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Vera Koroleva

Vladimir State University named after Alexander and Nikolay Stoletovs

Alina Pritomskaya

Vladimir State University named after Alexander and Nikolay Stoletovs

HOFFMANN TRADITIONS IN SELMA LAGERLÖF'S NOVEL "GÖSTA BERLING'S SAGA"

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The article focuses on the study of Hoffmann traditions in Selma Lagerlöf's novel "Gösta Berling's Saga". The features of Hoffman's poetics in the novel are revealed by using the methodology of the "Hoffman's complex", which is an ideological and thematic complex of motives and stylistic techniques inherent in the works by E. T. A. Hoffman. The "Hoffmann's complex" is manifested in the novel in the problem of the rebellion of the Romantic hero-creator in relation to faith and religion, the problem of the relationship of the Romantic hero with femininity, the opposition of secular and Christian love, the motive of mechanization of man and society in the new capitalist industrial formation. The features of Hoffmann's poetics were manifested in the novel "Gösta Berling's Saga" also in the interweaving of Hoffmann's images (Don Juan ("Don Juan"), Medardus ("The Devil's Elixirs") and plots (a defrocked monk, who under the influence of wine as an incarnate temptation, commits crimes and experiences a split of personality ("The Devil's Elixirs") and a rebellious Romantic hero in search of an unattainable ideal world in which his disintegrated personality must find consolidation ("Don Juan"). The conclusion sums up that S. Lagerlöf, relying on the plot, problems and images of E. T. A. Hoffman's works ("Don Juan", "The Devil's Elixirs", "Adventure on New Year's Eve"), creates the author's concept of spiritual transformation of personality through Christian love and reconsiders the image of a Romantic hero, transforming it into a new type of Christian Neo-Romantic hero.

Keywords: E. T. A. Hoffman, S. Lagerlöf, Hoffman's complex, Neo-Romantic Christian hero, mechanization of man and society, opposition *animate* — *inanimate*.

E. T. A. Hoffmann (1776–1822) was a German Romantic who significantly influenced world literature. The emphasis on the fantastic and the terrible, innovative literary devices and a far-sighted view on the social development determined his success. The traces of Hoffmann's poetics are to be revealed in many national literatures: Russian, English, American, French [Koroleva, 2020, 2023] and German [Koroleva, Pritomskaya, 2023]. The popularity of Hoffmann's works in world literature occurred not only in the epoch of Romanticism, but also at the turn of the 19th–20th centuries, when Neo-Romanticism arose out of interest in the Romantic tradition.

To date, researchers have numerously pointed out the problem of the continuity between Neo-Romanticism and Romanticism in literary studies [Karmalova, 1999; Pakhsaryan, 2007], etc.). Romantic origins in Neo-Romanticism are also manifested in Swedish literature, as V. P. Neustroev writes: “Having arisen as a reaction to the ‘routine’, ‘grey’ everyday life of Naturalism, Neo-Romanticism proclaimed the ideas of bright, festive art. In some cases, Romanticism was in tune with the lofty aspirations of the realist artists. In others, separation from reality was elevated to a principle, and gloomy hopelessness related literature of this kind to the ‘Gothic’ novel, with the poetry of ‘nightmare and horror’, with well-known trends in Modernism” [Neustroev, 1980].

It is important to note that Swedish Romantic school, formed in the period from 1805 to 1830, developed primarily under the influence of German Romanticism. A. A. Matsevich considers: “They [Swedish Romanticists] were influenced by German idealistic philosophy and early German Romanticists, shared their political conservatism. The main Romantic conflict between the ideal and reality received a vague religious and mystical embodiment in the lyrics...” [Matsevich, 1975]. Naturally, Neo-Romanticism originating from Romanticism adopts in Swedish literature many features of German literature and philosophy at the turn of the 19th–20th centuries.

E. T. A. Hoffman considered being one of those German authors who played a significant role in the formation of Swedish Romantic and Neo-Romantic literature. His works were of particular interest to Swedish writers due to vivid images and plots, as well as to unusual narrative architectonics: the intertwining of real and surreal layers at the edge of which fantastic arises. This technique suited a special national world-

view of Swedish Romanticists and Neo-Romanticists, namely the belief that one in the everyday life is constantly surrounded by the miraculous.

