). At Koralus' he also meets Enite. During the battle with Iders Erec proves that he is a man (Vs. 845). After having won the battle Iders addresses him with Ritter (knight), (957). The sparrow hawk he receives as trophy is also a symbol for manhood.¹⁵

At the beginning, Enite's gender identity also seems to display some anomalies that are here only marginally suggested. Enite is against her gender and against her status 'Schildkneht'.¹⁶ She is an armour bearer as she meets Erec for the first time. (Vs. 350 – 353). There Erec rejects her

activity with the horse, the symbol of the manhood symbol, for the first time, but the father prevails.¹⁷

Afterwards, for the second time, after she had defeated the thieves. Enite has to guide the horses and Erec orders her to take the horses (Vs. 3272 – 76). Thus he wants to punish Enite who has acted against his indication to be silent, even if she has done it in order to warn him. The narrator points out that this does not belong to a woman's tasks, even if the non-resistant acceptance of the task does (Vs. 3280 – 3283).

Together with the armour Koralus consigns his daughter, Ernite to Erec's responsibility. The armour marks the paternal power that Erec has now over Enite and that he has won in battle. Erec is interested in erotic qualities only after he had won the sparrow hawk. These qualities become so powerful on his way to Arthur's court, that he can hardly keep his eyes away from Enite (Vs. 1484 - 1498).¹⁸ This attraction between the two leads to the next problem, the *verligen*.

THE VERLIGEN

Many interpretations of the Erec text revolve around the complex of *verligen*. It has been often assumed that the problem lies in the deepness of the character, more concretely: in Erec's conception about courtly love. As Ranawake has shown in his comparison between Hartmann's and Chretien's texts, Hartmann has reduced the erotic dimension in his adaptation of the French text.¹⁹ At the same time, he extends the *verligen* across other fields of Erec's life (Vs. 2934 – 2953).

The narrative form of *minne* is a structuring element in many medieval texts. The examination of the *minne* that expresses itself in the performance, can offer information about the medieval conception of gender. The problem is the fact that the *minne* touches different spheres, whereas contradictions can appear to be the applicable norm. The *minne* touches for example the contradiction between private vs. public or community life vs. erotic activity.²⁰

The *verliegen* is accounted for by the fact that Erec relates his identity and his activities to

Enite. The affair with Enite is the building centre of his identity; he dedicates his whole energy to her and neglects his public life. Such a coupling of the masculine identity of the regent to a woman was in contradiction with the social expectation concerning a ruler. Rather, the identity of the woman should refer to the man.²¹ The close proximity to a woman was connected in the Middle-ages with a loss of manhood and aggression.²² The complex of the *verligen* exposes Erec's lack of manhood.

sîn site er wandeln began.
als er nie würde der man,
alsô vertreip er den tac. (Vs. 2934ff)²³

At this point the narrator questions Erec's manhood. He comes to the conclusion that by all appearances Erec had become a man, which now turns out to be wrong. He had won the tournament. He had acted like a man that is, he had formally adjusted himself to manhood, he had constructed the appearance of manhood in his actions. This appearance loses its opacity in Erec's actions and he shows that he has not yet occupied the place of the man in the symbolic system. The truth becomes visible behind the appearance.

The evidence of the lack of manhood is connected in the *veligen* with the *acedia*, the death sin of sloth. He does not just miss the knightly activities, but he also misses the early mass. *Acedia* is the root of evil in Hartmann's *Iwein*, too, as Ranawake points out.²⁴ Both heroes, Erec and Iwein, try to overcome in their given contexts the *gemach* (comfort) of the *acedia* as they leave and wander. The relation between *acedia* and *verligen* is not immediately comprehensible. *Acedia* actually means a violation of the spiritual practices on behalf of sloth. *Acedia* constitutes especially a violation of the practice of confession. However, Erec's violation through *verligen* is a violation of the social practice. This can be connected to the religious dimension. In the Middle-ages, the social status is given by God. Thus, its violation is also a violation of the divine *ordo*.²⁵

In *verligen* the performative structure of the

norms manifests itself, especially of *êre*. If Erec had the *êre* that he had acquired once and for all, as a permanent feature, he would not lose it because of the withdrawal from social life. Due to the fact that he neglects the performative actualisation, the *êre* successively disappears. A more strenuous effort is required in order to wind it back. As the reign was committed to both of them (Vs. 2919 – 23) Enite must also set off to travel. The *êre* must be recovered in a communication process, which takes place between the two and with the environment.

