

## Brené Brown: The power of vulnerability

Wie wichtig es als Redner/als Rednerin ist, sich verletzlich zu zeigen, haben die vier bisherigen TED-Reden gezeigt. Nun steht die Verletzlichkeit im Mittelpunkt einer ganzen Rede. Brené Brown nimmt uns mit auf die Reise ihrer Entdeckung der Verletzlichkeit: als Forscherin einerseits – als Mensch andererseits. Ihre **Kernbotschaft**: Nur wer seine eigene Verletzlichkeit zulässt, kann ein erfülltes Leben führen. Auch hier steht ein Kontrast im Mittelpunkt: der Kontrast zwischen den Menschen, die Verletzlichkeit leben, und denen, die sie betäuben. Brené Braun wechselt zwischen dem „verletzlichen“ **Emotionsfeld 6** (Betroffenheit, Mitgefühl) und „stärkeren“, „distanzierteren“, „ironischeren“ Emotionsfeldern (1, 7, 8) hin und her. Sie macht damit ihre eigene Zerrissenheit und Vielstimmigkeit hinsichtlich der Verletzlichkeit deutlich.

Die **Highlights** ihrer Rede stammen fast alle dem 7. Emotionsfeld: Spannend wie ein Krimi erzählen/Der mysteriöse Gegenstand/Science-Stories/ verblüffende und sensationelle Entdeckungen und Ironie. Auch alle Schicksalsstories wie ihr Nervenzusammenbruch werden ironisch gebrochen, sodass die Rede nur selten rührselig wird. Und trotzdem berührt sie zutiefst – weil viele genau diesen Zwiespalt nachvollziehen können. Der Zwiespalt macht die Rede auch für rationale, kritische Zuhörer glaubwürdig und nachvollziehbar. Er funktioniert wie eine große Prolepsis (Einwandvorwegnahme) für die scheinbar Starken, die mit Verletzlichkeit auch am liebsten nichts zu tun haben wollen.

Weitere Highlights entstammen dem Emotionsfeld 5: Storytelling, gefühlvolle PowerPoint-Bilder, Personifizierung. Das große Highlight, welches die ganze Rede umspannt, ist die Geschichte ihrer langjährigen verzwickten Forschung (Science-Story), die sie chronologisch erzählt.

Spannung erzeugt Brené Brown, indem sie uns die Ergebnisse ihrer Forschung sukzessive enthüllt. Wie ein mysteriöser Gegenstand verbirgt sich die Hauptfigur Verletzlichkeit bis zum letzten Drittel der Rede.

Schauen wir uns auch hier gemeinsam die **rhetorischen Verstärker (Stilmittel)** an. Die deutsche Fassung des Transkripts finden Sie neben ihrer Rede auf der TED-Seite.

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**Narratio mit direkter Rede** (0:00): So, I'll start with this: a couple years ago, an event planner called me because I was going to do a speaking event. And she called, and she said, "I'm really struggling with how to write about you on the little flyer." And I thought, "Well, what's the struggle?" And she said, "Well, I saw you speak, and I'm going to call you a researcher, I think, but I'm afraid if I call you a researcher, no one will come, because they'll think you're boring and irrelevant." (Laughter) And I was like, "Okay." And she said, "But the thing I liked about your talk is you're a storyteller. So I think what I'll do is just call you a storyteller." And of course, the academic, insecure part of me was like, "You're going to call me a what?" And she said, "I'm going to call you a storyteller." And I was like, "Why not magic pixie?"...

**Ironie** (3:45): Well, you know that situation where you get an evaluation from your boss, and she tells you 37 things you do really awesome, and one thing -- an "opportunity for growth?" (Laughter) And all you can think about is that opportunity for growth, right?

**Anapher, Antithesen** (4:03): When you ask people about belonging, they'll tell you their most excruciating experiences of being excluded. And when you ask people about connection, the stories they told me were about disconnection.

**Antithese** (5:00): No one wants to talk about it, and the less you talk about it the more you have it.

**Anapher/Epipher, Asyndeton** (5:08): "I'm not good enough," -- which we all know that feeling: "I'm not blank enough. I'm not thin enough, rich enough, beautiful enough, smart enough, promoted enough."

**Epipher/Hyperbel** (5:33): And you know how I feel about vulnerability. I hate vulnerability.

**Personifizierung** (5:36): And so I thought, this is my chance to beat it back with my measuring stick.

**Anapher, Asyndeton, Klimax** (5:42): I'm going in, I'm going to figure this stuff out, I'm going to spend a year, I'm going to totally deconstruct shame, I'm going to understand how vulnerability works, and I'm going to outsmart it.