At the same time, interest in Hoffmann's work coincided with a reaction to the formation of a new state system. The Swedish economy was shifting to capitalist industrial tracks causing authors to reject the new world order. In this regard, the problem of mechanization of man and society, as well as the fear of automata motive become relevant and are transformed by Swedish authors. These motives were among the leading ones in the E. T. A. Hoffmann's works, what is indicated by the mentions of E. T. A. Hoffman in connection to the works of such writers as A. Strindberg [Matsevich, 1975], B. S. Ingemann [Korovin, 2012] and E. Soya [Neustroev, 1980]. However, to date, the proper study on the problem of the influence of E. T. A. Hoffman's works on Swedish literature has not been conducted.

We believe Selma Lagerlöf to be one of the authors who adopted Hoffmann's tradition. She was personally acquainted with many German-speaking authors and read their works in their original language [Krasavchenko, 2023]. An obvious "Faustian trace" in her debut novel "Gösta Berling's Saga" also reveals Lagerlöf's interest in German literature [Matsevich, 1975]. Lagerlöf's works are usually considered as Neo-Romantic, since she continues the Romanticists' interest in folklore and the patriarchal way of life, local nature and the dialectics of mundane and divine love. However, her unique author's style was formed largely under the influence of German Romanticism and Hoffmann, in particular. The features of Hoffmann's poetics are especially vividly manifested in her debut novel "Gösta Berling's Saga", published in 1891 in the literary magazine *Idun*. According to our hypothesis, a bright layer of Hoffmann intertext is to be found in the novel and can be revealed with the help of the "Hoffmann's complex" methodology. The last was formulated on the example of Russian literature and characterized by a stable and systematic recurrence of the features specific for Hoffmann's poetics [Koroleva, 2020].

Subsequently, for S. Lagerlöf, as a representative of the Neo-Romantic literary school, the following features characteristic for E. T. A. Hoffmann's poetics were of particular relevance: the problem of the rebellion of the Romantic poet against faith and religion; the problem of the relationship between the Romantic hero and femininity, which is actualized in the deconstruction of such archetypal images as "the witch" and "the

fair lady”; the rethink of the concept of Romantic love (opposition mundane and divine love); the problem of mechanization of man and society in the new capitalist industrial formation, which is actualized in the image-symbol of wine as the embodied tempting power, the image of the devil as a personified temptation as well as the motive of duality (split personality, opposition “animate — inanimate”). The features of Hoffmann’s poetics manifest themselves in the novel “Gösta Berling’s Saga” in the use of Hoffmann’s plots (“The Devil’s Elixirs” and “Don Juan”), as well as in the image of the protagonist — Gösta, which in many ways goes back to Hoffmann’s images — Don Giovanni (“Don Juan”), Medardus (“The Devil’s Elixirs”).

Reinterpreting Hoffmann’s motives and images, Lagerlöf builds the concept of one’s spiritual transformation through Christian love and introduces a new type of hero: namely the Christian Neo-Romantic hero, which means a transformed type of a literary hero. It represents a rebellious personality rejecting unlimited personal freedom as the highest value and defining service to people and Christianity as the ideal form of existence. The Christian Neo-Romantic hero remains an “exceptional person in exceptional circumstances”, but uses his abilities only to achieve the common good, since talent in a certain field allows him to alter fate not on a personal, but on a collective level of existence.

We believe that the image of the Christian Neo-Romantic hero is created by Lagerlöf through the interweaving of two Hoffmann’s plots: a defrocked monk who, under the influence of wine as an embodied temptation, commits crimes and experiences a personality split (“The Devil’s Elixirs”) and a rebellious Romantic hero in search of an unattainable ideal world in which his divided personality finds cohesion (“Don Juan”). In addition it includes Hoffmann’s images: the monk Medardus (“The Devil’s Elixirs”) (the image of Gösta Berling before his meeting the Majoreess) and Don Giovanni from the novella “Don Juan” (the image of Gösta Berling at the service in Ekeby), which reflect the path of personality transformation and spiritual metamorphosis of a Romantic hero into a Christian Neo-Romantic hero.

There is a layer of Hoffmann’s intertext from the novel “The Devil’s Elixirs” in the “Gösta Berling’s Saga” as well, namely the plot of a defrocked priest who lost faith in God having fallen under the influence of a certain “mystical” elixir. Hoffmann’s Medardus, after tasting wine, feels like an *Übermensch*. His speeches become convincing to the pa-

rishioners, he feels like he can control people, as a result he commits crimes (murder, incestuous relationship, etc.). This self-perception does not exist without reason. In childhood, Medardus was labelled with the signs of the chosen one: a mark in the form of a cross and an encounter with a wonderful child, in whose image the figure of the Christ Child is guessed. This conveys a special spiritual path the protagonist of the novel was chosen for: his sermons contain grace, which inspires people to spiritual growth and experience a specifically deep prayer experience.