Erec reacts directly at Enite's reproaches. However, nobody speaks directly about the concrete norms that he has violated. Furthermore, Erec does not directly express his intention to compensate for the violation of the norms. The transgression of a norm is only indirectly visible in the reaction of the environment, in the disapproval, expressed by the actions of the court. The norm can only be indirectly deduced from this and from the course of action. Haubrichs concludes that Erec's secret departure serves to give him the action impulse in the hand. He does not react publicly at the critic of the others, but he disguises his departure as a pleasure ride.²⁶

Erec separates not only from the court, but he also distances himself from Enite. He prohibits Enite to speak (Vs. 3099 – 3102). In this situation, Erec tries to exert his power over Enite. He tries to win autonomy.²⁷ In other words, he tries to distance himself from Enite who was in the centre of his attention. However, Enite sees the three thieves and the oncoming danger for Erec. She quarrels with herself on whether she should break his interdiction (Vs. 3145ff). After a prayer she decides to disregard his order and to warn him. She motivates it with the argument that he is a man and therefore more noble than she is. His essentiality as man lies in her reflections over the *Nómos* that he had set. Here his hybrid position is evident. On the one hand, he is connoted as a man who stands ontologically over Enite. On the other hand, he had secluded himself at the social periphery through *verligen*. As a peripheral character he has no more possibilities to enforce the norm that he had

established; its area of validity is restricted.

Structurally viewed, when he leaves the court, he also leaves one of the normative sub-centres. The court, especially Arthur's, is the place where achievements are evaluated and established. For example, when Erec defeated Cadoc and married Enite. This institutionalizing power of the court is shown among other, in its relative stasis. This reveals itself in the fact that the different novels about Arthur's court revolve around it as their centre.²⁸ Every text tells its own story, but it is always bound to the court. Here it comes up to contacts between the particular characters. The court is the third place that can establish the norms, decide the disputes and institutionalise processes.²⁹ The courts of the other kings represent sub-centres and counterparts of the Arthur's court.

When Erec leaves his court, he escapes its normative catchment area. He leaves the sphere of the crusted symbolic order and he proceeds to travel toward the periphery regions, where a reinterpretation, a translation and a transfer of the signs become possible.

GUIVREZ

A further revealing constellation for the issue concerning the embodiment of norms, in general is the relationship between Erec und Guivreiz. Guivreiz is the king of the dwarfs. As such, he is on the one hand physically inferior, and on the other hand, of equal rank as king. His manhood is not evident in the physicality, but in the habitus.³⁰ With the help of his habitus, of his physical techniques Erec can face him as equal. His habitus becomes the sign of his status.

The battles coach manhood and show the habituated manhood. They have the character of liminality, they are proof and exercise at the same time. In the performative act of the battle as liminality the fighters can experience the manhood of the other. In the liminality, which is a form of semantic periphery, the denotative sign relations are so far loosened that they can change. The change can have an affirmative character or it can express itself in the form of a meaning shift or meaning.³¹ The battles confer

presence to the rather abstract feature of manhood. The second battle sets an equilibrium that corresponds to the equal status.

The reciprocal wound bounding makes friendship evident. They do not bind only the wounds of the others, but they are bound to the others. This bound manifests itself in the metonymical exchange of pieces of clothing. The cloth stripes serve as bandages in order to restore the physical integrity of the other (Vs. 4478 – 4491).³² In the second battle Erec is weakened by the wound that he had received in the first battle. This disadvantage helps Guivreiz to win. Guivreiz's trace from the first battle helps him to win the second battle.

