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Gil-Martin as the Embodiment of Devil in Scottish Fiction

Gil-Martin, ztělesnění d'ábla ve skotské literatuře

(bakalářská práce)

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Prohlašuji, že jsem bakalářskou práci vypracoval samostatně a řádně jsem v ní uvedl veškerou použitou literaturu.

V Olomouci dne

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INTRODUCTION

The concept of the Devil is deeply connected with literature. From the biblical depiction to Dante's *Inferno*. From the Serpent in the Garden of Eden to *Rosemary's Baby*. The Devil became a part of the popular culture, and everyone is able to make a clear picture about his appearance and manners. The Devil is often depicted as an unearthly entity, usually associated with Hell, that possess supernatural abilities. In traditional folklore he is often describe as a goat-like being that condemns humanity and his goal is to be worshiped like God.

The literature popularized the concept of selling one's soul to the devil. This concept comes from the German folklore tale about the man named Faust. This notion was popularized by Johann Wolfgang von Goethe (and Christopher Marlowe in England) with his two parts play *Faust*. The story depicts the tragic tale of love, despair and salvation. The popularity of the story led to creation of various derivative works and solidified the its place in high-school textbooks.

However, the image represent by classical literature, and the modern popular culture (television, cinema, music) depicts a different Devil than the one that is usually depicted in the Scottish literature. The Scottish Devil is an intellect, suave, elegant gentleman. He manipulate with others to do his bidding. This notion is explored in the novels by James Hogg, Emma Tennat and James Robertson. Hogg created the Devil that is unique, original and undoubtedly Scottish. This led to creation of Robertson's *The Testament of Gideon Mack* and Tennat's *The Bad Sister*. Robertson described in an interview that wanted to wanted to explore the themes in Hogg's novel and bring them to the 21st century. To reason for choosing Hogg was the difficulty of the novel and the important themes it explored. On of the crucial things he mentioned in this interview is that he wanted to write the Scottish novel through the eyes of a Scottish man¹. This leads us back to the aforementioned notion that Hogg's Devil is purely Scottish.

The aim of this thesis is to explore this Scottish notion of the Devil. The main things

1 "National 5 Scottish Text: James Robertson - Why write the novel? ," YouTube video, 2:23, posted by "myetutor," August 6, 2013, <https://www.youtube.com/watch?v=uNkEDLJ5rWk>.

that are going to be explored are the biblical origin of this concept, a brief summary of some important Scottish works dealing with devil and the analysis of Hogg's work, the etymology behind the Devil's name Gil-Martin, the comparison between the Devil and the vampire in Tennat's work, and the ability of metamorphosis.

1. The Devil and the Biblical Origin

The notion of the existence of the Devil is part of many religions around the world. It became a universal figure that does not exclusively belong to Christian faith, but is ultimately mostly associated with it. The English word "devil" has this etymology: "Old English *deofol* "evil spirit, a devil, the devil, false god, diabolical person."² The etymology of the word alone gives the reader basic information about the nature and the character of the Devil. The devil is usually portrayed as the great deceiver and manipulator, the opponent of the God. In the Christian faith, the Devil is usually associated with Satan or Lucifer, and the origin of this is of course in the Bible. It is important to analyze the Old Testament and the New Testament separately, as they give the different description.

Despite the popular believe "Satan does not play a large role in the OT."³ The word *satan* was used several times in the Old Testament, but the usage and meaning was different from the one we currently associate with the word *satan*. It was exclusively used to describe the adversary or the opponent. It was never meant to be used as a name for a concrete character and "thus the word *satan* is employed to describe actions of obstruction, opposition and accusation."⁴ This is conformed by numerous passages like 1 Samuel 29:4, Numbers 22:22 or Psalm 109:6. It is interesting to note that Satan appeared in the Book of Job. This creates unique theological question about the origin of this Satan. The disinformation often comes from the translation from Hebrew (the source language) to other languages, including English. In most cases the word *satan* was translated accordingly to adversary, accuser (or some other synonym), but several passages contained the word without the translation. This means that in this case it is a concrete entity, instead of a characterization. In Job 1:6 we are introduced to an entity named Satan, this entity comes to God with a proposition. Satan wants to test the faith

2 Online Etymology Dictionary. "Online Etymology Dictionary." Accessed August 1, 2014.

http://www.etymonline.com/index.php?allowed_in_frame=0&search=devil&searchmode=none.

3 Ryken, Leland, Jim Wilhoit, Tremper Longman, Colin Duriez, Douglas Penney, and Daniel G. Reid. *Dictionary of Biblical Imagery*. (Downers Grove, Ill: InterVarsity Press, 1998), 759

4 *Ibid.*, 759.

of the man named Job. Job is a relatively wealthy, religious man with a small family. God agrees and grants the permission to test his faith in Job 1:12 and it is repeated in Job 2:6. During this he repeatedly says that Satan must not harm Job. So Satan tests his faith. He starts with small acts (the loss of oxen, sheep and camels) to much more cruel acts like causing the death of his sons and daughters. Job manages to stay strong and overcome everything with his faith. God then reveals to Job his omnipotence and gives him his wealth back Job 42:10-12. This appearance of the Satan rises more questions than answers and it is unknown who this servant of God is. While he came up with idea of testing the righteousness of Job, it was God who gave him the permission. The word devil appears minimally in the Old Testament, and was usually replaced by a different word (demons, idols) in the modern translations. The word appears in Leviticus 17:7, Psalm 106:37, 2 Chronicles 11:15 and Deuteronomy 32:17. The change was probably made because the entities described in these passages are most likely some worshiped demonic idols.

The usage of the words "satan" and "devil" is much more prominent in the New Testament, and it often appears to be synonymous. The role of Satan has changed, and he became the rival of God, and is much more fleshed out than in the Old Testament (this is most likely due to the time that has passed between the creation of the Testaments). Satan became synonymous with evil in the New Testament, and sworn enemy of humanity. Satan is given many names: "the devil, the tempter, the evil one, the prince of demons, the dragon, the ancient serpent, Beelzebul, the accuser, the enemy—is testimony to the richness of the early Christian experience and portrayal of evil"⁵. The name "the ancient serpent" from Revelation 20:2 connects Satan with the serpent/snake that tempted Adam and Eve in the Garden of Eden in Genesis 3:1–14.

Satan's animosity towards humanity is thoroughly explored throughout the New Testament. Peter 5:8 describes the devil that devours people who are not watchful. He is often seen tempting humans to do his will and works as a manipulator (albeit not always successful). He even tries to manipulate with Jesus. This is explored in Mark 1:12-13, Matthew 4:1-11, and Luke 4:1-13. Jesus later called Judas the devil (because of his

5 Ibid., 760.

betrayal) in John 6:70–71. In Luke 22:3 it is specifically said that the devil entered Judas body. The passages in 1 Thessalonians 2:18 and Luke 13:16 describe the misfortunes caused by the Satan to innocent humans.

Satan's animosity towards God is also explored in the New Testament. While never directly stated, but hinted in Revelation 12:9, Matthew 25:41, Zechariah 3:1-2 and Luke 10:18, Satan is often described as an archangel (a fallen angel). Satan desired the supreme power and the greed was his downfall. His pride is displayed in Isaiah 14:12–15. His monologue clearly describes the rise of the personal power. The Book of Revelation describes the war between the Angels lead by Michael and the Dragon (Satan). Satan is eventually defeated and cast out of heaven in Revelation 12:7-12. This only fuels his the hatred. William Caldwell describes Satan as a powerful being, but his powers while impressive are according to him still limited.⁶ By appearing in the form of a serpent he demonstrated the ability of metamorphosis. This theme was later explored in John Milton's *Paradise Lost*. In conclusion the biblical representation of the Devil depicted him as a fallen angel, who despises God and manipulates with humans (and tempts them) and is often called the father of lies John 8:44. He displayed some supernatural abilities like the ability of metamorphosis.

1.1. The Representation of the Devil in the Scottish Literature

The following section deals with the numerous appearances of the devil in the Scottish literature. Only a small number of selected works will be listed here, as the whole subject is too vast to be analyzed in detail, and is ultimately not needed for the purpose of this work. Due to its nature, the poetry is a good start. According to Gerard Carruthers "the Scottish ballads of the 14th–17th centuries provide plentiful material on the Devil"⁷. He suggests popular Scottish ballad *The Daemon Lover*. This ballad tells the story of a married woman and her former lover. He tries to persuade her to come with him and he promises her seven ships and wealth. Woman is enchanted by him, and

6 Caldwell, William. "The Doctrine of Satan: III. In the New Testament." *The Biblical World* 41 (1913): 169. doi:10.1086/474733.

7 Gerard Carruthers, "The Devil in Scotland," accessed July 1, 2014.
<http://www.arts.gla.ac.uk/ScotLit/ASLS/SWE/TBI/TBIIssue3/Carruthers.html>.

quickly kisses her children and runs away with her former lover. When they get to the ship, she notices there is no crew, but she is still amazed by the gold masts. Soon after departure she starts to notice something demonic about her lover:

They had not sailed a league, a league,
A league but barely three,
Until she espied his cloven foot,
And she wept right bitterly.⁸

It is now clear that her lover is the Devil, who came to tempt her. She succumbed to the lures of the Devil and abandoned her children and husband. It is important to note that the Devil never really forced her to leave, and so he stays true to his depiction as a tempter. Soon after this discovery they get to the mountains covered with ice and the Devil reveals to her that those are the mountains of hell – her destination. Soon after this he sinks the ship with his bare hands. This ballad is a classic tale of a person who fails to overcome the lures of the Devil. In this manner she resembles Robertson's Gideon Mack (and also Tennat's Jane Wild), who departs on the journey with the Devil while leaving everything behind. Like Robert Wringhim, she is unable to see through the disguise of the Devil until it is too late.

Carruthers mentions an interesting parallel between the journey to Hell and the journey to Fairy land in the ballad *Thomas the Rhymer*. The protagonist of the ballad Thomas is visited by the Queen of Elfland. She tells that if he kisses her, he will have to be with her forever. Thomas is not afraid and despite the warning he kisses her. She then takes him for seven years to her kingdom. When he returns to our world he is given the power of visions. Carruthers compares this journey with the one of Jesus Christ and notes the similarities between the Devil and the Queen of Elfland.⁹

The probably the most important work of Scottish poetry dealing with the Devil comes from one of the most beloved poets Robert Burns. His probably most well known

8 "Anonymous: *The Demon Lover*." Accessed August 2, 2014.
<http://www.eecs.harvard.edu/~keith/poems/demon.html>.

9 Gerard Carruthers, "The Devil in Scotland," accessed July 1, 2014.
<http://www.arts.gla.ac.uk/ScotLit/ASLS/SWE/TBI/TBIIssue3/Carruthers.html>.

poems dealing with the subject (at least in the form of a satire) are *Address to the Deil*, *Address of Beelzebub*, *Holy Willie's Prayer*, and *The Holy Fair*. In the *Address to the Deil* poet projects his own idea of a devil and provides skeptical, and humorous point of view. He laments about the idea that even the Devil can be saved. *The Cambridge History of English and American Literature* provides this description:

The Address to the Deil is a boldly humorous sketch of the doings of the evil personality, who figured prominently in the "Auld Licht" pulpit oratory of the poet's time and of the preceding centuries, and became transformed into the "Auld Hornie," "Nickie Ben" and "Cloutie" of peasant conversation and superstition.¹⁰

The poem *Holy Willie's Prayer* deals with the subject of Calvinist self-righteousness and predestination. The followers of this doctrine believe that only certain people are predestined before they are born to be saved, and the rest is damned. The poem follows elder man Willie and condemns his hypocrisy and believe of predestination. It is important to note that this poem is not anti-religion, but it rather works as a constructive criticism of Calvinist doctrine. This probably became the basis of the Hogg's novel that deals with the subject of predestination (and criticize it).