In the beginning of the novel Lagerlöf also portrays the effects of alcohol as a mystical elixir on the Romantic hero's personality. The minister Berling, just as well as Hoffmann's Medardus, is the chosen one. His service also transmits divine grace: "He stood alone, completely alone in his pulpit; his spirit took flight toward the open skies above him, his voice became strong and powerful, and he proclaimed the glory of God. <...> He was a man of inspiration. He abandoned what he'd written, thoughts came down upon him like a flock of tame doves. He felt as though it wasn't he who was speaking, but he also realized that this was the greatest thing on earth, and that no one could reach higher in radiance and majesty than he, who was standing there proclaiming the glory of God" [Lagerlöf, 1959, p. 3]. Even the appearance of Gösta betrays signs of being chosen, characteristic to a Romantic hero: "...everything about him was beautiful, elegant, expressive, warmed by the flame of the mind and heart" [Lagerlöf, 1959, p. 3]. Alcohol also deprives Berling of the preaching talent: the joy of prayer fades in him; he indulges in selfishness, feels sorry for himself and blames the parishioners for his sins. The hero loses his position of the minister, and then the inspired "poet" Gösta turns into a miserable hermit seeking death. Alcohol pushes the protagonist to a vile deed: he sells the starving girl's last bag of flour to get drunk.

In this regard, alcohol becomes a symbol of embodied temptation. It awakes in the Romantic hero the qualities that, according to Lagerlöf, are negative: individualism, a tendency to voluntarism, selfishness. Thus, the author debates with the idea of the exclusivity and infallibility of a Romantic hero. Alcohol should push the character to the wrong path: from serving God, from the position of a priest, in which the chosen hero leads ordinary people to enlightenment and spiritual transformation, to egoism and complacency. This image-symbol in the "Gösta Berling's Saga" echoes the novel "The Devil's Elixirs". In both cases, alco-

hol provokes a split of personality, what is now being tormented by ambivalent aspirations — virtue and sin — which makes it more difficult for the characters to resist passions and temptations.

The soul of the hero weakened by a personality split is hunted by evil spirits — a personified temptation in the face of the devil. Gösta is also associated with Hoffmann's artist Francesco, who, under the influence of wine, meets the devil and, yielding to the persuasion, paints Saint Rosalia in the guise of the pagan goddess Venus: "Undoubtedly," resumed the Count, "this old Syracusan wine would pour new strength into your veins, and put to flight that bodily indisposition under which, reverend sir, you now seem to labour" [Hoffmann, 1994, p. 36]. Under the influence of alcohol, Berling also summons the devil Sintram and enters into a contract with him. According to it, he must ruin Ekeby and destroy the life of the Majoreess, who gave him home, for the sake of saving his own soul. From that moment on, the priest is driven only by selfish motives. Like Medardus, he interferes with the lives of ordinary people and destroys them. The fact that Gösta is the God-chosen one (likewise Medardus in Hoffmann's novel) intensifies the struggle of passions in him. Medardus and Gösta do not just indulge themselves, but commit mortal sins. Their resistance becomes a spiritual feat, since it consists in finding the cohesion of a split soul. Medardus and Berling must find a consolidating force in Christianity and return to the bosom of the church. Thus, one of the features of the Christian Neo-Romantic hero according to Lagerlöf becomes a sincere faith in Christian moral ideals.

Another point is that Lagerlöf's view of the "passionary" qualities of the Romantic hero is in many ways related to Hoffmann's ideas, as indicated by the similarity of the images of Medardus and Berling. A gifted person's resistance of moral beliefs should be tested, according to both authors. Medardus must withstand temptations; atone for his ancestral sin in order to redirect his strength and serve God. Gösta must also gain the right to lead the people like a true preacher. The Neo-Romantic hero, following the Romantic one, must prove he is worthy of possessing outstanding qualities by gaining spiritual cohesion and achieving harmony of the psyche.

