

Bibliotekarstudentens nettleksikon om litteratur og medier

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Sist oppdatert 09.12.20

Trubadurdiktning

(_sjanger) En trubadur var en middelalderdikter og -sanger. Trubadurene var både diktere og musikere (Couty 2000 s. 64). De skapte “sangvers-lyrikk” og framførte den syngende for et lyttende hoff-publikum (Zima 1995 s. 33). De skrev sine tekster på folkemål, ikke latin.

“Although the word “troubadour” has become nearly synonymous with “singer”, scholarly opinion varies regarding the etymology of the word itself. Romanists hold that the noun derives from *trobar*, the Occitan verb for “to compose, invent, devise” or from the Vulgar Latin *tropare* “to say with tropes” or *tropatorem*, “composer of tropes” (Topsfield). Arabists, on the other hand, cite the verb *caraba*, “to sing” as the more probable source (Menocal). The question of etymology as well as the importance of influences from Latin and Arabic, Celtic and liturgical song remain open to discussion.” (<http://www.litencyc.com/>; lesedato 27.02.13)

Det er bevart ca. 2500 trubadurtekster. Mange har ukjente diktere, men navnene på ca. 350 trubadurer er kjent (Couty 2000 s. 64). Den første kjente trubaduren het William of Poitiers. I selve trubadurlyrikken nevnes det imidlertid vanligvis ikke noen personnavn. Det var et drag av hemmelighetsfullhet over hvem som skrev til hvem, og kun noen få personer skjønnte hvem kvinnen i et trubadurdikt faktisk var (Grabert, Mulot og Nürnbergger 1983 s. 33).

Den forelskede trubaduren “henvender seg til en gift kvinne, av høyere sosial status; forført av hennes skjønnhet og eksepsjonelle egenskaper, anstrenger han seg for å fortjene henne; trofast og underdanig klager han over at den belønningen han trakter etter lar vente på seg. [...]. Ekteskapet er uforenlig med den sanne kjærlighet. Man føler ikke behov for å erobre det man allerede besitter [...] den høviske kjærligheten avviser alt som er enkelt, instrumentelt og banalt, altså vulgært.” (Gentil 1968 s. 56) Kjærligheten skulle altså ifølge denne mentaliteten ha “adlende” egenskaper høyt hevet over det “vulgære”. Trubaduren praktiserte en “klokt kultivert erotisme” (ridderlig erotikk) og en “sentimental askese” (Gentil 1968 s. 58). Trubaduren er en “kjærlighetens martyr” (Molho og Reille 1968 s. 885). Det er en mer eller mindre narsissistisk kjærlighet. Trubaduren er snarere forelsket i forelskelsen enn i en bestemt reell, jordisk kvinne.

“By the 12th century, early troubadour poetry had raised women to a very high ideal, giving them mystical and even goddess-like qualities. Despite the legal and cultural status of women being far below that of men, music and literature were idealizing them to “supernatural heights.” Simultaneously, there was an interesting surge in the idolization of the Virgin Mary in the church. While this might on the surface sound like a nice step forward considering what we know about significant gender inequality during the Middle Ages, it can be reasonably assumed that women probably didn’t enjoy being held to such an impossibly high standard. Being idolized isn’t all that great when it doesn’t come with any actual perks like basic human rights. Courtly love encompassed all the rules and ideals for romance, and particularly stressed how beautiful, divine and saintly the objects of their desire were. Men sang tales of chivalrous knights proving their love to fair lady. [...] Courtly love wasn’t always about two singles falling in love. In fact, most of the time it was more about unrequited love, jealousy, or affairs of the heart. “It was also popular at the time (12th through 14th centuries) to woo the mistress – married or otherwise – of the castle you were visiting, and the vast majority of troubadour songs are about this kind of courtly – and unrequited – love.” (Spiller). On occasion, married men and women would stray and their spouses were typically expected to look the other way. Many of them hadn’t married for love anyway. Marriages among the aristocracy were almost entirely political or economic arrangements between families.” (<https://historydollop.com/2015/12/30/trobairitz-the-lady-composers-of-medieval-europe/>; lesedato 08.03.19)

Trubaduren er poet, og har behov for applaus fra et innvidd publikum. Kretsen rundt kvinnen kunne utgjøre en “Cours d’amour”, med en kodeks full av subtiliteter, regler og forbud (Heyden-Rynsch 1992 s. 22-23). Kjærligheten hans fortøner seg som hemmelig (eller kvasi-hemmelig), men poeten eksponerer sitt eget sjeleliv for andres blikk. Trubaduren er stolt av både sitt poetiske talent og sitt kjærlighetstalent. Han kan navngi seg selv, men ikke den kvinnen han elsker. Det er en erotisk dimensjon i denne diktningen, med metaforer for lengsel, begjær, og skuffelser hos en mann som har blitt “gal av kjærlighet”. Trubaduren er med på å skape en “kjærlighetsmetafysikk”.