The most important work in the Scottish literature about the Devil is often forgotten Gothic novel *The Private Memoirs and Confessions of a Justified Sinner* by James Hogg. It is combination of numerous themes, and for its time it is quite innovative. The structure of the narrative prevents the reader from making a clear picture about the nature of the Devil presented in the novel. The novel is presented in two distinct ways – the editor's narrative and Robert's memoir. As described by David Oakleaf "the two narratives of the *Confessions* insist on a double falseness"¹¹ This due to the fact that they both give contradictory information. Even the information presented by the editor (supposedly reliable source) is based on evidence that is few hundred years old, and at

10 Bartleby.com:"§7."Death and Doctor Hornbook; The Address to the Deil". X. Burns. Vol. 11. The Period of the French Revolution. The Cambridge History of English and American Literature: An Encyclopedia in Eighteen Volumes. 1907–21." Accessed August 17, 2014. <http://www.bartleby.com/221/1007.html>.

11 Oakleaf, David. "'Not the Truth': The Doubleness of Hogg's Confessions and the Eighteenth-Century Tradition." *Studies in Scottish Literature* 18, no. 1 (1983): 60.

the end of his part of the novel he is unable to separate the truth from fiction. The whole novel is highly ambiguous. Jonathan C. Glance described the ambiguity of the novel in relation to the time period and regional customs:

The ambivalence of the novel is appropriate to the nature of the country. Scotland in the early nineteenth century possessed in Edinburgh a cosmopolitan center for sophisticated literature and a home for rational, common-sense philosophy. Yet is also possessed a widespread popular belief even at this time, in witchcraft and other supernatural phenomena.¹²

The ambivalence in the text then nicely reflects the ambivalence in the society at that time. Tennant's *The Bad Sister* and Robertson's *The Testament of Gideon Mack* follows the similar structure. The editor's narrative describes the events that led to the murder of George Colwan and the disappearance of Robert Colwan/Wringhim, his supposed killer. The story starts with the marriage of Rabina Orde and Mr. Colwan. Mr. Colwan is congenial and for his age energetic host of the wedding party, but his young religious wife is disgusted by his supposedly irreligious manners and it leads to their separation. Before their separation she gave birth to two boys. George is the son of Mr. Colwan and the other named Robert is most likely illegitimate child of Reverend Wringhim (fanatic religious figure and Rabina's lover). Tow boys are raised separately and Robert adopts the surname of his adoptive father Reverend Wringhim. George grows up to be kind, friendly, athletic young man who loves sport and the good company. On the other hand Robert, under the influence of his mother and his adoptive father, adopts the cruel Calvinist doctrine and grows up to be self-righteous man who believes in his own superiority. These two siblings are "modeled on the oxymoronic dichotomy of good and evil."¹³ They meet again in adulthood and this leads to George's demise. Robert starts following George everywhere he goes and acts like his shadow:

But the next day, and every succeeding one, the same devilish-looking youth attended him as constantly as his shadow; was always in his way as with

12 Glance, Jonathan C. "Ambiguity and the Dreams in James Hogg's *The Private Memoirs and Confessions of a Justified Sinner*." *Studies in Scottish Literature* 28, no. 1 (1993): 165.

13 Flajšarová, Pavlina, and Ema Jelinková. *Scottish Gothic Fiction*. (Olomouc: Univerzita Palackeho v Olomouci, 2012),20.

intention to impede him and ever and anon his deep and malignant eye met those of his elder brother with a glance so fierce that it sometimes startled him.¹⁴

George is unsettled by this and is eventually forced to go into hiding to avoid constant following by his brother. When the situation gets better the life of George returns to normal. During one of his drinking sessions he is murdered. One of his friends is accused of the murder – due to previous verbal fight. Murder is however witnessed by the prostitute named Arabella Calvert. She reveals that the murderer was Robert and that he was assisted by a mysterious stranger. When the law finally goes after Robert, he disappears. Robert's memoir depicts same events differently and through his own perspective. One of the main themes of the novel is a form of Christianity called antinomianism. John Bligh claims that the form Christianity described in the novel is not antinomianism "but more accurately it is Antinomian Predestinationism, which teaches that the Christian elect, predestined to eternal glory and justified by their faith, are so absolutely and unconditionally predestined that no breach of any law can imperil their final salvation"¹⁵. This belief of absolute predestination is what drives forward most of Robert's memoir. Robert's adoptive father fuels this perverted ideology throughout his life. It is even stressed by the fact that according to Reverend Wringhim his place among justified is not certain. The great irony comes from the appearance of the Devil. As noted by Peprník, the Devil appears when Robert finally has a definite place among the justified and is sure of his own superiority¹⁶. This moment is an important part of the novel:

That I was now a justified person, adopted among the number of God's children —my name written in the Lamb's book of life, and that no by-past transgression, nor any future act of my own, or of other men, could be instrumental in altering the decree.¹⁷

14 Hogg, James. *The Private Memoirs and Confessions of a Justified Sinner*. Project Gutenberg, (1824) 2014. <http://www.gutenberg.org/ebooks/2276>.

15 Bligh, John. "The Doctrinal Premises of Hogg's Confessions of a Justified Sinner." *Studies in Scottish Literature* 19, no. 1 (1984): 148-164.

16 Peprník, Michal. *Metamorfoza jako kulturní metafora: James Hogg, R.L. Stevenson a George MacDonald*. (V Olomouci: Univerzita Palackého, 2003), 75.

17 Hogg, *Justified Sinner*

His whole life he was educated in Antinomian teachings. He heard the stories about the damnation of the mankind and the superiority of the Justified, and now he was finally one of them. He could do anything and he would never lost his place in the heavenly kingdom. He was now a member of the elite. And at that time of his ultimate victory he meets Gil-Martin. He is quickly mesmerized by this new *friend*. Gil-Martin is able to manipulate with Robert's theological knowledge and "turn Scripture to his advantage because antinomian reasoning is circular."¹⁸ This manipulation leads the religious man into committing the murder of the Presbyterian minister Rev. Blanchard. It is important to note that it was Blanchard that warned Robert about Gil-Martin:

I never saw anybody I disliked so much in my life, Mr. Robert; and if it be true that he is a stranger here, which I doubt, believe me he is come for no good.¹⁹

Rev. Blanchard also served as an example of a true religious man whose mind is not shrouded by antinomian doctrine and offers Robert salvation. Gil-Martin quickly recognizes the threat that Blanchard is and quickly manipulates with Robert's knowledge of the scripture in order to kill Blanchard. Robert agrees with Gil-Martin that Blanchard must die and "thus Robert plays Devil's advocate to Gil-Martin more literally than he knows, posing his own damnation to be reassured of justification."²⁰ True nature of the Devil is revealed during the murder. It was Robert, and not Gil-Martin, that shot Blanchard. Gil-Martin's weapon mysteriously stopped working at the right moment and it was up to Robert to perform the action. As the Devil never performs the action and instead manipulates with others in order to achieve his goal.

Due to dual nature of the story we are unable to confirm the existence of the Gil-Martin as the Devil (as several people were seen accompanying Robert). It leaves as with two possibilities. Robert met the Devil and was unable to resist his temptation or he was simply schizophrenic and Gil-Martin then "becomes a mere figment of the sick man's imagination or externalization of his fears."²¹ Either way, it is certain that he did commit

18 Jones, Douglas. "Double Jeopardy and the Chameleon Art in James Hogg's Justified Sinner." *Studies in Scottish Literature* 23, no. 1 (1988): 170.

19 Hogg, *Justified Sinner*.

20 Jones, Double Jeopardy, 169.

21 Jelinková, *Scottish Gothic Fiction*, 21.

the murders, but he is unable to accept the guilt as he is a justified person and "a justified person could do nothing wrong."²² All this leads to his eventual disappearance and suicide. John Bligh divided the story into three separate parts:

First there is a story of successful usurpation through murder; second there is a story of almost successful revenge; and third there is a narrative of persecution ending in suicide. From the point of view of the devil, who is the chief manipulator throughout, these are three phases of a single plot aiming at the eternal ruin of Robert Wringhim's soul.²³

Since the suicide is seen in Christian faith as a grave sin (CCC 2281) it means that ultimately the Devil – Gil-Martin is victorious. Robert's soul is lost forever.

1.2. Description of Gil-Martin

Hogg's novel provides little description of the appearance of Gil-Martin. We are given some insight into his character via his actions in the novel, and these go hand in hand with the traditional description of the Scottish devil that is often depicted as a cunning manipulator. But due to his chameleon nature in the novel, we are unable to find a clear description of his true self (if he has any). Miss Logan described him as "the extraordinary being"²⁴ and he is often called "mysterious," but no true description is given. Robert once decided to search for Gil-Martin's cloven foot only to be disappointed that there is none: "I was even so weak as, the next time I met with him, to look steadfastly at his foot, to see if it was not cloven into two hoofs"²⁵. In popular culture we often see images of Satan depicted as a man with goat-like features (feet, horns), but interestingly this image was never depicted in the bible. This description was most likely adopted from the Greek mythology, and is based on the god called Pan. This stereotype is noted by the Devil himself in *The Testament of Gideon Mack*: "what do you want me to do, show you a cloven hoof? Horns in my head, a forky tail and live

22 Hogg, *Justified Sinner*.

23 Bligh, John. "The Doctrinal Premises of Hogg's Confessions of a Justified Sinner." *Studies in Scottish Literature* 19, no. 1 (1984): 154.

24 Hogg, *Justified Sinner*.

25 Ibid.

coals for eyes?"²⁶ Gil-Martin's connection with something demonic was once recognized by Arabella Calvert during the murder of George Colwan. In this scene she witnessed Robert and mysterious stranger that looked very similar to Mr. Drummond:

I was certain it was not he, because I had seen the one going and the other approaching at the same time, and my impression at the moment was that I looked upon some spirit, or demon, in his likeness.²⁷

The more information about the nature of the Gil-Martin comes from the etymology of his name (see chapter dealing with etymology). The information regarding the appearance of Gil-Martin given in Hogg's is minimal, and truth to be told the narrative structure does not require such description. Clear description might have ruined the ambiguity of the text. The only time we are given some hints about appearance of the Devil is when Robert catches a glimpse of Gil-Martin's true self:

Involuntarily did I turn at the request, and caught a half glance of his features. May no eye destined to reflect the beauties of the New Jerusalem inward upon the beatific soul behold such a sight as mine then beheld! My immortal spirit, blood and bones, were all withered at the blasting sight; and I arose and withdrew, with groanings which the pangs of death shall never wring from me.²⁸

This creates a really frightening image in the mind of a reader. The description given in Tennant's *The Bad Sister* is even more convoluted. This problem is discussed in greater detail in the chapter dealing with Tennant's work. The most thorough description of Gil-Martin comes from the novel *The Testament of Gideon Mack* by James Robertson.

The novel tells the story of the Reverend Gideon Mack who meets the Devil and then disappears leaving behind the memoir of events that happened in his life. On the surface level it is very similar to work of James Hogg and Emma Tennat. Unlike those novels,

²⁶ Robertson, James. *The Testament of Gideon Mack*. (London: Penguin, 2007), 282.

²⁷ Hogg, *Justified Sinner*.