The plot of personality integration in the novel is also connected to another layer of Hoffmann's intertext. The image of the transformed Gösta, who entered the service of the Majoreess, goes back to the image

of Don Giovanni (Don Juan) from Hoffmann's novel "Don Juan". The nickname of Berling's horse (Don Juan), riding which he kidnaps women, hints at it. It is necessary to explain why specifically Hoffmann's perception of Don Juan's image is of great importance for our analysis. As an "eternal image", the image of Don Juan undergoes significant changes from its origin to the era of Romanticism.

By Tirso de Molina, he appears as a cruel seducer who treats women ravenously. At the same time, Moliere's Don Juan shows only the rudiments of human morality. Then Hoffmann rethinks this image and turns him from a negative character into a Romantic hero [Rosenkranz, 1829]. Hoffmann's Don Giovanni is fighting fate. In his search for an ideal, a special state of mind (which seems though unachievable) he is still surrounded by the philistines, and that causes him great suffering. He "relentlessly and greedily pounces on all the temptations of the mundane world, trying in vain to find satisfaction in them" [Hoffman, 1991, p. 90]. The ideal of Romanticism is on a different plane than the ideal of de Molina and Moliere. It becomes even more difficult to achieve (if it is even possible) and goes beyond the opposition of "spiritual — material", entering the philosophical plane.

Since the German Romanticist himself in his novella "Don Juan" does not give an answer how this highest spiritual harmony is achieved, S. Lagerlöf offers in her novel her own solution. It consists in the need to transform Don Juan from a Romantic hero into a Christian Neo-Romantic hero, which means to use spiritual Christian values in the reaching the ideal world E. T. A. Hoffman was looking for. Thus, the image of Gösta Berling develops by analogy with the image of Don Juan. Under the influence of alcohol as a symbol of embodied temptation, Gösta, disappointed in the service of God, which brought him neither satisfaction or joy, turns to the carnal and mundane, and like Don Juan, finds solace in drinking and affairs with women. Lagerlöf's protagonist seduces and abandons them, dissatisfied with the sincere love that they can offer him. Berling's unrestrained hedonism ruins Ekeby, which reflects primarily on the lives of ordinary peasants. All this is done under the auspices of the "free spirit", which distinguishes all cavaliers, both from the deadened capitalist and from the common people. Gösta Berling's rhetoric is that hedonism, selfishness and frivolity are a kind of ideal that reveals the cavalier's inner potential. In this pursuit of freedom, the author sees the strength of spirit and an extraordinary personality,

which corresponds to the idea of a classic Romantic hero. However, Lagerlöf rejects the values of Romanticism because they do not meet her definition of happiness and goodness. In her opinion, the individualism of the Romantic hero does not bring happiness to either the protagonist or the people around him, which the author expresses in the image of Gösta, the Neo-Romantic hero.

One of the reasons for Lagerlöf's rejecting the ideals of Romanticism is the consumptive attitude towards women, which Berling also demonstrates. It is impossible to deny that the "Gösta Berling's Saga" is a feminist work, since Lagerlöf herself supported women's rights in Sweden. The craving for the mundane is destructive for Gösta himself and the people around him, primarily women. This is actualized in the problem of the relationship between the Romantic hero and femininity. Gösta's selfish, deeply patriarchal attitude towards women, the desire to own them only from carnal motives (which in the novel are opposed to Christian and heavenly love), is disastrous for the female characters. Therefore, Berling calls the Majoress, who gave him shelter, money and a chance for a normal life, a "witch". He sees only negative character traits in her and reduces all her creative activity to selfish and greedy motives. Nevertheless, Lagerlöf deconstructs the archetypal image of a witch in her novel. Margarita Celsing is not an infernal figure and does not sell her soul to the devil for personal benefits. Men consider the Majoress being a witch only for her extraordinary willpower and manager's talent, which, according to patriarchal ideas, are exclusively masculine qualities. Celsing turns out to be an ordinary wise woman with a strong character. Lagerlöf debates the traditional Christian idea of a woman as an inherently sinful being who is unable to go beyond Romantic views on femininity. A patriarchal society defines women like Margarita as witches because it cannot provide them with personal freedom.