I en middelalderborg var det vanligvis langt flere adelige menn enn adelige kvinner. Riddernes tilbakeholdenhet og kyskheter overfor kvinnene inngikk i et slags “ritualisert rollespill” (Faulstich 1996 s. 75) som gjorde at livet på borgen kunne foregå i siviliserte former. Bare den mann kan nå den fullkomne kjærlighet til en kvinne som kan beherske sin oppførsel og sitt språk, sine følelser og sin moral, og vise seg gavmild, trofast, måteholden, og ha et åpent sinn (Couty 2000 s. 66-67). Seksuelle drifter skulle tøyles inn i høviske og verdige former, og dermed bli en kilde til bedre moralske og sosiale dyder. Dette ble også et skapelsesprinsipp for lyrikk (Couty 2000 s. 66). Trubadurens “dyrking” av kvinnen er en “idealiserende av en kvinne som oppfattes som uoppnåelig” (Strosetzki 1996 s. 11), og har “kultiske trekk” (Heyden-Rynsch 1992 s. 22). Diktningen kan ha det samme regel- og forbudspreget som gjaldt i forholdet til den kvinnen som ble beundret.

Kvinnens ektemann kunne være lenge fraværende, f.eks. som kriger i et korstog (Heyden-Rynsch 1992 s. 22). Kvinnen i trubadurdiktningen er ofte dobbelt utilgjengelig, både fordi hun er gift og fordi hun tilhører et høyere sosialt sjikt enn dikteren. Intensiteten i kjærligheten krever at avstanden mellom han og henne bevares (Couty 2000 s. 66). Dette har blitt kalt *tristanisme* (av Denis de Rougemont i boka *Kjærligheten og den vestlige verden*, 1939 og 1972).

“In style and content this troubadour verse of Aquitaine, Gascony, Languedoc, and Province dictated to much of the lyric poetry of the later Middle Ages [...] By the end of the eleventh century a passionate type of love poetry began to appear, written by men who called themselves troubadours (from a word meaning to find or invent). [...] For the twelfth century we know the names of nearly five hundred troubadours, about half of whom were nobles. Their verses show they were written for an aristocratic audience where wealth, refinement, and the influence of women were all marked. It is a sophisticated and self-conscious, even an artificial, world in which the poet writes [...] The troubadours developed some nine hundred different forms of stanza construction; few schools of lyric poetry in all of world literature ever showed a more intense interest in technical perfection.” (Artz 1980 s. 334)

Betegnelsen “*trobairitz*” brukes om kvinnelige trubadurer i det sørlige Frankrike på 1100- og 1200-tallet. “The term *trobairitz* is taken from a medieval narrative text, the *Roman de Flamenca*, where it is used to describe women who sing or perform poetry. It’s the feminine form of a more familiar term from the Occitan language: “troubadour”. [...] The troubadours and *trobairitz*, poets and singers writing in Occitan, a language originating in what is now Southern-France, popularized the version of lyric poetry that we associate with lovelorn knights and their ladies. Troubadour poetry spread far outside the regions in which Occitan was spoken day-to-day, into what is now Catalonia, Northern-France and Italy. Its indirect influence was felt even further-afield, notably in Sicily and in German-speaking territories, where the Minnesänger drew heavily on the Occitan poetic tradition. While some of the most famous troubadour poetry is indeed about larks, spring-time and love, some is satirical, some is political, and some is down-right scandalous [...] Texts attributed to *trobairitz* span a range of genres, and some are pretty overtly sexual, too. Take for example the Comtessa de Dia’s declaration that she would like her knight to use her as his “pillow” (“Estat ai en greu cossirier”). We have a surprisingly large number of named *trobairitz* in the manuscript record; they constitute one of – if not the – largest body of vernacular poetry attributed to women in the European Middle Ages. Bruckner, Shepard and White list 21 named *trobairitz* in their edition of the corpus, their texts often accompanied by rubrics (the name of a poet, usually written in red ink) and sometimes supplemented with miniature author portraits and biographies, known as *vidas*.” (Diane Watt i <https://blogs.surrey.ac.uk/medievalwomen/2018/01/09/a-name-is-not-enough-the-trobairitz-and-the-problem-of-medieval-women-poets/>; lesedato 08.03.19)