²⁸ Ibid.

there is no criminal subplot, and the sole purpose of the novel is the building up of tension that leads to the appearance of the Devil and then the final meting with the devil (which happens near the end of the novel). Like the previous novels it uses a lot of similar narrative structures – an unreliable narrator, twin narrative, and ambiguity. The devil finally appears when Gideon falls into to the Black Jaws river gorge. The first thing described by Gideon about the devil is "the maleness of the hand" and "strong fingers"²⁹ that pulled him from the water. When Gideon regains consciousness he starts to analyze the look of his savior:

He was absurdly well dressed for his surroundings. He had on sharply creased black trousers and a black polo-shirt buttoned up to the throat, and a black jacket that looked like it was almost new. The only thing about him that wasn't immaculate was his footwear – a pair of tattered trousers.³⁰

This paints completely different image than that is usually associated with the Devil. During the later scene Gideon describes the Devil as "thin and bony" and notes that he "was heavier than three men."³¹ The devil described by Robertson is playful and bored. When Gideon realized the demonic nature of his new friend he notes that he does not look like the Devil he always pictured in his head. The Devil himself explains the nature of the problem: "You fell back on stereotypes."³² Due to nature of Gil-Martin's powers that are as he reveal omnipotent (he can do anything) it is only natural that his appearance can change to suit his needs and that finding one true form is impossible.

29 Robertson, *The Testament of Gideon Mack.*, 271.

30 Ibid., 272.

31 Ibid., 279.

32 Ibid., 285.

2. What's in a Name? - The Etymology of Gil-Martin

Names are often deemed as insignificant parts of every person. It is seen as something given to us randomly by our parents. A matter of choice. Despite that, our names can tell us more about the nature of the character than we initially think about, especially in literature. Writers often deliberately construct their characters with specific names in mind. Names can give them power, intellect, and strength. They can also give the character a historical background that may not be immediately apparent, but it gives the character some additional weight.

2.1. The role of names in the novel *Confessions of a Justified Sinner*

As Douglas Jones said "the interest in the naming process is a result of Hogg's mixture of theology and folklore."³³ The novel is interlaced with the rich wordplay and intentional puns and deliberately constructed links to the folklore, history and religion. The story itself works with the motif of doubles – not only in the form of a doppelganger, but also in the form of names. The names like Arabella Calvert and Arabella Logan, Mr. L—w and Mr. L—t, William Shiel and W. Sword (two young men that opened the grave of Robert at the end of the novel). These names clearly work in pairs, they are mutual twins. Throughout the novel there is "a playful language of *doubleness*."³⁴

Thomas Drummond is named after Thomas the Apostle. Thomas was one of the twelve apostles of Jesus. His early life is relatively unknown, but it is theorized that he comes from Galilee (a region in northern Israel). He is a saint patron of India – for his journey there. During his journey to India he managed to build several parishes, and he even converted the king Gundafor to Christianity. He is best known for his nickname "a doubting Thomas," since he had doubts about the resurrection of Jesus. He is also known as Didymus or the twin³⁵. The notion of twin is important here as Thomas Drummond is persecuted for the murder of George Colwan committed by his shadowy

33 Jones, Douglas. "Double Jeopardy and the Chameleon Art in James Hogg's *Justified Sinner*." *Studies in Scottish Literature* 23, no. 1 (1988): 178.

34 Jones, Double Jeopardy, 166.

35 Guiley, Rosemary. *The Encyclopedia of Saints*. (New York, NY: Facts on File, 2001), 325.

twin – his doppelganger. Drummond was described as a noble man, the description that fits well with his relation (in name only) to the Saint. Hogg's links may often seem insignificant and yet for him "Names are a magical category and a matter of endless punning."³⁶

The mother of Robert is named Rabina Orde/Rabina Colwan. She is called by her husband "Raby" or "Rab" which is a Scottish short form or diminutive of the name Robert.

When Roberts gets into hiding near the end of the novel the role of the names once again comes to use. The sheer power of the surnames is shown as the name Colwan is now associated with distrust, fear and hate. Douglas James says that "The country people are alert to the chameleon quality of names."³⁷ He hides in the house of a weaver. When he is asked for his name he simple answers "Cowan." This answer alarms the weaver a little and he proceeds to say: "Ha! Cowan?" said he. "That's most extraordinary! Not Colwan, I hope?"³⁸ and notes the similarity of the name Cowan and Colwan. Robert himself never really thought about the power of the name – till this moment.

Another link of the names is between Robert and Bell Calvert. Her role as a doppelganger will be discussed later on. The name Calvert comes from Old English calf + hierde which means herdsman.³⁹ Robert's last service was "to herd a stock of young cattle in Eltrive."⁴⁰

The significance of the name Gil-Martin is evident from the reluctance of the devil to give his real name and the "dramatic emphasis Hogg gives to its revelation."⁴¹ Robert found an equal in the terms of theological knowledge and quickly befriended the Devil. Robert felt the need to know the name of his newly acquired friend in order to lead a meaningful conversation: "I inquired the next day what his name was; as I said I was

36 Jones, *Double Jeopardy*, 179.

37 Jones, *Double Jeopardy*, 179.

38 Hogg, *Justified Sinner*.

39 Jones, *Double Jeopardy*, 178.

40 Hogg, *Justified Sinner*.

41 Rogers, Philip. "'A name which may serve your turn': James Hogg's Gil-Martin." *Studies in Scottish Literature* 21, no. 1 (1986): 89.

often at a loss for it, when talking with him."⁴² The devil answered reluctantly because he felt that: "there was no occasion for any one friend ever naming another, when their society was held in private, as ours was."⁴³ Robert also noted that the devil never really referred to him using his name unless it was requested by Robert himself. However, the Devil decides to reveal his name in order to satisfy Robert's curiosity and he said: "if you cannot converse without naming me, you may call me Gil for the present."⁴⁴ This puzzled Robert even more as he felt the need to know the full name. Due to a strange name he was also unable to say if it was his Christian, middle or the last name (surname). This lead Robert to ask for the Devil's full name:

"Gil!" said I. "Have you no name but Gil? Or which of your names is it? Your Christian or surname?" "Oh, you must have a surname too, must you!" replied he. "Very well, you may call me Gil-Martin. It is not my Christian name; but it is a name which may serve your turn." "This is very strange!" said I. "Are you ashamed of your parents that you refuse to give your real name?"⁴⁵

Once again the answer of the Devil was not satisfying for Robert and the subsequent answer is even more puzzling: "I have no parents save one, whom I do not acknowledge."⁴⁶ The Devil than forbids further discussion concerning the subject. This secrecy regarding the name of the Devil leads Robert to jump to conclusion that Gil-Martin is secretly the Czar Peter of Russia in disguise. As said by Philip Rogers the Robert's response to this is "to invent an identity for him,"⁴⁷ and this helps him to cope with the unknown, the lack of information. Robert's conclusion, while ultimately incorrect, is based on the observation of the aristocratic qualities that the Devil displayed.

The Czar Peter of Russia (1672 – 1725) also known as Peter the Great or Peter I (born Pyotr Alexeyevich) was a tzar and later the emperor of Russia. He was a very

42 Hogg, *Justified Sinner*.

43 Ibid.

44 Ibid.

45 Ibid.

46 Ibid.

47 Rogers, Philip. "'A name which may serve your turn': James Hogg's Gil-Martin." *Studies in Scottish Literature* 21, no. 1 (1986): 90.

progressive man and he wanted to innovate the Russia in order for it to be on the same level as the rest of the Europe. During his travels he learned about new technologies and the European military and political system. He made the Saint Petersburg the capital of Russia. In order to give more power to monarchy he decreased the influence of the orthodox church and the power of the nobles was decreased as well. It is important to note that while many of the new reforms, taxes and innovations that Peter I brought to Russia were positive, their implementation was often marked by brutality and they were implemented with force. Nevertheless, the influence was positive in the long run. He managed to greatly expand the Russian territory. Today he is widely criticized by nationalists for his abandonment of traditions and traditional culture. It is said that he served as model ruler for the Stalin.⁴⁸

There are interesting similarities between the czar and Gil-Martin. The intelligence, power, innovation and brutality. Gil-Martin displays remarkable theological knowledge, which consequently leads Robert to believe that he must be the man of higher status since the education of this scale is beyond the mere peasant. Gil-Martin is portrayed as a powerful, mysterious figure. Hogg must have chosen the Czar Peter of Russia in order to strengthen the image evoked by the character of Gil-Martin.

There is an interesting parallel between the true names of both Robert and Gil-Martin. Robert refuses to use his real name Colwan, and instead he chose to use the name of his adoptive father Wringhim in a similar fashion to Gil-Martin who refuses to acknowledge his parent. They can be described as "rejected sons who seek to possess their fathers' titles and kingdoms."⁴⁹ This similarity confirms the importance of the motif of doppelgangers that is discussed later on.

The name Gil-Martin itself has an interesting etymology. The prefix Gill is very common and is usually described as a "servant/follower or disciple of." The publication entitled "*Macs in Galloway*" from 1888 gives the thorough examination of the prefix:

48 Encyclopaedia Britannica, Inc. Britannica Concise Encyclopedia. (Chicago: Encyclopaedia Britannica, 2006), 1480.

49 Rogers, Philip. "'A name which may serve your turn': James Hogg's Gil-Martin." *Studies in Scottish Literature* 21, no. 1 (1986): 90.

The origin of many names commencing with " Gil " or " Gill " forms an interesting chapter in the etymology of proper names. Gil is from Gille (Gaelic) or Giolla (Irish) — a servant. After the introduction of Christianity into Scotland and Ireland, many persons, from religious feelings, assumed names indicating themselves as the servants of God, Christ, various Saints of the Church, &c., such as Gille-Dia (Gilday), the servant of God; Giolla Phadric (Gillpatrick), the servant of St Patrick, and so on.⁵⁰

Further analysis of this description reveals further information about the character of Gil-Martin. When Robert asks for Gil-Martin's name, the answer he gets from the Devil is simply Gil. By refusing to give his real name "the devil avoids naming whom he serves."⁵¹ If the Devil avoids using the real name, what does the full name Gil-Martin mean and what is the purpose of using this name (he could have chosen any name)? Using the etymological interpretation of the name in the similar fashion as stated above the meaning of the name Gil-Martin is the servant of St. Martin.

Saint Martin of Tours was a bishop and a pioneer of Christian monasticism (Western Monasticism) – ascetic way of life. Saint Martin was born in 316 AD in Sabaria (Pannonia) to pagan parents and died in 397 AD in Candes. His father was a member of the Roman army (in the position of the military tribune) – which probably led to his later draft to the army. In early age he showed the interest in the religion and pursued the career of the catechumen. However at the age of 15 he is drafted to the Roman army. In the winter, during his time in the army, he met a beggar that was mostly naked. Martin felt sorry for the beggar and due to the fact that the only possession he had was his clothing he decided to cut his cloak in the half and he gave one piece to the beggar. Later that night he had a vision of Jesus (and several Angels). In his vision (dream) he noticed that Jesus was wearing one half of the cloak (the same on that was given to the beggar). Jesus praised the catechumen for giving him his cloak. Martin then decided to be baptized and his piece of cloak became a relic. He served to in the army for several more years but he felt to be the soldier of Christ and pleaded for his release from the

50 "Macs" in Galloway." Accessed August 17, 2014.

<https://archive.org/stream/macsingalloway00dudg#page/26/mode/2up>.