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**Antiklimax** (6:21): Thousands of stories, hundreds of long interviews, focus groups.

**Anaphern** (8:24): Pulled these interviews, pulled the stories, pulled the incidents. What's the theme? What's the pattern?

**Ironie, Metapher** (8:29): My husband left town with the kids because I always go into this Jackson Pollock crazy thing, where I'm just like writing and in my researcher mode.

**Anapher** (9:40): They fully embraced vulnerability. They believed that what made them vulnerable made them beautiful. They didn't talk about vulnerability being comfortable, nor did they really talk about it being excruciating -- as I had heard it earlier in the shame interviewing. They just talked about it being necessary. They talked about the willingness to say, "I love you" first, the willingness to do something where there are no guarantees, the willingness to breathe through waiting for the doctor to call after your mammogram. They're willing to invest in a relationship that may or may not work out. They thought this was fundamental.

**Antithese** (10:08): They didn't talk about vulnerability being comfortable, nor did they really talk about it being excruciating

**Antithese** (10:41): They thought this was fundamental. I personally thought it was betrayal.

**Antithese, Ironie** (11:26): I call it a breakdown; my therapist calls it a spiritual awakening.

**Narratio mit direkter Rede/Ironie** (11:35): And I had to put my data away and go find a therapist. Let me tell you something: you know who you are when you call your friends and say, "I think I need to see somebody. Do you have any recommendations?" Because about five of my friends were like, "Wooo. I wouldn't want to be your therapist." (Laughter) I was like, "What does that mean?" And they're like, "I'm just saying, you know. Don't bring your measuring stick." I was like, "Okay."

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**Narratio mit direkter Rede/Ironie** (12:02): So I found a therapist. My first meeting with her, Diana -- I brought in my list of the way the whole-hearted live, and I sat down. And she said, "How are you?" And I said, "I'm great. I'm okay." She said, "What's going on?" And this is a therapist who sees therapists, because we have to go to those, because their B.S. meters are good. (Laughter) And so I said, "Here's the thing, I'm struggling." And she said, "What's the struggle?" And I said, "Well, I have a vulnerability issue. And I know that vulnerability is the core of shame and fear and our struggle for worthiness, but it appears that it's also the birthplace of joy, of creativity, of belonging, of love. And I think I have a problem, and I need some help." And I said, "But here's the thing: no family stuff, no childhood shit." (Laughter) "I just need some strategies." (Laughter) (Applause) Thank you. So she goes like this. (Laughter) And then I said, "It's bad, right?" And she said, "It's neither good nor bad." (Laughter) "It just is what it is." And I said, "Oh my God, this is going to suck."

**Personifizierung** (14:08): Vulnerability pushed, I pushed back.

**Antithese** (14:10): I lost the fight, but probably won my life back.

**Chiasmus** (15:15): This is the world we live in.  
We live in a vulnerable world.

**Synekdoche** (16:02): I'm going to have a couple of beers and a banana nut muffin (Stellvertretend für alle Betäubungsmittel)

**Epipher, Anadiplose** (17:14): The more afraid we are, the more vulnerable we are, the more afraid we are.

**Anapher, Trikolon, Klimax** (17:21): There's no discourse anymore. There's no conversation. There's just blame.

**Antithese** (18:06): "Look at her, she's perfect. My job is just to keep her perfect -- make sure she makes the tennis team by fifth grade and Yale by seventh grade." That's not our job. **– Versus –** You know what? You're imperfect, and you're wired for struggle, but you are worthy of love and belonging." That's our job.

**Klimax** (19:07): This is what I have found: to let ourselves be seen, deeply seen, vulnerably seen

**Anapher, Trikolon** (19:30): Can I love you this much? Can I believe in this passionately? Can I be this fierce about this?

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**Antithese** (19:58): Then we stop screaming and start listening.

**Anapher** (20:01): We're kinder and gentler to the people around us, and we're kinder and gentler to ourselves.

**Fazit:** Von Brené Brown können wir lernen, unsere Verletzlichkeit zuzulassen – im Leben wie auf der großen Bühne. Wir können lernen, allen Stimmen in uns einen Ausdruck zu geben, den kritischen, den zweifelnden, den ironischen, den verletzlichen. Denn genau dies macht eine Rede glaubwürdig und emotional nachvollziehbar. Reden, die sich nur auf ein einziges Emotionsfeld beziehen würden, wären schnell kitschig, engstirnig und eindimensional. Erst das Spiel der verschiedenen emotionalen Tasten macht eine Rede vielschichtig, dicht, virtuos und somit annehmbar für viele unterschiedliche Menschen – in unserem Fall für 14,5 Millionen Menschen.