Through the prism of the image of Don Juan Gösta is trying to put on himself women are seen only as tools for satisfying his own needs, and the so-called "strong women", like the Majoress, are perceived by the former priest as a supernatural threat — witches in cahoots with the devil. Such an attitude towards women causes their suffering or death: the Majoress through the fault of Berling is expelled from the house that she built on her own and made prosperous. Marianne lost her parents and, being disfigured by illness, is abandoned, then married to a man who hunts only for her money. Countess Elizabeth loses her child,

family and her own home. Ebba Dohna committed suicide and Anna remained the young widow of the unloved man, and even an innocent broom vendor loses her mind and dies. Lagerlöf is convinced that the main character must learn to love and respect women not for their ideal image, which is also hunted by Don Giovanni and which is promoted by Romantic literature, but for their true human essence and personal qualities, the presence of which the Romantic hero tends to deny, because he is carried away only by the idealized image of a “fair lady”. Lagerlöf deconstructs this stable image as well. Marianne, who, according to the characters of the novel, is the ideal of beauty and femininity, shows features atypical for female characters in Romantic literature. She is able to defend her own beliefs, wants to have the freedom to control her life, has psychological problems that are unusual for a “fair lady” (Marianne has a doppelganger, who mocks her infatuation). The heroine also refuses to accept blind worship, she seeks mutual and sincere love based on rapport and common views. Lagerlöf deprives Marianne of her beauty (she becomes infected with smallpox) in order to emphasize the idea that the value of a woman is not in her beauty, but in her human qualities.

The germs of this feminist rhetoric are also found in Hoffmann’s novella, in which Anna, for the first time in the history of the Don Juan image appears equal to him, capable of perceiving an ideal world, also striving for the Romantic ideal and suffering from its unattainability. If Hoffmann’s Don Giovanni sees in Anna a kindred spirit who could ease his torments, then Gösta must first follow the path of spiritual transformation and purification in order to see a personality in the women he meets. Thus, one of the most important characteristics of the Christian Neo-Romantic hero is the attitude towards women as spiritually equal people. Lagerlöf also changes the ending of “the Myth of Don Juan”. Hoffmann’s Don Giovanni outgrew violence against his beloved but did not escape her death. The transformed Don Giovanni — Gösta deters the death of Anna-Elisabeth. The ideal of Christian love as a transformative force saves the characters. Berling and the countess are united not by a love of art, as it happens in Hoffmann’s novella, but by a craving for an ideal that is achievable, according to Lagerlöf, which distinguishes her idea from the Romantic one. This ideal is the Christian way of life, expressed in helping one’s neighbour. An episode of a home performance is significant. Gösta plays a lover disguised as a monk. The pro-

tagonist must get rid of the acquired role of a lovelace, a Don Juan, and be filled with Christian love, because God has endowed him with the talent of preaching, with strength sufficient to resist destructive temptation not on a personal level, but on the level of the whole community. Nevertheless, until Gösta realizes what his spiritual path is, his behaviour is disastrous for Ekeby. The “passionary” qualities of the Romantic hero endow Berling’s activity with a force that destroys the way of life in Värmland. The split psyche of Gösta is not capable of creation. The destructive behaviour of the hero extends to everything around him. His selfish aspirations allow him to decide the fate of the Majoreess and the mansion built by her labour and will in a second. Gösta makes a pact with Sintram based on his views of the good. At the time of signing the contract with the devil, Berling thinks only of his personal rebellion against the philistine lifestyle and is driven only by his dislike of the “witch” Majoreess.

Sintram the devil appears in the novel as a divisive force, he is a personified temptation. Sintram appears on Christmas Eve, when wine has captured the minds of the cavaliers, repeating the Hoffmann’s plot of “Adventures on New Year’s Eve”. If the 12 cavaliers of Ekeby correspond to the 12 apostles led by Gösta-Christ, then the “13th cavalier” [Lagerlöf, 1959, p. 32] is Judas — Sintram. Such a parallel matches the *modus operandi* of this character. Sintram awakens the worst features in people, which goes back to the traditional Christian idea of the devil, who intervenes in human life not directly, but only pushes people to evil: discord, lies, envy and betrayal. Sintram does not do anything definitely “evil”, he only whispers rumours to the characters, causes doubts and fears in them, and thus almost brings Ekeby to ruin. Sintram is especially harmful for women, because it affects men with patriarchal beliefs, in whose power the Majoreess, Elitizabeth, Marienne and Anna find themselves. Sintram convinces their fathers, husbands and grooms of their sinfulness, of the need for punishment for a negligent sister, wife and bride. The men in Lagerlöf’s novel become easily seduced by the exhortations of the tempter, while the women are the only strong-minded characters in the novel. Even Berling falls under the influence of Sintram, who convinces him of the unnatural origin of the Majoreess’ strong will and independence (calls her a “witch”).