51 Rogers, Philip. "'A name which may serve your turn": James Hogg's Gil-Martin." *Studies in Scottish Literature* 21, no. 1 (1986): 90.

army – this led to his brief imprisonment by Julius Cesar. Martin then went to Poitiers where he was trained in the art of exorcism by the Bishop St. Hilary. In the course of the following years he mostly lived the life of a hermit. Later in his life he was tricked to become the bishop of Tours (he was reluctant to abandon his hermit way of life). At the end of his life he went to Rome and then to Candes to establish a religious center. He became gravely ill and died in Candes in 397. The chapel was build at the place of his grave. During his life he was called a miracle worker (healing, exorcism and even resurrection of the dead people). His biography was written by Sulpicius Severus. He was the one that attributed the aforementioned miracles to Martin, but he also wrote about his visions of Angles and his encounters with the Devil.⁵²

The importance and the significance of his encounters with the Devil can be seen by the number of chapters in his biography dedicated to the subject. Five chapters out of twenty seven are dedicated to the subject. The chapters are VI, XVII, XXI, XXII and XXIV. The chapter VI tells a story of his first encounter with the Devil on the road. The Devil is interested where is Martin going and tells him that will follow him. Martin manages to overcome the power of the Devil with his faith. The interesting aspect of this chapter is that the Devil assumes the form of a man (displaying his power of shape-shifting – metamorphosis). The next chapter that deals with the subject of the Devil is the chapter XVII. In this chapter Martin encounters several demons that possessed the people in the town. The Devil possessed the young boy in the house of Tetradius. Tetradius begged Martin to purge the devil out of the boy, but Martin refuses unless Tetradius promises to adopt Christian way of life. Tetradius accepts the offer. After witnessing the miracle of exorcism Tetradius decides to became a catechumen. Martin then encountered another demon in the town. The possessed man was running around in frenzy. Martin jumped in front of him and inserted his fingers in the mouth of the beast. The demon was overpowered by the presence of the saint and fled the body of the man. The next chapter is the chapter XXI. In this chapter Martin demonstrates his ability to see through the Devil's disguise (no matter how elaborate). The Devil assumes various forms, but Martin is still able to see through them every time. The angry Devil then runs to Martin with bloody horn in his hand. Mockingly, He tells Martin that he

52 Guiley, Rosemary. *The Encyclopedia of Saints*. (New York, NY: Facts on File, 2001), 228-230.

had slain one of his people. After the meeting with other monks they discover that no one is missing except for the hired peasant. He is discovered in the woods. Before he dies, he manages to tell them about the cause of his death – the oxen horn. Martin then wonders about the power of the devil. The next chapter is the chapter XXII. This chapter describes the power of metamorphosis and the power of forgiveness. The Devil is using his shape-shifting abilities to test the faith of Saint Martin and to taunt him. The Devil assumes the form of Minerva, Jupiter and Mercury, but Martin is once again able to see through them. The Devil is then interested why Martin forgave some of his brethren that committed sins in the past. Martin then explains that God is merciful and the way of life you are ultimately living is what determines your faith. Everyone can change for the better. The Devil argues that people that are once sinners will always be sinners. Martin once again displays his incredible faith and he explains that God would forgive even the Devil if he regretted his past deeds and led a better way of life. Martin believes that the mercy of God is for every one (even for the Devil). The next chapter that deals with the Devil is the chapter XXIV. In this chapter the Devil assumes the form of Jesus. The story describes two instances that happened roughly around the same time and they both deal with the people that assumes the role of the reincarnated Jesus Christ. The first occasion happened in the Spain. The young man that called himself Elias assumed the role of Christ so well that even the local bishop fell for this trickery. Bishop was so bewitched by this that he started worship the said man as the Lord himself. Due to this circumstance, the bishop was removed from the office. The next instance happened in the East. The Devil tempted this way Martin himself. Martin was in his cell (the place of solitude that was ideal for prayers and the ascetic way of life) praying when suddenly the beautiful purple light appeared out of nowhere. The beautiful man in a royal dress was standing in the purple light. He had a gold crown full of gemstones, and shoes laced with gold. Martin then ended his prayers and examined the man closely (he was not impressed by his seemingly royal visage). The Devil then introduced himself as Christ, but Martin was not so easily fooled. The Devil then asked Martin why is he so hesitant to believe that he is Christ himself. Martin explained that the lord Jesus would never appear in the purple light and the rich attire as this was not the way it was predicted. He also said that he would not believe anyone unless he appeared in the same form as the one in which he is depicted on the cross. Upon hearing this explanation the

Devil disappeared in a puff of smoke (the smoke left the horrible smell in the room). It is important to note that the Devil is mentioned in the chapter XXIII as well, but not on the same scale as in the aforementioned chapters.

The connection between Saint Martin and the devil became so infamous that he became synonymous with the haunting of the devil. "St Martin's running footman: The DEVIL, traditionally assigned to St Martin for such duties on a certain occasion."⁵³ This line was used in *Gargantua and Pantagruel* by François Rabelais in the chapter XXIII. The full sentence is this: "Who can tell but St. Martin's running footman Belzebuth may still be hatching us some further mischief?"⁵⁴ Rabelais in this fashion describes the Devil that is following the Saint around. The description of the Devil that appears in the biography of Saint Martin is strikingly similar to his description in the novel. The ability to change shape, temptation of the main character by the Devil, the manipulation of others and the power of the faith are clearly reflected in the novel in the very similar fashion as they are reflected in the biography. The fact that the Devil is following the main character constantly throughout the novel is very similar to the life of Saint Martin who was himself followed by the Devil. It is unknown if James Hogg was familiar with the story of Saint Martin, but due to the popularity of the Saint Martin in Scotland and the striking similarities with his story it is most likely that he was. Historical connection with Scotland is evident in the actions of Saint Ninian/Nynia, as he dedicated the first Christian church in Scotland to Saint Martin.⁵⁵ Saint Ninian is known under many names and this fact proves to be important in his relation to the work of James Hogg. His name in Scotland is Ringan. The name Ringan sounds very similar to the name Wringhim and is used in the novel several times as a form of a Wringhim. This leads to the conclusion that the names Gil-Martin and Wringhim are based on legends and historical facts. Hogg used not only the names of Saints but also based number of characteristics of the Devil as well as the entire scenes from the biography of Saint Martin. The scene from the chapter XXIV where the Devil appears before the Saint in the beautiful purple light and elegant attire is done in a very similar fashion in the novel. Gil-Martin appears before

53 Cooper, J. C. *Dictionary of Christianity*. (2013), 171.

54 Rabelais, François. *Gargantua and Pantagruel*. Project Gutenberg, (1532 – 1564) 2014. www.gutenberg.org/files/1200/1200-h/1200-h.htm.

55 Rogers, Philip. "A name which may serve your turn": James Hogg's Gil-Martin." *Studies in Scottish Literature* 21, no. 1 (1986): 91.

Robert as "an angel of light"⁵⁶, but Robert is unable to see through the disguise unlike the Saint Martin. As described by Philip Rogers "Robert is the victim not of Satan's power, but of the fanatical religion that blinds him to Gil-Martin's true name."⁵⁷ Throughout the novel, it is mostly the simple folk with strong faith that are able to see through the disguise of the Devil – Gillies, Calvert and Barnet. Their ability to see through the disguise of the devil is comparable to that of Saint Martin. The most evident nod to the story of Saint Martin is the tale of Robin Ruthven. A new preacher appears in the town of Auchtermuchty and the entire town seems to be under his power, there is only one man that has his doubts and it is Robin Ruthven. Robin, like Saint Martin, is not easily deceived and decides to take the action into his own hands:

Robin Ruthven came in among the thrang, to try to effect what he had promised; and, with the greatest readiness and simplicity, just took baud o' the side o' the wide gown, and, in sight of a' present, held it aside as high as the preacher's knee, and, behold, there was a pair o' cloven feet! The auld thief was fairly caught in the very height o' his proud conquest, an' put down by an auld carl. He could feign nae mair, but, gnashing on Robin wi' his teeth, he dartit into the air like a fiery dragon, an' keust a reid rainbow o'er the taps o' the Lowmonds.⁵⁸

The story of Robin Ruthven can be seen as a parallel to several stories in the biography of Saint Martin. Namely it is the chapter XVII and the chapter XXIV. This creates the direct link to the work James Robertson. In the chapter XXXVI of *the Testament of Gideon Mack* is the story from the Auchtermuchty explicitly mentioned: " I preached at Auchtermuchty another time, disguised as one of your lot, a minister, but the folk there found me out."⁵⁹ Robert, like Robin Ruthven and Saint Martin, possesses the ability to see through the disguise of the Devil but is blinded by his extreme religious views and his own feeling of superiority.

As described above, the etymological meaning of the name Gil-Martin is described as a servant/follower of the Saint Martin. This etymological connection is reflected literally

56 Hogg, *Justified Sinner*.

57 Rogers, *A name which may serve your turn*, 92.

58 Hogg, *Justified Sinner*.

59 Robertson, *The Testament of Gideon Mack*, 283.

in the novel. The Devil is following Robert constantly and assumes the role of a servant. He often speaks about the greatness of his master (Robert) and he calls him his teacher. Despite the fact that Gil-Martin during their theological debates displays much deeper knowledge and understanding of the given subject he often addresses himself as a mere pupil of Robert. It is interesting to mention that Gil-Martin never really truly deviates from his role as a servant and in reality works only as a driving force of actions that happened. Nevertheless, this does not mean that role of manipulator is less important than the role of a person that carries the action. This dynamic relationship between the manipulator and the manipulated is reflected in the novels to this day. The good example is the character of Norton from the novel *Curtain: Poirot's Last Case* by Agatha Christie. Norton never kills directly and instead manipulates his victims into committing various crimes for his own amusement. In this way he reflects the modern version of the devil in the human form. It is important to note that this notion of manipulator/manipulated appears in the novel *Bad Sister* as well, but is not explored (at least not to such extent as in the other works) in the novel *The Testament of Gideon Mack*. Robertson focused on slightly different themes like the loss of faith, and religion in general, destiny, atheism, and folklore. The Devil also appears later in the book (near the end) whereas in the *The Private Memoirs and Confessions of a Justified Sinner* and the *Bad Sister* (in the form of Meg) he appears throughout the whole narrative.

The motif of names and the secrecy explores the theme of Robert's self-doubt. Robert like Gil-Martin refuses to acknowledge his real father and consequently his respective name. It is the fear of not being in "the book of life" that drives his actions and makes him sympathetic to the secrecy of Gil-Martin in regard to his own name. Philip Rogers speculates that the reason why is Robert unable to see through the disguise of the Devil and to find out his real name is the fact that "Robert is unable to solve the riddle of Gil-Martin's name because his own name is in doubt."⁶⁰ Is he Wringhim or Colwan? What is his real name, and which of his names will appear in the book of life (if any). This leads to conclusion that the naming conventions in the case of Robert and Gil-Martin are mirrored – they are the same. This supports the theory of the doppelganger. Both Robert and Gil-Martin are using false names. This goes to such

60 Rogers, A name which may serve your turn, 93.

lengths that at the end of the novel Robert performs exactly the same action as the Devil in the beginning. When he assumes the role of Cowan instead of Colwan, he hides his real name in a similar fashion as the Devil. Robert became his doppelganger.

2.2. The role of names in *The Testament of Gideon Mack*

The next instance of deliberate choice of names is in the spiritual successor of the Hogg's novel *The Testament of Gideon Mack* by James Robertson. Gideon Mack named by his father reverend James Mack after Gideon, the heroic character from the Old Testament (the Book of Judges).

Gideon, the son of Joash (same initial letter as in James) and the member of the Tribe of Manasseh. He managed to defeat the neighboring tribe of Midianites, that periodically raided the Manasseh area during the time of harvest. It is said that he was guided by an angel who told him that God is watching over him. After his phenomenal victory he was offered the throne, but he refused.⁶¹

The author used subtle irony that is reflected in the choice of the name. Naming the main character after the biblical champion proved to be the source of this irony. Gideon Mack, the man who met the devil and became enchanted by him, is named after the biblical Gideon, the who could have been the king but he refused.