The internalization of the battles leads to the internalization of friendship. They both strike down their bodies and stabilize themselves in the process. The social techniques of battle and friendship manifest themselves in bodily techniques. In this way the body becomes a sign. As a sign, it saves on the one hand, a certain semantic fixation: friendship. On the other hand, it can express again the incorporated meaning that had once been saved as a technique.³³

In encountering each other, the battle and the friendship are set in a parallel relation. They both leave a trace behind on the other one, which can later have an effect again. The dimension of friendship is added to the body as sign; the memory trace facilitates the stability of the relation across time. The *minne* is added as the third element to battle and friendship. During the first battle Enite confers Erec the power that he needs to strike the rival (Vs. 4426 – 38). During the second battle Enite's cry makes Guivreiz end the battle (Vs. 6957f). Enite mediates battle and friendship and stands at the crossover from one to the other.³⁴

Erec arrives wounded in Penefrec. In the hunting palace, activity and recovery overlap, two semantic fields that are also found in hunting. Here Erec recovers himself after having been wounded and wins his energy back, so that he can barely be hold at the court. He prefers the wandering about of the knight life without comfort whatsoever to the life at the hunting palace, „swie guot gemach dâ wære“³⁵ (Vs.

7240). His argument for this belief is:

daz im dehein werltsache
was vor dem gemache,
dâ er ritterschaft vant (Vs. 7252 – 7254)³⁶

In Erec took place a shift from the favoured lifestyle of „gemach“ to the „gemach of knighthood“ through the *aventiuren*. Erec recognizes the right place for him, as a man of high rank, in the symbolic system.

JOIE DE LA COURT

Many interpreters have indicated at Brandigan's mirror situation regarding Erec's situation in *verligen*. In Brandigan, too, a king retreats from the court activities because of the love for a woman. He experiences the total harmony of love, instead of bringing the public and private sphere in a harmonic equilibrium. Mabonagrin makes the tree garden the centre of his actions. On the one hand, this is the place of feminine activity and on the other hand, it is connotatively related to paradise as *hortus conclusus*. It is a place of nature that is integrated in culture; alternatively the elements of heaven and of the underworld meet each other.³⁷

Mabonagrin is bound to the devil. Thus the narrator refers to him as *vâlant* (Vs. 9197, 9270), which is underlined by the red armour that he carries. Red is the Celtic colour of death, such as Klein points out.³⁸ But the narrator describes him as murderous not only exteriorly, but also in habitus:

ich wæne, sîn herze bluote,
swenne er niht ze vehtenne vant:
sô mordic was sîn hant (Vs. 9021ff)³⁹

In the *Joie de la Court* episode, Erec emphasizes repeatedly the importance of God for him. He connects in advance his potential victory to God. Thus the victory becomes a sign of God that would legitimate his action (Vs. 8043, 8147f). He distinguishes himself from Mabonagrin as turned to God. God's protection connects the text with the *minne* that gives power through the sight of the loved one. In the process, the courtly love service and the divine service parallelize, so that the love between Erec and Enite ascends to the rank of the saints.⁴⁰

By defeating his own mirror image during these last *aventiure*, he has made himself a fighter for a certain social model. He has defeated his own turning away from the integration in the social life of the court and he fights for the social life. Besides, he has also convinced Mabonagrin to integrate himself again. Semiotically expressed, he has enforced the symbolic order far from his own court. He has incorporated the unwritten norms and he can pass those outwards with the power of his body. God's protection to which he relates shows furthermore that the symbolic order, which he now embodies, corresponds to the divine *ordo*. The 80 bodies of the knights can now also be integrated in the Christian after-world.⁴¹