Sintram’s power over Ekeby is also manifested in the motive of mechanization, which goes back to Hoffmann (“The Automata”, “Sand-

man”, “Little Zaches called Cinnabar”). Mechanization in the works of the German Romanticist is expressed through the grotesque (living inanimate objects in “The Golden Pot”, falling in love with a doll in “The Sandman”, the absent boundary between toys and people in “The Nutcracker and the Mouse King”). Lagerlöf refuses this Romantic approach. The mechanization of society, modern for the author, consisting in large-scale capitalization, is no longer something grotesquely surprising, as in the time of Hoffmann. The problem of mechanization of man and society in an industrial society is being rethought and rationalized (casual rationalization).

Significant is that Sintram, being a semi-infernal figure, in real life is a holder of capital — a factory owner, which indicates the author’s attitude to the change of formation as a real evil. Industrialization is here a metaphor for the devil’s power over human society. So, the poor, enslaved by Sintram, think only about money. The rich, under the influence of the devil, care only about how to spend money. Peasants living without Christian love, cut off from the traditional way of life, feel as living dead: “So then, he wants to die, so that’s what he wants. I wouldn’t wonder much about that, if only he were alive. <...> Do you think you have to be lying stiff and cold, nailed under a coffin lid, to be dead? Don’t you think I can see how dead you are, Gösta Berling?” [Lagerlöf, 1959, p. 16–17].

Gösta justifies his contract with evil spirits by trying to escape from this mechanization of the new industrial society: “Remember, now,” says Gösta, “that we take the seven estates in order to save our souls, but not to be iron-work owners who count their money and weigh their iron. No dried-up parchments, no purse-proud money-bags will we become, but gentlemen will we be and remain” [Lagerlöf, 1959, p. 37]. The protagonist tries to release himself and the inhabitants of Ekeby from the power of the new capitalist economy imposed by Sintram: “We have debts to the wicked Sintram, and he can take everything from us. Of course Ferdinand is engaged to the rich Anna Stjärnhök; but she is tired, — she is tired of him. And what will become of us, of our three cows, and our nine horses, of our gay young ladies who want to go from one ball to another, of our dry fields where nothing grows, of our mild Ferdinand, who will never be a real man? What will become of the whole blessed house, where everything thrives except work?” [Lagerlöf, 1959, p. 52]. However, Sintram repeatedly hints that Gösta is just a tool in his hands, through which the devil expands his power. The protagonist living idle-

ly without Christian love is dangerous not only for his immortal soul, but also for everyone around him, since his actions cause death and pain. Lagerlöf insists that a Neo-Romantic hero with special talents has no right for individualism. The power of personality the Neo-Romantic hero is endowed with places on him the responsibility to direct it in a socially useful direction, whereas the Christian religion gives precise instructions on how to do this.

The problem of mechanization reaches its climax in the chapter “The Drought”, describing how human society is so mired in hostility and malice that nature itself is dying under its negative influence. Only the fervent prayer of the pastor saves Värmland. The priest who has fulfilled his duty dies of happiness in front of the altar. This is Lagerlöf’s civic ideal — a spiritual feat in the name of the common good. However, Gösta is not imbued with the priest’s feat and does not change his lifestyle. Berling’s unwillingness to get on the right path and moderate his selfishness leads to a riot, where the deadened rebellious people are described as “ghosts, bears and trolls” [Lagerlöf, 1959, p. 351]. Here, the dehumanization motif acquires a Hoffmann’s appearance, as the scale of mechanization has reached its peak. Lagerlöf, following the German Romantic, describes people who have lost their identity as anthropomorphic beings from hunger and anger, devoid of self-awareness and soul, through the grotesque. Such an overlap of layers of real and unreal narrative, at the edge of which fantastic arises, is a characteristic feature of Hoffmann’s poetics (“Adventure on New Year’s Eve”, “The Nutcracker and the Mouse King”, “Little Zaches called Cinnabar”, etc.).

The peasant uprising becomes a turning point for Gösta when he realizes that his lifestyle has led to colossal consequences. This expresses the emphatic opposition of the Romantic hero to society. Nevertheless, Lagerlöf condemns Romantic individualism and proclaims the non-Romantic need to live following the laws of Christian love for the common good. Gösta must consolidate the parts of his personality — the priest and the cavalier — that is, direct his potential as a Romantic hero to serve God and people, and not to a selfish search for an unattainable ideal or an unreal world. The Christian Neo-Romantic hero is able to create an ideal world himself, which will be an Eden on Earth, that is, it will contribute to the formation of a community or society living according to Christian laws. This is Lagerlöf’s innovation in relation to Hoffmann: the author believes that the hero and the philistines should

not become antagonists. The poet, as a “passionarian”, should lead the philistines to a better spiritual life by the power of the chosen-one, and not separate himself from the crowd.