A clever use of abbreviation or more precisely initialism is often seen in the novel. The main character Gideon Mack finds one of his father books that seems to stand out of the crowd of biblical texts and scriptures. This book is called *The Secret Commonwealth of Elves, Fauns and Fairies* by Robert Kirk. It is a collection of folklore and supernatural tales. Gideon is naturally interested in the origin of the book that feels so out of place in the library of his father. Reverend James Mack says that the book is "a curiosity"⁶² and proceeds to describe the story of Robert Kirk. He was a minister (The Scottish Episcopal Church) and his biggest contribution to the society was, at least for James Mack, his translation of Bible into Gaelic (predominant language of his parishioners).

61 Hahn, Scott. *Catholic Bible Dictionary*. (New York: Doubleday, 2009), 312.

62 Robertson, *The Testament of Gideon Mack*, 89.

However, to this day he is remembered for the aforementioned book. James Mack describes the time in which Kirk lived as an era of superstition, where people believed in the underground worlds where 'the fairies lived' but not the ones from Disney cartoons "but dwarfish, devilish, thieving folk who could do you great harm."⁶³ It is important to note that this part of the novel foreshadows the events that will happen in the novel (in chronological order). Gideon will eventually meet the "devilish folk" in the underground area of Black Jaws and he will, like Robert Kirk, disappear in the hills. It is also important to pinpoint the fact that he will actually assume the identity of Robert Kirk before his disappearance (irony). The most important aspect of this part of the novel is the inscription "G.M." on the front cover. It specifically says: "*To remind you of better days and other worlds. G.M.*"⁶⁴ It marks the first appearance of the Gil-Martin (chronologically) and links him not only to Gideon Mack but also to his father reverend James Mack. Reverend met the man known to us at this point only as a 'G.M.' at some point in the past in Trossachs and describes the fact that the man has the similar initials as Gideon is a 'coincidence.'⁶⁵ He then describes him as a "foolish man"⁶⁶ that send him the book for amusement.

The other good example of the intentional word play used by James Robertson is seen in the chapter 16. Gideon decides to pursue the career of a minister in the Church of Scotland and subsequently looks for a way to finance his prolonged studies (the required three years). He stumbles upon an obscure fund called the "George Mylne Foundation." The pervasive usage of the same initials is even more visible here as the requirements grants additional bonuses to the bearer of the initials "G.M." The other requirements seem to suited exactly for Gideon as well. He finds himself to be a 'perfect candidate,' and wonders if he is not the only one:

Indeed I suspected I might be almost the *only* person in the country eligible to apply for a George Mylne Foundation bursary. There was even a codicil which stated that, should the recipient bear the same initials as the founder, he would be entitled to an additional sum representing five per cent of the award. As the

63 Ibid., 90.

64 Ibid., 89.

65 Ibid., 91.

66 Ibid., 91.

bursary was worth £3,000 per annum, being named Gideon Mack would earn me a further £150.⁶⁷

The final revelation of the Devil's name comes at the very end of the testament. The Devil reveals he was the one that sent the book *The Secret Commonwealth of Elver, Fauns and Fairies* to reverend Mack. To prove this he points to the initials G.M. written in the book. Gideon then wonders about the similarity between the two names:

‘Your initials are my initials.’ ‘Yes. A coincidence, isn't it?’ ‘Is it?’ He smiled and said nothing. ‘What do they stand for in your case?’ I said. ‘What's your name?’ ‘I have many names,’ he said. ‘But in this instance the letters stand for Gil Martin. The “G”, he added, ‘as in Gideon, or God.’ ‘Gil Martin, I said. ‘In Gaelic it means a fox,’ he said.⁶⁸

The name solidifies the connection with the Hogg's novel. A fox is traditionally associated portrayed as a cunning and deceiving animal, this association is similar to that of the Scottish Devil.

Finding the proper names for the Devil is one of the key problems in the novel. Since the Devil encountered by Gideon differs from the classic description of the devil, it is hard to find a proper name for him. It has no cloven hooves (Devil's Footprints) or any other typical characteristics, and instead possesses suave and elegant visage. None of the traditional and folklore names seem to fit the Devil that Gideon saw in the Black Jaws:

I thought about the Devil, and how ludicrous it was that that was the only name I had for him. I couldn't imagine calling him Satan or Lucifer or Beelzebub. The Scots have a dazzling array of Names for him: He has been a familiar acquaintance of ours for centuries. Auld Nick, Sandy, Sim, Bobbie, Auld Sootie, Cloutie, Ruffie, the Devil, the Foul Thief, the Earl o Hell, the Auld Simth, the Auld Ane, the Wee Man, Auld Mishanter, Auld Mahoun. Yet none of these

⁶⁷ Ibid., 124.

⁶⁸ Ibid., 355.

names suited my Devil either.⁶⁹

The role of the names, and their referential importance is once again shown in the following sentence in which is Gideon trying to find the proper name for the Devil: "Maybe he'd be Alan, and I'd be David Balfour,"⁷⁰Gideon is referring to the main characters in the book *Kidnapped* by Robert Louis Stevenson. This draws the clear analogy between the character of David/Gideon and Alan/Devil. Their relationship mimics the one of David and Alan. David is a young, inexperienced man who is still very naïve, on the other hand we have Alan who serves the role of an experienced guide that opens the eyes of the young man and shows him the universal truth. The character of David is radically changed throughout the novel in a similar fashion to the radical and abrupt change in the character of Gideon Mack. While this change is mostly positive in Stevenson's novel as the main character is able to outwit his Uncle and claim the family inheritance, in the case of Gideon Mack it is the exact opposite. His relationship with the Devil is destructive and leads to his downfall and eventual disappearance.

2.3. The role of names in *The Bad Sister*

The names play important role in the novel *The Bad Sister* by Emma Tennant as well. Tennant constructed her novel based around different themes than the previous two novels, namely the vampirism, feminism. The notion of doppelganger is as important as in the Hogg's novel. The role of the Devil is not so explicit as in the aforementioned novels. Nevertheless, the character of Gil-Martin is still an important part of the book. The most important characters in regard to their names are Meg/Margaret, Mrs Marten and Gil-Martin himself. These characters share the strange connection that is never truly explained but is still clearly hinted. There is also pervasive appearance of the initial letter M in the names - Meg/Margaret, Mrs Marten, Miranda, Gil-Martin which further proves the notion of the doppelganger.

The Devil is replaced by Meg, who works as a female version of Hogg's Devil. Her real name is revealed by Mrs Marten (this is ironical since her character is later replaced by

69 Ibid., 312.

70 Ibid., 312.

Meg/Gil-Martin) who recognizes her but not her companion (who is revealed by Jane to be Gil-Martin). Her full name is said to be Meg Gil-Martin and it is revealed that she comes from an old Scottish family. Near the end of the novel Meg becomes or is at least projected into Mrs Marten. Jane notes the similarity between them and even recognize Meg in the mirror reflection of Mrs Marten.

There is a clear etymological connection between Martin and Marten. The name Marten comes from Dutch and is form of Martinus (original Latin variant of Martin).⁷¹The character is named Mrs Martin in the 2000 edition of the book called *The Bad Sister: Emma Tennant Omnibus*. What lead the publisher (or the author) to this change is unknown. The simple answer is that the character is now linked to Gil Martin in much more obvious way than before.

To summarize, the etymology of the name Gil-Martin shows to strong connection to the theme of the Devil. The names play important role in the analyzed novels and they show rich etymological connection. The main connector is the Devil embodied by Gil-Martin.

71 Behind the Name. "Behind the Name: Meaning, Origin and History of the Name Martinus." Accessed August 17, 2014. <http://www.behindthename.com/name/martinus>.

3. The Devil in the Guise of the Vampire

The role of the Devil in the novel *The Bad Sister* by Emma Tennant was embodied in the character of Meg. She displayed the characteristics more akin to the classical description of a vampire rather than those characteristics that are usually associated with the role of a devil. This section of the thesis is interested in the reasoning behind the stylistic choice of the author, similarities between the devil and the vampire trope and the implications that they bring to the table.

3.1. Origin of the term Vampire

The origin of the term *vampire* is an interesting subject in itself. The term is usually associated with the Romania/Transylvania and Hungary, both countries are in the Central Europe. This leads to the assumption that the term itself comes from those countries, but the etymological studies shows that it is not the case. According to Katharina M. Wilson there are "four clearly discernible schools of thought on the etymology of "vampire" advocating, respectively, Turkish, Greek, Hebrew, and Hungarian roots for the term."⁷²

The first school of thought is centered around Franz Miklosich (a Slovene philologist). He and his colleagues assumed that the term vampire comes from the Turkish word *uber* – witch. This can be seen in the Slavic variant of the term vampire – *upyr*, *upior*, *uper*. This etymological connection is described in his work *Etymologie der Slavischen Sprachen*. The second school of thought assumes that the term comes from the Greek work for "to drink." The third school of thought is in the favor of the Slavic origin of the term and suggests that the Serbian word *bamiiup* to be the root noun. The third also suggests other possibilities like the Lithuanian word *wempti* (to drink) and the Serbo-Croatian verb *pirati* (to blow). The fourth school suggest that term originates in Hungary. The Hungarian word *vampir* however postdates the Western *vampire* term a century.⁷³

72 Wilson, Katharina M. "The History of the Word "Vampire"." *Journal of the History of Ideas* 46, no. 4 (1985): 577.

73 *Ibid.*, 577-578.

3.2. Vampires in the literature

The rise of the literature dealing with vampires was in the nineteenth century. During that era they became popular subject of novels, and poems. While the number of works dealing with to subject was by no means small, only four works are still relevant to this day. These works are *Dracula* by Bram Stoker, *The Vampyre* by John Polidori, *Varney the Vampyre* by James Malcolm Rymer and *Carmilla* by Joseph Thomas Sheridan Le Fanu. The work of the romantic poets, mostly the work of Keats, Shelly and Southey, served as a precursor to the literature dealing with the subject of vampirism.⁷⁴

Mario Praz suggests that Lord Byron was responsible for the rise of a new trend in literature and that he made the subject of vampirism fashionable.⁷⁵ This is most likely due to his now famous poem *The Giaour* (1813). As a punishment for killing the man named Hassan was to be for the Giaour to be turned into a vampire and roam the Earth while drinking the blood of his love ones (and killing them in the process) as can be seen in the following lines from the poem:

But first, on earth as vampire sent,
Thy corse shall from its tomb be rent:
Then ghastly haunt thy native place,
And suck the blood of all thy race;
There from thy daughter, sister, wife,
At midnight drain the stream of life;⁷⁶

The poem was influential enough to inspire John William Polidori to write his novella *The Vampyre*. The main character in the novella is Lord Ruthven, who is often described as one of the first vampires in the English literature. The character was based on Lord

74 Beresford, Matthew. *From Demons to Dracula: The Creation of the Modern Vampire Myth*. (London: Reaktion, 2008), 115.

75 Praz, Mario. *The Romantic Agony*. (London: Oxford University Press, 1951), 76.

76 JGHawaii Publishing Co. , Ready to go ebooks. "The Giaour - by Lord Byron." Accessed August 17, 2014. <http://readytogoebooks.com/LB-Giaour.htm>.

Byron himself.⁷⁷ The story is following traditional tropes associated with vampires in the literature and considering the fact that it practically first of its kind (at least in the matter of success and overall quality) it is most likely that it served as an influence for the following works.

