

bestehen die Sagen in allgemeinem aus 3 grossen syntaktischen Einheiten: Einführung in die Situation, Veränderung, bestätigender Abschluss. Die Transformation beschrieb am besten Greimas:

$$\begin{array}{c} \text{Natur - Figur} \\ \hline \text{Kultur - Aufgabe} \end{array} \rightarrow \text{inf/caus} \rightarrow \text{oper} \rightarrow$$

$$\begin{array}{c} \text{plus} \\ \hline \text{minus} \end{array} \rightarrow \begin{array}{c} \text{Kultur - Figur} \\ \hline \text{Natur - Wert} \end{array}$$

Mit Hilfe einer anderen Modellierung (Köngäs – Maranda – Lévi-Strauss) erklärt man die Mediationsformel der Sagen. Die Sage ist danach eigentlich eine Zwischenstufe in der Reihe anderer Genres.

Die letzte Studie vom Schamanismus umfasst die historische Übersicht und sachliche Kritik einzelner Forschungsmethoden in diesem Bereich. Da es sich vor allem im Sibirien handelt, werden vorerst die gesellschaftlich und religionsgeschichtlich orientierte sowjetische Beiträge erwähnt, danach folgen ethnographisch aufgefasste Arbeiten derselben Herkunft, vergleichende französische, deutsche und österreichische Studien und eine Übersicht der europäischen Ergebnisse der Schamanismusforschung.

Voigt sucht Antwort auf vier Grundfragen. Er ist der Meinung, dass der Schamanismus nicht zu der ethnischen Bestimmung der einzelnen Völker geeignet ist, da er weitaus verbreitet war; er entwickelte sich schon zur Zeit der Sammlerstufe der menschlichen Gesellschaft, was für seine Klassenkategorienbestimmung und weitere historische Konsequenzen von Wichtigkeit ist; der Schamanismus ist auch keine Religion, was Voigt auf Grund einer Reihe der wesentlichen Unterschiede zwischen der Religion als einem geregelten Teil des gesellschaftlichen Bewusstseins und dem „Elend“ des Schamanismus erklärt; er ist auch keine Religion der Metallzeit, sondern ein Phänomen des früheren Neolithikums. Dies alles können wir mit Hilfe der ethnographisch, psychologisch, folkloristisch (historische und dämonologische Sagen) und historisch begründeten

Untersuchungen genauer feststellen. Noch dazu bemerkt Voigt, dass manche neuere Methoden noch nicht in ganzem Ausmass verwendet wurden, wie es z.B. im Rahmen der sprachwissenschaftlichen, archäologischen und vergleichenden religionsgeschichtlich-ethnologischen Ergebnisse im finnisch-ugrischen Gebiet der Fall ist.

Glaube und Inhalt – stets dauernde Fragen der Ethnographie und Folkloristik – werden in dem Sammelbuch vom Standpunkt der Verbindung der Sagen bzw. der Volkserzählungen anderer Art mit der Wirklichkeit konfrontiert. Der bedeutendste Beitrag Voigts Sagenstudien beruht auf der historischen Einreihung und Hierarchisierung der bisher von niemandem in solchem Ausmass zusammengefassten folkloristischen Methode-problematik und in eigener Untersuchung und typologischer Charakteristik und Benennung der Sagenkomplexe. Voigt zeigt hiermit eine der günstigsten Möglichkeiten der Sagenanalyse, die man weitaus weiter bearbeiten und auch auf andere Prosagenres erweitern kann. Die Studie von der strukturell-morphologischen Erforschung der Sagen würde zum Unterschied von dem gleichnamigen Referat auf der im Jahre 1972 in Freiburg abgehaltenen Tagung ergänzt, neu formuliert und auch die Bibliographie wurde mit neuen Studien verbreitert. Auf diese Weise bildet das Sammelbuch einen unwegdenkbaren Bestandteil der Sagen- und der mit ihr gewissermassen verbundenen europäischen Schamanismusforschung.

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Adam M. Rustowski, *ANGIELSKA POWIEŚĆ GOTYCKA DOBY WIKTORIAŃSKIEJ (ENGLISH GOTHIC NOVEL IN THE VICTORIAN AGE)*. Katowice 1977, 122 pp. Series: Prace Naukowe Uniw. Śląskiego w Katowicach, No. 191. Historia literatury (History of Literature).

A book by A. M. Rustowski is an attempt to rehabilitate English Gothic novel from the period between

1830–1860, somehow neglected in the literary history and criticism even by English scholars. The author based his research on the works by two English novelists of the Victorian Age: William Harrison Ainsworth and Edward Bulwer-Lytton, writers now forgotten, but once popular authors of such novels as: *Auriol*, or *the Elixir of Life*, *Jack Sheppard*, *A Romance*, *Miser's Daughter*, *A Tale*, *Rookwood*, *Eugene Aram*, *Godolphin*, *A Strange Story*, *Zanoni*, and many more.

A. M. Rustowski's study brings a considerable number of instructive statements concerning generic evolution of the English Gothic novel, shows its secondariness and originality in comparison with both romantic Gothic novel represented by Ch. R. Maturin, Mary Shelley, P. B. Shelley and Th. de Quincey, and its 18th-century prototypes—famous Gothic novels by H. Walpole, M. G. Lewis, A. Radcliffe. Characteristic generic instability of the English Gothic novel manifesting itself during the whole period of its existence, i.e. from 1764 (Walpole, Lewis) until 1860 (Ainsworth's *Auriol*, Bulwer's *Zanoni*), its flexibility and constant readiness to be transformed into other literary forms is significant. The fact that the Gothic novels written in 1830–1860 are syncretic both in form and content is the effect of taking models straight from their 18th-century types: so called historical gothic (Walpole), sentimental gothic (Radcliffe) and terror gothic (Lewis) adapting them to the existing needs of the reading public (these were the novels written for a concrete mass-reader).