“Only three of the named *trobairitz* are widely considered to have been historical women. François Zufferey, in his essay “Towards a Delimitation of the Trobairitz Corpus” (pp. 31-44), states that Azalais de Porcairagues (b. c. 1140), Castellosa (c.1155–1235) and the Comtessa (Beatriz) de Dia (c. 1150–1200) could be regarded as historical women who did author the poems attributed to them in Occitan songbooks. The rest are considered to be fictions. There are several good reasons why we might question the historical existence of these *trobairitz*. First of all, the earliest extant manuscript that records Occitan lyric was made in 1254 (*Chansonnier D*). The earliest recorded *trobairitz* were thought to have been born around a hundred years before in the mid-twelfth century, but possible dates associated with Gormonda de Montpeslier suggest that she may have been active in the mid-to-late thirteenth century. Whether a *trobairitz* is thought to have lived nearer the date of compilation of an extant manuscript is not a crucial factor in whether or not we consider them to have existed historically, however. Zufferey’s three historical *trobairitz* were established based on the validation of their identities in archival records and the number of manuscripts that record their texts. Unfortunately, many of the extant *trobairitz* texts we possess are recorded in one manuscript alone. Secondly, the earliest extant manuscripts we possess, along with the manuscript that preserves the greatest number of *trobairitz* texts (known as *Chansonnier H*), were produced in Italy. In the medieval Italian poetic tradition, it was common for male poets to invent a female interlocutor. Even though the way in which manuscripts present most *trobairitz* is very different to the presentation of invented feminine voices in the Italian tradition, it remains very difficult to prove that certain *trobairitz* were not, in fact, similar literary inventions. Thirdly, some *trobairitz* are recorded under pseudonyms, such as “Domna H” or “Lombarda”. This makes the possibility of ascertaining the historical identity of these poets almost impossible.” (Diane Watt i <https://blogs.surrey.ac.uk/medievalwomen/2018/01/09/a-name-is-not-enough-the-trobairitz-and-the-problem-of-medieval-women-poets/>; lesedato 08.03.19)

Den kjærligheten som trubadurlyrikken handler om, var av forskjellig art: “The four stages of love were, successively, that of aspirant, suppliant, recognized suitor, and accepted lover. The lover was then given a ring by the lady, he took an oath of fidelity to her, and the lady became the lover’s suzerain. Obedience to the lady’s slightest wish and silent acquiescence to her rebukes were the only virtues he dared to claim. The lover’s enemy was less the husband than his rival lover. The lover was no light-hearted gallant; his love was represented as a despairing and tragic emotion.” (Artz 1980 s. 335) Den type kjærlighet som trubaduren hyller, er beskrevet i Andreas Capellanus’ *Om kjærligheten (De amore; 1180-1190)*. (Faulstich 1996 s. 43)

Den høviske kjærligheten i trubadurdiktningen har blitt tolket som en sublimert projeksjon fra lavadelen, men høyadelen gjorde denne ideologien til sin, og dette bidro til å gjøre hele adelens mentalitet mer enhetlig (Erich Köhler gjengitt etter Sayre 2011 s. 144).

I trubadurdiktene symboliserer våren ofte både dikterinspirasjon, oppvåkneende natur og gryende kjærlighet (gjenoppvåkning av begjær) (Couty 2000 s. 67).

Den franske trubaduren Bernhard de Ventadour holdt til ved hoffet til dronning Aliénor d'Aquitaine. “Bernard de Ventadour, also called Bernart de Ventadorn (born before 1152, Limousin province, Aquitaine [...] – died 1195?, Dalon), Provençal troubadour whose poetry is considered the finest in the Provençal language. Bernard is known to have traveled in England in 1152-55. He lived at the court of Eleanor of Aquitaine and then at Toulouse, in later life retiring to the abbey of Dalon. His short love lyrics, 45 of which survive, express emotional power combined with lyric delicacy and simplicity. He also composed his own music; 19 of his tunes have survived.” (<http://www.britannica.com/>; lesedato 17.10.12)

Den spanske kongen Alfonso el Sabio (Alfonso 10.) fikk på 1200-tallet publisert en samling på 420 dikt (*Cantigas de Santa Maria*), der 356 av dem forteller en historie knyttet til Marias mirakler. Kongen selv diktet minst 17 av dem, og “iscenesatte seg selv som trubadur, som hadde forsaket kjærlighet til andre kvinner, for bare å forherlige Maria etter den høviske kjærlighetsdiktingens regler” (Strosetzki 1996 s. 19). I flere av diktene/sangene taler kongen i første person, f.eks. når han i dikt 209 forteller at han ble helbredet fra en smertefull sykdom da han la *Cantigas*-håndskriftet på sin syke kropp (Strosetzki 1996 s. 20).