Young English gentleman Aubrey befriends the mysterious Lord Ruthven. He eventually accompanies him to Rome and later leaves him to go to Greece where he falls in love with the daughter of an innkeeper. She warns him about the vampire, but is soon found dead. Lord Ruthven, who returned earlier, is attacked by bandits and is mortally wounded. Before he dies he manages to persuade Aubrey to be quiet about the incident for whole year and one day. After he returns to London he is shocked by the fact that Lord Ruthven, who died right before his eyes, is alive and well. Lord Ruthven then seduces his sister and proposes to her. Aubrey is unable to do anything about it because of the promise that he made earlier. He writes the letter to his sister to warn her but it arrives too late and she is found dead. Her blood is drained and Ruthven is missing.

The story displays now basic characteristics associated with the vampires in fiction. On one hand we have a bloodsucking monster and on the other hand we have an elegant gentleman with suave looks. Need for the blood is here and it most likely comes from the poem *The Giaour*. The gentleman visage and manners of Lord Ruthven comes from Lord Byron. This creates a unique likeable villain. While the reader understands and is disgusted by horrible crimes that Lord Byron commits, they are at the same time drawn to him. These characteristics were later reused in other works, the most famous one is *Dracula* by Bram Stoker. The other important work is *Varney the Vampire* by James Malcolm Rymer. The work establishes some of the important tropes that we currently associate with the image of vampire and it served as a major influence for *Dracula*. The storyline is not important for the purpose of this work but the important aspects will be highlighted. To my knowledge the novel *Varney the Vampire* was the first novel that depicted vampires with sharp fangs. This is demonstrated in the Chapter I along with the now traditional depiction of the vampire:

⁷⁷ Beresford, Matthew. *From Demons to Dracula: The Creation of the Modern Vampire Myth*. (London: Reaktion, 2008), 115-116.

The figure turns half round, and the light falls upon the face. It is perfectly white—perfectly bloodless. The eyes look like polished tin; the lips are drawn back, and the principal feature next to those dreadful eyes is the teeth—the fearful looking teeth—projecting like those of some wild animal, hideously, glaringly white, and fang-like.⁷⁸

Another ability that is often associated with vampires is their incredible strength. This is demonstrated in the Chapter XVIII. In this chapter, we witness Mr. Marchdale trying to catch the vampire, but he proves to be way too powerful for him to handle: "I threatened to follow him, but he struck me to the earth as easily as I could a child. His strength is superhuman."⁷⁹ This is most likely to be the origin of the immense vampiric strength. Such strength is later demonstrated in Stoker's *Dracula* and Tennant's *The Bad Sister*. The novel created not only the fangs for the vampire, but most likely served as an origin of marks on the neck of his victims. This is demonstrated in the Chapter XXI. It also explains the reason why is vampire so desperate to get the blood of his victims – he needs it to stay alive (undead):

"Then, uncle, all I can tell you is, that it is supposed a vampyre came one night and inflicted a wound upon Flora's neck with his teeth, and that he is still endeavoring to renew his horrible existence from the young, pure blood that flows through her veins."⁸⁰

Vampires were during the history often connected with the devil. They were seen as demonic beings that serve the Devil. They became practically synonymous with the Devil. This can be seen in the chapter XXI where the vampire is associated with the Devil: "The devil he is!"⁸¹ As can be seen from the analysis above, this novel served as a template for the future vampire novels.

78 Rymer, James M. *Varney the Vampire*. Project Gutenberg, (1847) 2014. www.gutenberg.org/ebooks/14833.

79 Ibid.

80 Ibid.

81 Ibid.

The novella *Carmilla* by Sheridan Le Fanu laid the foundation for the work of Emma Tennant. While the connection with the novel *Dracula* is obvious, the themes that appear in the *Carmilla* are strikingly similar to those that appear in *The Bad Sister*. Tennant's novel can be seen as an amalgam of Hogg's *The Private Memoirs and Confessions of a Justified Sinner*, Stoker's *Dracula* and Fanu's *Carmilla*. The Gothic novella *Carmilla* laid the foundation for the female and lesbian vampire trope.

The main character and the narrator of the novel is Laura. Laura lives with her father in a castle in Austria (typical central European setting). Her life is relatively solitary and she longs for a companion. She was haunted by a strange nightmare in her youth. In this dream she is visited by a beautiful girl. Her father is visited by a mysterious woman that leaves her daughter Carmilla in his care. Laura is naturally happy because she finally found a friend that wanted all those years. She then realizes that the girl is strikingly similar to that from her dream. Carmilla then reveals that she had a similar dream. Carmilla starts to act very strangely to Laura. She often acts very passionately towards Laura, almost like her lover. She also displays some strange behavior – she locks her room during the night and sleeps through most of the day. Later, Laura finds the portrait of Carmilla's ancestor Countess Mircalla Karnstein and notes how similar she looks to Carmilla. Around that time she starts to have nightmares in which she is attacked and bitten by the giant feline. Laura becomes very ill after this incident. Laura and her Father decided to go to the old estate of Karnsteins and their way they are accompanied by General Spielsdorf. General tells them the tragic story about the death of his niece. Strange woman left her daughter Millarca in his care. She befriended his niece and everything seemed fine. But she started to have strange influence on his niece and she became gravely ill. After consultation with the doctor he came to conclusion that his niece is a victim of the vampire. He tried to stop the vampire by hiding in the closet when his niece was asleep, but when the vampire, in the form of giant feline, appeared he was unable to stop her and his niece dies. This story is similar to that of Laura and Carmilla. The General, Laura and her Father then team-up with Baron Vordenburg (Van Helsing like character). They manage to locate the tomb of Millarca/ Carmilla using the knowledge left to Baron Vordenburg by his ancestors. They then successfully slain the creature.

Jane, like Laura, is the victim of the manipulative female vampire, but there is no one to save her in the end. Lesbian themes are strikingly similar and they work very well with the standard depiction of vampires being sexual predators of sort. The emphasis on the time of the day is also very significant in both novels. Both Jane (after her transformation) and Carmilla try to avoid the sunlight, they are not killed by it like in the modern depiction of vampires, but they feel weak during the day and empowered during the night.

The significance of the novel *Dracula* cannot be stressed enough. It is the most well known work of fiction that deals with the subject of vampires and remains to this day the most popular one. It deals with many controversial themes (at the time of publication) like science vs faith, sexuality, and the role of the women in the society. *Dracula* is written as an epistolary novel in a very similar fashion to Hogg's *Justified Sinner* and Tennant's *The Bad Sister*. This form of writing gives the author unique tools to express his/hers artistic vision. It often gives the reader incomplete picture of what is going on and forces the reader to form his own view of what happened. This is often accompanied by the use of an unreliable narrator.

3.3. The Bad Sister – Jane and Meg

The novel follows the life of Jane, it is presented in the form of her journal, and her transformation to something unnatural and then her eventual disappearance. The novel has many feminist overtones and one of the key themes in the novel is the lack of "the male principle". As described by Dr. Monica Germanà "the rigid Calvinist dogmas that haunt Wringham's memoirs in Hogg's novel are translated into a cryptic form of radical feminism in *The Bad Sister*."⁸² Right from the beginning of the novel we are presented with the facts about Jane that reveal some of her character. She comes from an incomplete family and it made her question her origin. Jane is dissatisfied with her life and her boyfriend Tony and the thing she wants the most is to escape from the prison of

82 Germanà, Monica. *Scottish Women's Gothic and Fantastic Writing Fiction Since 1978*. (Edinburgh: Edinburgh University Press, 2010), 118.

her current life. This is most likely due to her repressed sexuality and subsequent inability to be part of the normal society that makes her feel helpless.

Jane goes through several transformations during the course of the novel. The first transformation happened right before her first "journey." She was sent out by Meg to accomplish several tasks for her. She quickly slipped out of the party and went to her apartment. There she proceeded to change her appearance. She started cutting her hair and quickly noted how she "immediately felt calmer and more peaceful,"⁸³ as if this transformation finally allowed her to express herself in a way she wanted, and despite the fact that she noted how long it will take to grow the hair back, she continued without any remorse. She then proceeds to examine her new looks in the mirror and she realizes that her physical appearance has changed completely:

My face seemed to have grown much smaller and my eyes were round and rimmed with exhaustion, black as the underside of a moth. My hair stood in tufts all over my head. I would have smiled by my mouth which looked thinner, was clamped together. I wondered if my teeth were different underneath.⁸⁴

She assumes almost man-like appearance and even her attire, consisting of blue jeans and jacket, is more typical for men. She realizes that her "breasts were tiny now and the bra that had contained them looked large and empty."⁸⁵ This supports the notion of the complete transformation from one being to another. It is interesting to note that this could connect Jane to transgender community. She feels uncomfortable in her own skin and experience comfort when she changes her appearance to that of man. This can however be perceived as an Androgynous appearance so typical for the modern vampires. This is supported by the ending of the book, where the editor discovers the corpse of Jane. The editor notes that the sex of the corpse is unknown (due to decomposition) and that there is "something completely hermaphroditic about it."⁸⁶ This leads to conclusion that Jane was finally able to become free without being bound by the gender.

83 Tennant, Emma. *The Bad Sister*. London: (Faber and Faber Limited, 1989), 49.

84 *Ibid.*, 52.

85 *Ibid.*, 52.

86 *Ibid.*, 220.

Her second and final transformation comes when she is changed into a vampire by Meg. Meg, in a similar fashion as Dracula, bites Jane's neck and drinks her blood. At this moment she was completely under the Meg's spell and she was unable to resist her commands. This scene also marks the appearance of Gil-Martin. When Jane returns home she is surprised to find the mother of her boyfriend Tony there. Jane looks very pale which is noted by Mrs Marten and later by her friend Gala as well. Jane even makes the comical remark about her condition and explained that she is "a bit drained."⁸⁷ She then starts to describe the change her perception: "everything looked so grey earlier, and now it's turning red."⁸⁸ She then falls asleep. The next morning she feels remarkably well and empowered – this proves that her transformation was a success. She then proceeds to speculate about her possible powers and all the cruel fun she could have with them. She believes she could manipulate with the events and people around her. This also marks the moment of her acceptance of who she really is, as she laments about the beautiful women she "was forbidden to love."⁸⁹ This transformation shares similarities with the one that happened to Lucy in Stoker's *Dracula*. Lucy, like Jane, became very pale and ill, but after her transformation she displayed incredible vitality.