NARRATOLOGIE

Heine indicates at a shift of focalisation in the course of the text.⁴² At the beginning of the text there primarily prevails an internal focalisation; the narrator concedes again and again an insight in Erec's thoughts and feelings (Vs. 342ff, 243, 301, 560, 2254ff, 2386ff). Thus, for example, love and physical attraction are shown as a source of feelings (Vs. 1857ff). In the second part, after the *verligen*, Erec distances himself from Enite. Furthermore he charges her with troubles, without any indications from the narrator about his motivation. (Vs. 3454ff). Erec is irritable, though he does not tell anybody about his motives „herre, mîn gemüete stât alsô“⁴³ (Vs. 3745, further: 3077ff, 5046ff). The external focalisation concerning Erec is highlighted through the detailed description of the other figures.⁴⁴

That means that the reflection of the text about Erec and his self-reflection go in the background, they even disappear. Through this lack of reflection Erec completely turns into action in this phase. His interior expresses itself in his actions without disguise. Through this amalgamation of interior and exterior the exterior actions make an impact also on Erec's interior. Erec can change himself directly in the performative act, without reflexively commenting on the actions.

Erec's external focalisation becomes holey through Cadoc's kidnapping. The fate of the other touches Erec and triggers pain in him (Vs. 5430ff). Erec's inner life becomes increasingly visible; he makes contact with his fellow men (Vs. 5458f, 5664). Eventually he even reconciles with Enite (Vs. 6792).

In this phase, it is apparent that Erec's ability for autocriticism and self-reflection has increased (Vs. 7012ff, 7251ff). His inner life becomes comprehensible again, but only insofar Erec himself discloses it. Thus, the third part corresponds to the first part, with regard to the inner perspective and to the second part, with regard to the exterior form (Vs. 8521ff, 9418ff). From this fact, Heine concludes that the text's reader/listener accomplishes Erec's development together with him.⁴⁵

Furthermore, one can observe on the semiotic level that the shift of focalisation brings along subsequent effects. In the first part Erec points out at the inexperienced knight in his presence to refer to his place in the social system. An attempt that feils in the *verligen*. The sign that Erec represents becomes subsequently opaque. It does not indicate at a meaning that lies behind anymore, but it is visible in its pure material presence. After it had incorporated itself in the semiotic system, it acquires reference power again, which however is more strongly differentiated and clearer as in the beginning, it has sharpened itself. The young knight, with feminine connotation individuates himself as a man, such as he had been planned ahead.

SCHLUSS

At first the paper has defined the theoretical starting point of the text analysis. The starting point was the question about the semiotic construction and gender performance in the novel *Erec*. In this process, gender is a changing category that orients itself on gender norms, on the one hand and on the performance of the subject, on the other hand. Through the performative aspect the body becomes a sign for gender. As a sign, it is subjected to the dynamics of semiotics depending on centre/periphery and

difference/identification. The analysis has shown that at the beginning of the text Erec is presented as an inexperienced knight, with feminine connotation. This leads to *verligen* in the further course of action. Subsequently, Erec leaves the court as the normative centre, so that he might gather experiences at the periphery, one could say, so that he might learn the norm quotations, which make him a man who can take his place at the court. At the end of his journey he has internalized the norm to such a degree that he himself becomes a moving, normative centre. Having acquired such a distinction, he can return again to the court and take the place that had been intended for him. The process of travel and transformation is consummated through the focalisation changes with regard to Erec.

More abstractly formulated the story shows how a non-standard-compliant sign from the centre is excluded. Having been suppressed at the periphery, it can accomplish a re-semanticizing, at the end of which there comes a reintegration. The process fulfilled by the text thus represents an affirmation of the norms. The order in the world can be sustained only as long as the subjects that occupy the normative centres are standard-compliant.