As far as creativeness or talent are inseparable from the image of the Romantic hero, it is necessary to consider this characteristic of the Christian Neo-Romantic hero separately. As mentioned earlier, the image of Gösta does not correspond to Hoffmann’s poet (“The Golden Pot”, “The Jesuit Church in H.”, etc.). Berling’s work is not art in his usual sense, it is a gift of preaching, but not dogmatic ecclesiastical, but purely Christian, born of fervent faith and love for one’s neighbour. In short, the transformed protagonist frees people’s souls from oppression, motivates them. Berling’s poetic gift is to put words coming from God into a speech that touches the heart. Lagerlöf’s artist does not sacrifice everything for the sake of art (“The Jesuit Church in H.”, “Kreisleriana”), does not achieve personal well-being through creativity (“The Golden Pot”). The creative principle restrains Gösta, not allowing worldly passions to lead him away from God completely (the hero withstands Sintram, saves Elizabeth, inspires Marianne and the Majoress).

The significant point is that art for Lagerlöf is a word full of Christian love. The Romantic understanding of creativity acquires a tragic shade in the novel: in the images of an inventor who is unable to repeat miracles, disappointed by the social uselessness of his gift, and refuses it; in the image of old Löwenborg, whose music no one will ever be able to hear. Such art, according to Lagerlöf, does not contribute to achieving the ideal of Christian harmony, as it is purely individualistic in nature. It is impossible to inspire with the eternal sun and silent music, whereas a word (sermon, poetry) can change the lives of dozens of people. Thus, the author renounces both the ideal of Goethe, the Faustian hero, and the ideal of Hoffmann, the Romantic musician.

The most important quality of the Christian Neo-Romantic hero, however, is living in accordance with Christian values, in which Lagerlöf sees a way to achieve social and spiritual harmony for all people, and not just for an individual. The author is considered one of the representatives of Scandinavian philosophical and religious Neo-Romanticism [Koblenkova, 2010]. Researchers Y. V. Karolinskaya, P. A. Lisovskaya, N. A. Press, etc. also noted the Christian orientation of S. Lagerlöf’s novels. The motive of the intervention of higher forces, the manifestation of miracles, and revelation as a turning point in the life of the hero runs

through all the work of the Swedish author (“Invisible Links”, “Herr Arne’s Treasure”, “Christ Legends”, etc.). Christian dogmas become the central idea of such Lagerlöf’s novels as “Miracles of Antichrist” and “Jerusalem” as well. The Christ-like protagonist also appears in the novel “The Outcast”. The motive of forgiveness becomes the leading one in the novels “Miracles of Antichrist” and “Monsieur Arne’s Treasure”.

Gösta Berling obtains the integrity of his personality and saves Ekeby only by turning to Christian values. The character rethinks the sacrifice of the priest, who died in fervent prayer, because he sees in it a miracle of faith, and in the pouring rain — a miracle of the Lord. Countess Elizabeth expresses in her angry monologue the need to turn to God and live according to his laws, and then grants Gösta one of the Christian miracles — forgiveness. This forces Berling to rethink what he has accomplished in six years of living in Ekeby. Only by humbling himself and abandoning individualism, Gösta finds spiritual harmony and spreads it to the inhabitants of Ekeby through the talent of a preacher.

This circle of “Christian values — renunciation of God — return to Christian values” is also found in Hoffmann’s novel “The Devil’s Elixirs”. Medardus, who left the monastery, eventually returns and finds personal integrity and peace only inside the walls of the monastery. Thus, both the Lagerlöf’s protagonist and the Hoffmann’s protagonist go the path of spiritual transformation under the scheme “being chosen for a spiritual mission — initiation through wine — renunciation of the Christian God — search for the integrity of the personality in the mundane — disappointment and identity crisis — revelation — return to Christian ideals and spiritual integrity”.