Jane then starts to display characteristics typical for the vampire. She feels weak during the day and full of energy during the night and even displays the disgust with garlic. During the party she notes the irony of the situation when she sees the man dressed as a vampire and notes for herself: "if he could know..."⁹⁰ She also describes how her teeth are "beginning to grow."⁹¹ In the editor's note, at the end of the novel, we are presented with the stories of villagers that described a young woman that haunted the area above St Mary's Loch. She, according to villagers, looked like "a walking corpse."⁹² Vampires are often characterized as undead creatures. Her death is presented in a very classical manner. Her grave is discovered by the editor and Mr. Eliot. It is marked by a simple stick and does not seem extraordinary at all. To editor's surprise, they discover that the

87 Ibid., 156.

88 Ibid., 157.

89 Ibid., 161.

90 Ibid., 206.

91 Ibid., 206.

92 Ibid., 218.

stick is not only marking the place of the grave, but that it appears to "go right through the center of the body."⁹³

Jane often goes on what she calls "travels" or "journeys" and during these journeys she experiences states of mind similar to phenomenon described in the literature as Out of Body Experience or Astral Travel. This phenomenon was never really scientifically proven, but remains highly popular in the New Age subculture (spiritual movement interest in supernatural, occult, esoteric practices and self-help). Due to its popularity it is relatively well known even by the people that are not interested in the subject. The phenomenon is often linked to the christian image of heaven. There are many cases of people who experienced the near-death phenomena. According to their description they left the physical body and went to the beautiful light at the end of the tunnel. In Astral Travel, a person (usually willingly) leaves his physical body and enters the astral plane. It is described as "The nearly complete separation of consciousness from the physical body in a secondary vehicle, the ASTRAL BODY."⁹⁴ Literary roots of this phenomenon can be traced back to Dante Alighieri and his epic poem the *Divine Comedy*. In his work Dante describes his journey across several planes of existence – Inferno, Purgatorio, and Paradiso. These are further divided into various terraces, circles and spheres. While the nature of this phenomenon is questionable, it provides unique foundation for writers. What influenced Tennant to use this phenomena is unknown, but due to growing popularity of the subject in late half of the 20th century it is clear that there were enough sources of inspiration. Jane experiences her first journey at the begging of the journal. She is driven by an unknown force and feels to a be different person in the "new body."⁹⁵ She experiences strange mixture of clear and clouded images. After her return from the journey she notices that her clothes are in the wash-box asks Tony if they are dirty. He answers: "No, they weren't dirty. They had a strange smell. Like burnt matches, rather."⁹⁶ This information makes her happy, not only it confirms that her journey really happened, but it also leads to her conclusion that "the other world smelled of sulphur."⁹⁷ This creates an interesting parallel to the notion of the Devil. Sulphur is

93 Ibid., 220.

94 Guiley, Rosemary. *The Encyclopedia of Magic and Alchemy*. (New York: Facts On File, 2006), 21.

95 Tennant, Emma. *The Bad Sister*. London: (Faber and Faber Limited, 1989), 54.

96 Ibid., 64.

97 Ibid., 64.

traditionally associated with the Devil and Hell. It is connected with the story from the New Testament:

And the devil who deceived them was thrown into the lake of fire and brimstone, where the beast and the false prophet are also; and they will be tormented day and night forever and ever.⁹⁸

This implies that the other world that she visited is either hell, or that the influence over her is demonic in nature. This creates the connection between the Devil and Meg (who is the manipulator of Jane).

The most important character in the terms of the Devil is Meg. The novel reveals only a small amount of details about her, because of that most of her character is shrouded in mystery. She serves the role of the connector with the Hogg's novel and displays similar behavior to Gil-Martin. It is most likely that she and Gil-Martin are one and the same. Meg is first mentioned in the letter of Luke Saughton, but this letter does not contain enough information about Meg to give any specific picture about her. She is then mentioned by Stephen who finds her indescribable and he specifically said: "I didn't meet her often, but she always seemed to look different."⁹⁹ This makes her character appear sinister right from the beginning and connects her to the character of Gil-Martin right from the start. The first thing that Robert witnessed when he met Gil-Martin was his ability of metamorphosis/shape-shifting. The similarity is clear when we compare the Stephen's own experience with the experiences of the people that encountered Robert accompanied by the Gil-Martin:

Having been so frequently seen in his company, several people happened to mention the circumstance to my mother and reverend father; but at the same time had all described him differently.¹⁰⁰

The better description of Meg comes from Jane herself: "her dress of gypsy

98 Bible Hub: Search, Read, Study the Bible in Many Languages. Accessed August 17, 2014. <http://biblehub.com/revelation/20-10.htm>.

99 Tennant, Emma. *The Bad Sister*. London: (Faber and Faber Limited, 1989), 31.

100 Hogg, *Justified Sinner*.

handkerchiefs and the eyes that had made me turn on my heel and leave the party."¹⁰¹ Not only she describes her ability to manipulate with others with simple gaze, but she also mentions her unique dress. This creates the connection with the novel *Dracula*. In *Dracula* the gypsies are described as minions of the vampire. Meg has a sinister aura around her, but those who are in power seems to be oblivious to it. Stephen tried to warn Jane (despite the fact that he probably had a little understanding of what was really going on) about Meg's intentions and even implied that she might lose her soul. Jane answer, as she was already indoctrinated, was simple: "My soul?" I smiled. " I haven't got much of a soul Stephen, but she's welcome to have it."¹⁰². The offering of the soul is the old concept, the most well known example in the literature is Goethe's *Faust*. It is important to note that Bible itself never explicitly mentions possibility of offering/selling your soul – you simply cannot sell what you do not own. Nevertheless, this connects Meg with popular idea of how the Devil operates. Jane was also given a crucifix by Stephen – this suggests that she needs the protection of God. Unique description of Meg is given by Jane herself. This suggests that she still has some understanding of what is going on, but she is unable to resist the temptation:

My salvation would be paid in blood, but never hers: she was anti-Christ, she would take where he gave, the wooden cross on which he hung, a passive victim, she would plunge into the hearth of her pray.¹⁰³

This description shows the reader some of the Meg's character and intentions. She will always win, no matter what. Jane's comparison of Meg and anti-Christ is also important. Anti-Christ is often connected with Satan, but it could mean other beings that opposes God and Jesus Christ and their teachings:

Who is a liar but he that denieth that Jesus is the Christ? He is antichrist, that denieth the Father and the Son.¹⁰⁴

101 Tennant, *The Bad Sister*, 49.

102 Ibid., 116.

103 Ibid., 121.

104 Bible Hub: Search, Read, Study the Bible in Many Languages. Accessed August 17, 2014. http://biblehub.com/1_john/2-22.htm.

The previously mentioned crucifix appears once again in the scene where Jane is meeting Meg. At this point Meg seems to be very demanding until Jane breaks the crucifix. Suddenly the mood of Meg changes and she seems to be happy and smiling. Jane then proceeds to describe the eerie scene: "the snapped cross lay on the floor between us. Christ's head and body at right angles to his feet."¹⁰⁵ The snapping of the cross has a symbolic meaning, the Devil is victorious. Nothing stands between him and his prey and that is the reason for sudden change of behavior. Meg then proceeds to drink Jane's blood. Jane describes Meg's teeth as "long and white and pointed as stalactites."¹⁰⁶ Gil-Martin is finally revealed during this scene. Unlike Gil-Martin from the Hogg's and Robertson's novel, this Gil-Martin stays in the shadow and the information about him is scarce. At first he appears to be more like a spirit whose presence can be felt. Jane describes Gil-Martin in this manner: "He was made of red light, and dancing particles, and all the magic relics, amulets and cabbalistic papers of Meg's collection."¹⁰⁷ The fact that he is described as a being made of light can be seen as parallel to Satan's ability to assume sacred form: "And no wonder, for Satan himself masquerades as an angel of light."¹⁰⁸ Jane's lust for his presence can be described by lack of "the male principle."¹⁰⁹ Connection between Meg and Gil-Martin is stressed by the name. This is discovered when Mrs Marten reveals that the Meg's real name is Meg Gil-Martin. At the end of the novel the editor speculates about the nature of Meg and Gil-Martin and his supposed existence:

I was forced to wonder: if Meg did indeed have these powers, had she perhaps summoned up certain personage, well known in the Ettrick area for many hundreds of years, called Gil-Martin, who, if I remember, had plagued a young man in the seventeenth century, and whose memoirs were discovered by James Hogg.¹¹⁰

While this explanation gives some good points, it ultimately downgrades the role of

105 Tennant, *The Bad Sister*, 132.

106 Ibid., 132.

107 Ibid., 134.

108 Bible Hub: Search, Read, Study the Bible in Many Languages. Accessed August 17, 2014.

http://biblehub.com/1_corinthians/11-14.htm.

109 Tennant, *The Bad Sister*, 156.

110 Hogg, *Justified Sinner*.

Meg to that of a simple witch. This could connect her to mythical Strigoica or Striges. Striges were women with the ability to shape-shift into a blood sucking animal. They were known for feeding on the blood of children as well as their flesh. In Latin the word stands for *witch*. In the middle ages they were associated with Satan. Strigoica (Romanian origin) is described as a vampire witch with the ability to shape-shift.¹¹¹ Ultimately, her true nature is never really revealed and it is unknown if she was simply a servant of the Gil-Martin, or if she and Gil-Martin are one and the same (based on the similarities in the terms of the abilities and the name this conclusion seems to more likely to be true).

To summarize, the novel *The Bad Sister* replaced the male Gil-Martin with his female version Meg. This allowed the author to explore some of the Hogg's themes through the eyes of a woman and in the process give the new perspective on the subject. Despite the fact that the Devil was replaced by the vampire, the abilities displayed by this entity are mostly similar. This leads to conclusion that Gil-Martin and Meg are the same person – the Devil.

111 Guiley, Rosemary. *The Encyclopedia of Vampires, Werewolves, and Other Monsters*. (New York, NY: Facts on File, 2005), 268-269.

4. Metamorphosis of the devil

The subject of metamorphosis is one of the key themes of the Hogg's novel. The narrative ambiguity of the text, the inclusion of the supernatural and the usage of the unreliable narrator support this claim. Due to the ambiguous nature of the text the ability of metamorphosis can be seen as either supernatural (this supports the notion of Gil-Martin being the Devil) or as a simple product of the imagination of the main character due to his delusional mind.¹¹² Derivative works of Emma Tennat and James Robertson used the theme as well. Robertson's usage of the theme is much more subtle, as his focus is mostly on the mental state of the main character Gideon Mack, and the gradual change of his character. Tennat's novel *The Bad Sister* explores the theme thoroughly, as it is one of the main themes of the novel – the entire novel deals with the transformation of Jane into something unnatural.

4.1. Metamorphosis and Doppelgangers

Various characters in the Hogg's novel experience the metamorphosis in one form or another. The metamorphosis goes hand in hand with the theme of doppelgangers (doubles) – as the character of Gil-Martin often assumes the form of another person (metamorphosis) and in the process becomes their doppelganger.

While the main source of acts of metamorphosis is Gil-Martin, Robert experience his own metamorphosis over the course of the novel the novel. Peprník divided Robert's process of metamorphosis into three stages: shadow (*stín*), phantom/specter (*přízrak*), and zombi.¹¹³ The notion of shadow is explored in the relationship between Robert and George. Robert starts following George everywhere he goes like if he could read his mind. In this manner he really became his shadow. The situation was described in this manner: "But the next day, and every succeeding one, the same devilish-looking youth attended him as constantly as his shadow."¹¹⁴ So early in the novel and Robert is already

112 Peprník, Michal. *Metamorfoza jako kulturní metafora: James Hogg, R.L. Stevenson a George MacDonald*. (V Olomouci: Univerzita Palackého, 2003.), 60.

113 Ibid., 62.

114 Hogg, *Justified Sinner*.

described as "devilish-looking." This is further stressed later in the novel where Gorge goes into hiding to escape his human shadow: "The attendance of that brother was now become like the attendance of a demon on some devoted being that had sold himself to destruction."¹¹⁵ Peprník describes the situation in two distinct ways. On one hand we have typical case of demon (here embodied by Robert) following the sinner (due to his broken relationship with his brother). On the other hand we have more rational, psychological explanation. George is eaten by guilt that manifests as a projection of his brother.¹¹⁶ This notion of shadow is also explored in Tennat's novel *The Bad Sister*. Her relationship with her sister is explained by Jane in this manner: "I was her shadow, and she was mine."¹¹⁷ It needs to be noted that the novel further complicates the problem by introducing two sisters. One is real named Ishbel and the other called by Jane "the bad sister" is either part of her own mind or manifestation of something sinister. Due to Jane's status as unreliable narrator we can never be sure about the nature of the sister and Jane herself questions the fact of who is stalking who: "Ishbel, my shadow, who must be following me somewhere – or I am following her?"¹¹⁸

The notion of phantom/specter is manifested in the scene at the top of Arthur's Seat. This manifests as a strange phantom that appears in the form of cloud. Gorge is terrified when he realizes that the face on the cloud is that of his brother Robert:

He saw, delineated in the cloud, the shoulders, arms, and features of a human being of the most dreadful aspect. The face was the face of his brother, but dilated to twenty times the natural size. Its dark eyes gleamed on him through the mist, while every furrow of its hideous brow frowned deep as the ravines on the brow of the hill. George started, and his hair stood up in bristles as he gazed on this horrible monster.¹¹⁹

It is interesting to that George called his brother "a monster," this connects Robert with the Devil. Peprník describes that the metamorphosis that occurred at the top of Arthur's

115 Ibid.

116 Peprník, *Metamorfoza*, 64.

117 Tennat, *The Bad Sister*, 74.

118 Ibid., 81.

119 Hogg, *Justified Sinner*.

Seat and manifested in the form of Robert's face could have been a simple natural phenomenon or the manifestation of George's guilt.¹²⁰ This grants another layer to the story. The ambiguity of the text supports both theories as well as the supernatural one (Gil-Martin's influence over Robert).