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 4. Judith Butler, *Körper von Gewicht. Die Diskursiven Grenzen des Geschlechts* (Frankfurt am Main: Suhrkamp, 1997).
 5. Butler, 19ff.
 6. Butler, 35.
 7. Accordingly, the paper will use sometimes different concepts: e.g. body vs. sign. This will help to highlight different aspects of the same concept. For example, either the materiality of the body or the semiotic characteristics of the sign.
 8. Jurij M. Lotman, „Über die Semiosphäre“, *Zeitschrift für Semiotik* 12, no. 4 (1990), 288ff. Similar also in Derridas Text, which is essential for Butlers conception of gender performativity: Jacques Derrida, „Signatur Event Context“, in *Limited Inc.*, ed. Jacques Derrida (Evanston, Ill : Northwestern Univ. Press, 1988).
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 10. Lotman, 290 – 296.
 11. Lotman, 296 – 304.
 12. Concerning the matter of medial-semiotic features of the body and their use as an instrument: Marcel Mauss „Die Techniken des Körpers“, in *Soziologie und Anthropologie 2*, ed. Marcel Mauss (München, Wien: Carl Hanser, 1975), 199ff.
 13. („as Erec was without weapon like a woman“). Hartmann von Aue, Erec (Frankfurt am Main: DKV, 2004): S. 20, Vs. 103. From now on the quotes from the primary text will be integrated in the continuous text, they will be marked with the verse number.
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 15. Klein, 444.
 16. Manuela Niesner, „Schiltknecht Enite“, *Zeitschrift für deutsche Philologie* 126, no. 1 (2007), 7. With ‘schiltknecht’ denoting the knight’s assistant.
 17. Niesner, 4ff.
 18. Klein, 447f.
 19. Silvia Ranawake, „verligen und versitzen“, in *Chrétien de Troyes and the German Middle Ages – Papers from an International Symposium*, ed. Martin

Endnotes

1. ‘verligen’ is a Middle High German term. It denotes the disregarding of duties because of lying in bed and doing nothing.
2. Karen Pratt, „Adapting Enide“, in *Chrétien de*

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21. Sterling-Hellenbrand, S. 72.
22. Klein, 450f.
23. „He changed his lifestyle. Æ As if he never had become a brave man Æ that way he passed his time“.
24. Ranawake, 26f.
25. Ranawake, 28f.
26. Wolfgang Haubrichs, „Die Narration der Normen oder die Beschreibung des Ungeschriebenen“, in *Frühmittelalterliche Studien. Jahrbuch des Instituts der Frühmittelalterforschung der Universität Münster*, ed. Gerd Althoff, Hagen Keller and Christel Meier (Berlin, New York: Walter de Gruyter, 2008), 415ff.
27. Klein, 451ff.
28. Francis G. Gentry, „The Two-Fold Path: Erec and Enite on the Road to Wisdom“, in *A Companion to the Works of Hartmann von Aue*, ed. Francis G. Gentry (Rochester, NY: Camden House, 2005), 93f.
29. Albrecht Koschorke, „Vermittlung und Unterbrechung“, in *Soziale Ungleichheit, kulturelle Unterschiede. Verhandlungen des 32. Kongresses der Deutschen Gesellschaft für Soziologie in München 2004*, ed. Karl-Siegbert Rehberg, and Dana Giesecke (Frankfurt a.M. şu.a.ı: Campus Verl, 2006), 3739ff.
30. Burkhard Hasebrink, „Erecs Wunde“, *Oxford German Studies* 38, no. 1 (2009), 4.
31. Doris Bachmann-Medick, *Cultural turns: Neuorientierungen in den Kulturwissenschaften* (Reinbeck bei Hamburg: Rowohlt-Taschenbuch, 2009), 115ff.
32. Hasebrink, 5.
33. Mauss, 199ff.
34. Hasebrink, 9f.
35. „No matter, how much comfort would be there“.
36. „that nothing in the world Æ pleased him more Æ as knighthood“.
37. Sterling-Hellenbrand, 73.
38. Klein, 458.
39. „I think, his heart was bleeding Æ when he would not find a fight: Æ so murderous was his hand“.
40. Haubrichs, 426.
41. Haubrichs, 428ff.
42. Thomas Heine, „Shifting Perspectives: The Narrative Strategy in Hartmann's 'Erec'“, *Orbis Litterarum* 36 (1981).
43. „Lord, that is the way I like it“.
44. Heine, 96 - 104.
45. Heine, 105 - 114.