To summarize, Lagerlöf rethinks the image of the Romantic hero introduced by Hoffmann and suggests a new type of hero — the Christian Neo-Romantic hero. Individualism, hedonism, mundane love and faith in one’s being the chosen one, characteristic of Romanticism, appear in the novel as destructive aspirations. Only when Gösta is imbued with the misfortune and suffering of others, is filled with love for them, the power of the Neo-Romantic hero allows him to spread Christian love all over Ekeby. Therefore, the protagonist defeats capitalist mechanization imposed by the devil — the drought passes, Sintram dies, and the curse is lifted from the Majoreess and her business flourishes again. Gösta eventually finds happiness in a Christian marriage with Elizabeth, loving the woman for her personal virtues, not an ideal image.

Thus, the presence of a bright layer of Hoffmann's intertext is to be found in Selma Lagerlöf's novel "The Gösta Berling's Saga". Based on the plot, problems and images of E. T. A. Hoffman's works ("Don Juan", "The Devil's Elixirs", "Adventure on New Year's Eve"), the Swedish author creates the unique concept of spiritual transformation through Christian love and rethinks the image of a Romantic hero, transforming it into a new type of Christian Neo-Romantic hero.

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Вера Королёва

Владимирский государственный университет им. братьев Столетовых

Алина Притомская

Владимирский государственный университет им. братьев Столетовых

ГОФМАНОВСКИЕ ТРАДИЦИИ В РОМАНЕ СЕЛЬМЫ ЛАГЕРЛЁФ

«САГА О ЙЕСТЕ БЕРЛИНГЕ»

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Статья посвящена исследованию гофмановских традиций в романе Сельмы Лагерлёф «Сага о Йесте Берлинге». Черты гофмановской поэтики в романе рассматриваются с помощью методологии «гофмановского комплекса», который представляет собой идейно-тематический комплекс мотивов и стилистических приемов, присущих творчеству Э. Т. А. Гофмана. «Гофмановский комплекс» проявляется в романе в проблеме бунта романтического героя-творца по отношению к вере и религии, в проблеме взаимоотношений романтического героя с женственностью (актуализируется в деконструкции таких архетипических образов, как «ведьма» и «прекрасная дама», в переосмыслении концепции романтической любви), оппозиции мирской и христианской любви, мотиве механизации человека и общества в новом капиталистическом индустриальном обществе (актуализируется в образе-символе вина как воплощении искушающей силы, образе черта как персонализации искушения, в мотиве двойничества, которое проявляет себя как раскол личности, а также в оппозиции «живое — неживое»). Черты гофмановской поэтики проявились в романе «Сага о Йесте Берлинге» также в переплетении гофмановских образов: Дон Жуан («Дон Жуан»), Медардус («Эликсиры дьявола») — и сюжетов: лишенный сана монах, который под влиянием вина как воплощенного искушения совершает преступления и переживает раскол личности («Эликсиры дьявола»), и бунтующий романтический герой в поисках недостижимого идеального мира, в котором его дезинтегрированная личность должна обрести консолидацию («Дон Жуан»). Делается вывод о том, что С. Лагерлёф, опираясь на сюжет, проблематику и образы произведений Э. Т. А. Гофмана («Дон Жуан», «Эликсиры дьявола», «Приключения в новогоднюю ночь»), создает авторскую концепцию духовного преображения личности через христианскую любовь и переосмысливает образ романтического героя, трансформируя его в новый тип христианского неоромантического героя.

Ключевые слова: Э. Т. А. Гофман, С. Лагерлёф, гофмановский комплекс, неоромантический христианский герой, механизация человека и общества, оппозиция живое — неживое.

Vera Koroleva

Dr. Sci. in Philology, Professor,
Vladimir State University named after Alexander and Nikolay Stoletovs,
87, ul. Gor'kogo, Vladimir, 600000, Russian Federation
E-mail: queenvera@yandex.ru

Королёва Вера Владимировна

доктор филологических наук, профессор,
Владимирский государственный университет им. братьев Столетовых,
Российская Федерация, 600000, Владимир, ул. Горького, 87
E-mail: queenvera@yandex.ru

Alina Pritomskaya

Assistant,
Vladimir State University named after Alexander and Nikolay Stoletovs,
87, ul. Gor'kogo, Vladimir, 600000, Russian Federation
E-mail: gera.greenhill@gmail.com

Притомская Алина Романовна

ассистент,
Владимирский государственный университет им. братьев Столетовых,
Российская Федерация, 600000, Владимир, ул. Горького, 87
E-mail: gera.greenhill@gmail.com

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