The final manifestation of metamorphosis, zombi, is described by Bell Calvert.¹²¹ She along with Miss Logan pursue Robert in their quest for justice. Bell Calvert says that she can recognize the culprit due to his inhuman demonic way of walking: "his gait was very particular. He walked as if he had been flat-soled, and his legs made of steel, without any joints in his feet or ankles."¹²² If her connection with the Devil is true (as is analyzed below), that this remark is pushed to the level of irony. In a way Robert starts to resemble Gil-Martin. L. L. Lee notes that "it is Robert by the way, who dresses in Black, and becoming the Black man, that is traditional figure of the Devil."¹²³ This connection is also noted by Peprník, who makes the connection between Robert and Roger Chillingworth from *The Scarlet Letter* by Nathaniel Hawthorne.¹²⁴ The main character Hester assumes the connection between him and the Devil: "Art thou like the Black Man that haunts the forest round about us? Hast thou enticed me into a bond that will prove the ruin of my soul?"¹²⁵

Other characters in the novel experience the metamorphosis as well. An interesting example of doppelgänger is the prostitute Bell Calvert. Her relationship with Miss Logan is strikingly similar to that of Robert and Gil-Martin. They are united by some goal (in this case it is the justice, and in the case of Robert it is preaching of the perverted religious doctrine) and once they meet, they stay together till the end of the story (like Robert and Gil-Martin). This gives hints that she might be another face of the Devil. Miss Logan spend a long time searching for Bell Calvert and described it in this manner: "But you were invisible; a being to be heard of, not seen."¹²⁶ This description

120 Peprník, *Metamorfoza*, 66.

121 Ibid., 68.

122 Hogg, *Justified Sinner*.

123 Lee, L. L. "The Devil's Figure: James Hogg's Justified Sinner." *Studies in Scottish Literature* 3, no. 4 (1966): 237.

124 Peprník, *Metamorfoza*, 77.

125 Hawthorne, Nathaniel. *The Scarlet Letter*. Project Gutenberg, (1850) 2014.

www.gutenberg.org/ebooks/33.

126 Hogg, *Justified Sinner*.

makes her appear mysterious and more than human. Her connection with the Devil is mentioned when Miss Logan asks about her whereabouts during the time of the murder. Her answer was "Where the devil would, I was!"¹²⁷. While Miss Logan does not make the connection, it is clear that the line gives ambiguous reading (like the whole text). She could have been simply spying on the Devil/murderer or she simply is the Devil. Douglas Jones notes that Bell Calvert is like Gil-Martin and that "she resembles her companion more and more."¹²⁸ This goes hand in hand with notion stated by Peprník that those who spend a long time with the Devil start to resemble him, and vice versa.¹²⁹ And so Bell Calvert and Miss Logan start to resemble one another in a similar fashion to Robert and Gil-Martin.

Hogg's Gil-Martin demonstrates the ability of shape-shifting (metamorphosis) several times throughout the novel. He assumes the form of Thomas Drummond, Blanchard, George, Robert and several others (some are at least mentioned). Gil-Martin himself describes the ability in this manner:

If I contemplate a man's features seriously, mine own gradually assume the very same appearance and character. And what is more, by contemplating a face minutely, I not only attain the same likeness but, with the likeness, I attain the very same ideas as well as the same mode of arranging them, so that, you see, by looking at a person attentively, I by degrees assume his likeness, and by assuming his likeness I attain to the possession of his most secret thoughts.¹³⁰

He also calls it "a gift of the God."¹³¹ Peprník notes that the process of transformation is never really shown and this supports the ambiguity of the text¹³². Gil-Martin uses the ability to manipulate with Robert to do his bidding. It is only natural for the Devil to work as a catalyst of the action instead of a person that ultimately carries it.

127 Hogg, *Justified Sinner*.

128 Jones, Douglas. "Double Jeopardy and the Chameleon Art in James Hogg's *Justified Sinner*." *Studies in Scottish Literature* 23, no. 1 (1988): 178.

129 Peprník, *Metamorfoza*, 76.

130 Hogg, *Justified Sinner*.

131 *Ibid.*

132 Peprník, *Metamorfoza*, 71.

The physical manifestation of the metamorphosis is mostly absent in Robertson's *The Testament of Gideon Mack*. The main character experience the metamorphosis in the form of a character change. His encounter with the Devil and the appearance of mysterious standing stone gave him a new perspective on life. This lead to his alienation from his friends and acquaintances and ended in his eventual disappearance. The Devil himself displays the metamorphosis minimally. Gideon notices one sudden change in his appearance when during the verbal quarrel the Devil "seemed to have grown taller,"¹³³ this can of course be comprehended as a projection of Gideon's fear that made his savior look bigger. The Devil himself confirms the ability metamorphosis by saying this: "I can do goat's hooves. I can do pig's fucking trotters if I choose. I can do anything. But I choose not to."¹³⁴ The Devil was no longer interest in demonstrating of his powers.

The metamorphosis is the one of the central themes in the novel *The Bad Sister* by Emma Tennant. Tennant explores this through the gradual change of the main character into something different. While the transformation of the Jane is the key part of the novel, the more interesting is the one related to Meg Gil-Martin. Meg displays abilities similar to those of fictional Dracula and is connected to mysterious spirit called Gil-Martin, that is most likely part of her character. She displays similar ability of shape-shifting to that of Hogg's Gil-Martin. This is displayed when she assumes the form of Mrs Marten. Jane notices this during the lunch: "Mrs Marten was preening herself in a compact mirror now, and Meg was – or a slice of Mag – was reflected alongside her. Why did they seem suddenly so alike – I could hardly tell the difference!"¹³⁵ This is confirmed by the editor at the end of the novel. In the editor's narrative at the begging of the novel we are introduced to the man named Stephen. He describes himself as Jane's friend and gives the editor her memoir. During this Stephen also mentions his visit to Meg's apartment and described some white blossoms that were blown in by the wind onto Meg's hair. The same description was later given by editor when he visited Mrs Marten at the end of the novel: "She was wearing a small petal hat, and as it was windy outside, the petals ruffled in the breeze."¹³⁶ This solidifies the

133 Robertson, *The Testament of Gideon Mack*, 281.

134 Ibid., 291.

135 Tennat, *The Bad Sister*, 188.

136 Ibid., 223.

connection and confirms Meg's metamorphosis.

To summarize, the novels use the theme of metamorphosis thoroughly. It is depicted not only physically, but also mentally. It often leads to isolation, madness and eventually death. The Devil is using the power of metamorphosis to achieve his goals and to manipulate with his victims like the puppets.

5. CONCLUSION

The origin of the Devil is tied with the Bible. The Bible depicts him as a fallen angel, who is angry at God, and tests the humanity whenever he could. Bible grants him some abilities that currently associated with Devil – like the ability of metamorphosis. This lead through the centuries to the creation of various depictions of the Devil. Hogg used the existing Biblical Satan/Devil as well as some older literary portraits (the work of Robert Burns) and created one that is purely Scottish

The novels used rich etymological connections and word play in order to create a unique form of storytelling. The predominant appearance of doubles and doppelgangers, and the ambiguity of text support this claim. The etymology of the name Gil-Martin shows the deliberate construction of this names, and connects the work with other texts and historical/biblical characters.

Emma Tennat explores different themes in her novel *The Bad Sister*. The feminist point of view is predominant and is reflected in the character of Jane and Meg. This dynamic duo replaces Hogg's Robert and Gil-Martin, and offers the reader chance to experience different perspective set in the relatively modern society. Meg's character nevertheless displays similar abilities and intentions as the aforementioned Gil-Martin. James Robertson creates Gil-Martin that is similar to that created by Hogg, but appears to be bored with its existence. Robertson chooses to explore mostly the life of Gideon Mack and pushed the Devil aside. This allowed him to explore mire personal themes, but left the concept of the devil largely unexplored (that is the reason why was not discussed more thoroughly). Nevertheless, the meting with the Devil leads, as in Hogg's and Tennat's novel, to the downfall.

This leads to conclusion that the connection with the Devil is always destructive. It leads to isolation, madness and eventually death. The characters in the novel experience gradual transformation in character and in some instances physical appearance as well. This change is always depicted as negative(despite the ambiguity of the narrative). The Devil is always portrayed as predominately Scottish and he displays all the

characteristics that are associated with him. He is suave, intelligent, seductive and manipulative. Gil-Martin is an epitome of the Scottish Devil and is going to stay as one due to the quality and timelessness of the text and also due to existence of some high-quality derivative works.

6. RESUMÉ

Tématem této práce je postava Gil-Martina, která se objevuje ve třech dílech Skotské literatury. Jsou to díla Vyznání ospravedlněného hříšníka (1824) od Jamese Hogga, Závěť Gedeona Macka (2006) od James Robertsona a The Bad Sister (1978) od Emmy Tennantové (v době vydání práce nevyšla v českém překladu). Gil-Martin v těchto dílech reprezentuje ďábla.

Hlavním cílem této bakalářské práce bylo analyzovat postavu Gil-Martina a porovnat její vyobrazení v jednotlivých dílech. V této práci došlo k analýze původu konceptu ďábel a jeho vyobrazení v bibli. Následovala analýza několika předešlých skotských děl, která mohla sloužit jako inspirace pro vytvoření Hoggova ďábla. Je představen ďáblův popis v jednotlivých dílech. Značná část práce je věnována původu slova Gil-Martin a postav, které s jeho postavou souvisí. Ty dokazují hlubší podtext významu jednotlivých jmen a dokazují propojenost s příběhy, které jsou obecně spojovány s postavou ďábla a vytvářejí tak jasnou spojitost mezi Gil-Martinem a ďáblem. Ve své práci se dále věnuji problematice literárního vyobrazení konceptu upír, který nahrazuje tradičního ďábla v díle Emmy Tennantové. Poukazuji přitom na podobnost těchto dvou konceptů a odkazuji na starší díla, která zřejmě sloužila jako vzor pro toto spojení. Posledním zkoumaným tématem práce je schopnost metamorfózy, které má v jednotlivých dílech hluboký význam. Každá z postav prodělá zásadní změnu jak psychickou tak fyzickou a stejné je to i z postavou ďábla, která této schopnosti využívá k manipulaci s lidmi. Práce tedy dokazuje, že Gil-Martin je ztělesněním ďábla a dokazuje tak propojenost jednotlivých děl.

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Anotation

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Anotace

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Charakteristika: Práce se zabývá postavou Gil-Martina, která se objevuje ve třech dílech Skotské literatury. Práce dokazuje spojení těchto děl a analyzuje postavu Gil-Martina – odraz duše, či ztělesnění samotného d'ábla. Práce se hlavně zaměřuje na biblický původ Ďábla, etymologii jména Gil-Martin, podobnost mezi upírem a d'áblem, a schopnost metamorfózy. Zkoumání jsou převážně tito autoři: James Hogg, Emma Tennant, and James Robertson.