The dependence of Gothic novels on Romanticism produces a more complicated problem. A. M. Rustowski points—after M. Summers (the author of *The Gothic Quest*, London 1938)—that the generic structure of the 18th-century Gothic novel, deepened psychological interpretation of the heroes' experiences and exoticism were a forerunner, and sometimes a full realization of romantic revolution in aesthetic tastes and artistic sensitivity. Looking for generic deter-

minants of Ainsworth's and Bulwer's works we shall at the same time try to answer two questions:

— what was the influence of Romanticism on the development of the Gothic novel,

— which generic features of the Gothic novel, transferred from the years 1764–1800 resisted the influence of the age of W. Scott and G. G. Byron and preserved its universal character.

A. M. Rustowski maintains that the actions of Ainsworth's and Bulwer's characters show characteristic Gothic (18th century) and Byronic (already belonging to the 19th century) traits. It was not difficult to present a detailed exemplification of those dependencies. Enlightenment and Romantic origin of English Gothic novels written between 1830–1860 is conspicuous, for instance in the evolution of the protagonist. Falkland, Clifford, Aram or Devereux—main characters of Bulwer's novels, gentlemen-villains are the continuation of characters created by two 18th-century writers: John Moore and William Godwin. Basic element which joins all of them is their conflict with society. Bulwer creating his characters is, however, a writer familiar with universal literary and philosophical concepts of Romanticism. The author of a Gothic novel—*The Last Days of Pompeii*—opposes an individual not to society but to the whole world. As a disciple of Romanticism he does not look for an answer to basic problems of human existence in rational attitude but in human imagination (for instance a convention of night visions in *Night and Morning*). Here are some further Byronic features of Bulwer's and Ainsworth's characters pointed out by Rustowski:

— lonely and proud isolation,
— mysterious past rarely revealed by the author,
— unusual life and unrequited love to the heroine.

Conscious continuation of the 18th-century motifs used by the authors of Gothic novels was achieved by Bulwer in two ways:

— crime committed by the hero was

shown as a result of unhappy coincidence, — the heroes of *Pelham* and *Eugene Aram* were victims of tragic misunderstanding. With all their wickedness they were not the cause of crime. The readers liked them.

Which of these dependencies — 18th-century or Romantic — had greater influence on the profile of the Gothic novel from 1830 — 1860? If as typical features of Gothic novels we accept progressing psychological interpretation of the heroes' inner life and the analysis of behaviour of tragically splitted man — so distinctly emphasized by Bulwer and Ainsworth — then their dependency on closer Romanticism seems conspicuous. If, on the other hand, we notice that new Gothic novels lack supernatural elements (for instance in Ainsworth's *Auriol*), that wonders and interference of supernatural forces is replaced by unrevealed mystery, the fantastic by realistic and detailed descriptions (like in Bulwer's *The Haunted and the Haunters*), then we shall point to their 18th-century origin, to renaissance of gothic forms and methods in the Victorian Age. The atmosphere of terror and weirdness in which the action takes place and finally gothic set of plots and motifs straight from the 18th century, have been in smaller or greater degree used by Ainsworth and Bulwer.

The craft of creating and gradating moods of fear and mystery also comes from the 18th-century masters: Mrs. Radcliffe and H. Walpole. Traditional gothic device of piling up mysteries and allusions had its fullest expression in Bulwer's *A Strange Story*. On the level of story-telling there exists at the same time a concurrence of dependencies coming from different literary epochs.

In Ainsworth's *Auriol*, the first occultist Gothic novel, the story is based on a journey-in-time motif. Parts and plans of this work closely resemble the structure of A. R. Lesage's *Le Diable boiteux*. In another Ainsworth's novel *Rookwood* we have typically gothic motifs as for instance: regained inheritance, revenge, ambition brought to the point of obsession, folk and picaresque element.

There is, nevertheless, no figure of gothic rogue and heroine persecuted by sinister tyrant. Lady Rookwood resembles rather a figure of femme fatale, so popular in Romantic literature. Here the influence of the epoch closer to the Victorian Age seems to prevail.

A useful book by A. M. Rustowski, examining the problems from the field of literary genetics on rich historical and social background, intelligibly written, makes it possible to arrive at many such illuminating conclusions, important for the scholars working on literature from the turn of the 18th century.

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Transl. by Ewa Stachniak

Richard Bjornson, *THE PICA-
RESQUE HERO IN EUROPEAN FIC-
TION*. University of Wisconsin Press,
1977, 308 pp.

Richard Bjornson's book marks a culmination of interest among scholars nowadays in the genre of the picaresque. Though much indebted to critics writing before him on the subject, Bjornson has succeeded in producing a highly original study whose thesis he puts explicitly thus: "The present study will be devoted to individual picaresque novels and the ways in which their authors adapted conventions and influences to express their conceptions of the world" (p. 11). Such a design seems to combine the approach of a critic from the "school of interpretation" with that of a literary historian, yet the study could not be fully appreciated without taking into account its other aim, more ambitious though stated only implicitly: to trace the evolution of a genre in terms of its changing ideological content, or, in other words, of the changing world-view expressed by the author of a given novel. The alteration of the ideology can best be registered through scrutinizing the concept of the hero in picaresque fiction as used by various authors writing in the years 1550 — 1750. European picares-