Franskmannen Guiraut de Riquier har blitt kalt “den siste trubadur” (Strosetzki 1996 s. 11). Han levde i årene 1270-79 ved det spanske hoffet, hos kong Alfonso el Sabio (Alfonso 10.). Riquier skrev blant annet et langt bønnedikt til kongen, og måtte dessuten versifisere kongens svar. “[M]uch of his biography can be inferred from his 89 extant lyrics. Born in Narbonne near the Spanish border, Guiraut seems to have spent much of his life searching for a generous patron. One of Guiraut’s earlier poems is *Ples de Tristor*, a *planh*, or lament, for Amalric IV, who was viscount of Narbonne until his death in 1270. It was perhaps after Amalric’s death that Guiraut sought the patronage of the king of Castile, Alfonso el Sabio. [...] by 1279, Guiraut had left Castile and seems to have been in the service of Henry II, the count of Rodez. Although Guiraut probably made some later journeys, it is likely that he died in the vicinity of Rodez, probably some time near the end of the 13th century. All of Guiraut’s poems survive in a single manuscript, apparently based on his own manuscript copy. In his poems he satirizes the decadent nobility of his age, and longs for the poetic tradition of the past. He also is known for adapting some of the traditional images of the COURTLY LOVE tradition to poetry in praise of the Virgin Mary. Perhaps most remarkably, the music for some 48 of Guiraut’s lyrics is extant. This is more than twice the number surviving from any other troubadour. Perhaps this is the result of his compiling his own manuscript copy of his poems.” (http://medieval_literature.enacademic.com/501/Riquier,_Guiraut; lesedato 24.09.13).

Italieneren Dante Alighieri skrev på 1300-tallet det kristne eposet *Den guddommelige komedie*, der han beskriver de dødes liv i helvete, skjærsilden og paradiset. Trubaduren Foulquet de Marseilles befinner seg i Venushimmelen i Paradis-delen av eposet.

Den italienske trubaduren Sordello da Goito ble også udødeliggjort av Dante i *Den guddommelige komedie*. “Sordello da Goito (c. 1200 - c. 1269), a poet active in the courts of Northern Italy and Provence, is often considered the most famous Italian troubadour. Born near Mantua, Sordello achieved fame as a poet early in life, exchanging verses with Aimeric de Peguilhan while still in his twenties. After befriending several prominent Ghibelline families at Treviso and Verona, Sordello became involved in a scandalous affair with Cunizza da Romano, daughter of Ezzelino III da Romano, and was accused of abducting her from her wealthy husband, Count Riccardo da San Bonifacio, a romantic episode later referred to in Dante's *Divine Comedy*. As a result of this and possibly other scandalous love affairs, Sordello went into exile after 1229, travelling widely across the courts of Provence and the Iberian Peninsula. He eventually settled at the court of Raimond Berenger V in Aix, finding favor with the count himself and later with his successor, Charles of Anjou. When Charles invaded Italy in 1265, Sordello joined his retinue. He was captured and imprisoned at Novara, until Pope Clement IV personally interceded on his behalf. Charles afterward rewarded Sordello's services, as both poet and knight, with property in the Abruzzi.” (http://www.fordham.edu/academics/programs_at_fordham_/medieval_studies/french_of_italy/sources_by_type/occitan_lyric_in_ita/sordello_da_goito_81720.asp; lesedato 04.12.13)

I dag brukes “trubadur” også om en visesanger. “Trubaduren Sissel Kvambe er lett å be når det gjelder å spille og synge. Hun er en ettertraktet trubadur over hele Østlandet og har utgitt syv cd'er. [...] Trubaduren Sissel Kvambe kan se tilbake på et langt og innholdsrikt liv som trubadur og gjøgler.” (http://www.vitaminpillen.no/meritter/intervju_med_sissel.pdf; lesedato 02.12.13)

Minnesang

Tysk kjærlighetslyrikk innen høvisk middelalderlitteratur. Ble framført syngende og ligner trubadurlyrikk. Skrevet i perioden fra 1100-tallet til 1300-tallet og først og fremst framført ved fyrstehoff til akkompagnement av et strengeinstrument (en slags fiolin eller en liten, håndholdt harpe).

Minnesang var “kvinnekult” og hyllest med en grunntone av kjærlighetssorg og klage (Szyrocki 1968 s. 18).

Fra midten av 1100-tallet spredte trubadur-fenomenet seg til Tyskland – med “Minnesänger” – og til Spania, Portugal og Nord-Italia (Couty 2000 s. 65).

the Upper Rhine region. They were made by four illuminators, 110 miniatures are attributed to the so called Grundstock-Maler, 20 to the first Nachtragsmaler, 4 to the second and 3 to the third Nachtragsmaler (+ one preparatory drawing). The poets are arranged in order of rank. Emperor Henry VI, son of Frederick I Barbarossa, comes first followed by kings, dukes, margraves, counts, barons, ministerialis and lastly commoners.” (<http://www.ub.uni-heidelberg.de/Englisch/allg/benutzung/bereiche/handschriften/codexmanesse.html>; lesedato 04.12.13)

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