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**‘In Vicious Circle: Morality and Respectability in novels by James  
Hogg and Robert Louis Stevenson’**

*„V začarovaném kruhu: Mravnost a řádnost v románech od Jamese Hogga  
a Roberta Louise Stevensona“*

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I confirm that I wrote the submitted thesis myself and integrated corrections and suggestions of improvement of my supervising professor. I also confirm that the thesis includes a complete list of sources and literature cited.

In Olomouc .....  
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## 1. Introduction

The main intention of this bachelor's thesis is to bring into the light the topic of morality and respectability. With the focus on the works of two Scottish authors. The first being James Hogg and his masterpiece *The Private Memoirs and Confessions of a Justified Sinner* and the other one is Robert Louis Stevenson and his *The Strange Case of Dr Jekyll and Mr Hyde*.

Victorian England is mainly remembered for the Industrial Revolution, its scientific progress, mainly for Charles Darwin's theory of evolution, but for its infamous morals as well. It is known to be a period of a great achievement for humanity. These changes however led to a disruption in society. Not everyone was supportive of the progress being made.

The lack of support and tolerance was maybe the reason why respectability and morality find themselves in a close proximity to evil. As these authors portray, evil comes in various shapes and sizes. In *The Private Memoirs and Confessions of a Justified Sinner*, evil is an apparition of a man. Whereas in *The Strange Case of Dr Jekyll and Mr Hyde*, evil comes as another self, a doppelgänger.

Both characters were not born evil, however they made choices in life that made them to turn evil and immoral. Dr Jekyll was a respectable citizen, whereas Robert Wringhim was raised by his religious mother. On one hand, this means their first instinct was not to destroy and kill. On the other hand, this also means their circumstances were perfect for them to be put on a pedestal. They wanted to be moral and respectable for themselves and for others, too. Which might only have led to a further degradation of their character.

This thesis is structured to give the reader a clearer understanding of what the Victorian society expected of its citizens, with a focus on religion and work ethic. And later, how the effect of the 'moral restrictions' had on the main characters, with brief summaries of the stories.

The main purpose of this paper is to familiarize its reader with the ways these authors portrayed how respectability and good morals may unintentionally led to evil. How the effect of evil and wrongdoings have also an effect on one's mental health.

## 2. Respectability as a form of religion

This section provides an outline of the traditions from Victorian era. The main focus will be on how they understood the topic of respectability and morality, and how it became one of their most valuable qualities.

The Victorian England is tightly connected with manners and morals, so tightly that one could substitute one for the other. ‘Manners and morals are an unmistakable Victorian expression. Even for the Victorians, those two words were almost interchangeable.’<sup>1</sup> Furthermore they would become synonymous with law throughout time.

They also had a clear idea as to what the manners were supposed to be, and how they wished them to be performed. ‘By the manners was meant a decency of behaviour; how one man should salute another, or how a man should wash his mouth, or pick his teeth before company. All the small morals, those qualities of mankind that concern their living together in peace and unity.’<sup>2</sup> It was the combination of these small morals and large ones that made the Victorian society so strict and moralistic, however, they were not always as successful in maintaining it as they wished to be.

‘They tormented themselves, one has the impression, more than they enjoyed themselves.’<sup>3</sup> They were also very serious, they would never tolerate sin, theirs as well as anyone else’s. It was not difficult to have sinned in the eye of a Victorian. ‘To be serious was to cherish Evangelical religious views; more generally, a serious person was puritanically opposed to the vanities and frivolities of life, devoid of humour, and intolerant of other’s frivolity and indulgences.’<sup>4</sup> Victorians paid attention to every little detail. From the overall look of the society and church, to their own households ‘The qualities they found desirable in a clergyman were discretion, gentle manners, common sense and a good nature.’<sup>5</sup> The desirable characteristics of a respectable man were the same for every man, no definite line was defined between a clergyman and a regular working man. Both had the same set of virtues they aspired to.

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<sup>1</sup> Gertrude Himmelfarb, *The De-moralization of Society: From Victorian Virtues to Modern Values* (New York: Vintage Books: Alfred A. Knopf, Inc., 1994), 21.

<sup>2</sup> Himmelfarb, *The De-moralization of Society*, 22.

<sup>3</sup> Himmelfarb, *The De-moralization of Society*, 24.

<sup>4</sup> Richard Daniel Altick, *Victorian People and Ideas; A Companion for the Modern Reader of Victorian Literature* (New York: Norton, 1973), 175.

<sup>5</sup> Robin Gilmour, *The Victorian Period: The Intellectual and Cultural Context of English Literature, 1830-1890* (London: Longman, 2009), 67.

The family came first for the Victorians, because what happened behind closed doors was supposed to be the mirror image of what was happening outside. ‘They believed that public morality depended upon private virtue. The well-being of society was derived from the spiritual health of its individual members.’<sup>6</sup> The idea of a perfect man came from the ‘classical Christian, more specifically the Renaissance ideal of human perfection, of the intellect, feeling, and imagination developed in harmony.’<sup>7</sup> They all aspired to perfection, the pressure from society as well as from their own families. Because, to not be the best version of oneself, would not only mean they would be shamed themselves, but their whole family would be as well.

Unfortunately, faith was about to be put aside, because of Charles Darwin’s discovery. ‘With the publication of Darwin’s *Origin of Species* in 1859, a few negative predictions about faith surfaced as well. The theory about evolution and the progress of science in general would have a negative effect not only on religion but also on morality. However, a complete opposite took place and in a way morality became a surrogate for religion. The loss of religious faith inspired the Victorian people with a renewed and heightened their moral zeal.’<sup>8</sup> There is, however, a possibility that people were abandoning religious faith even before Darwin’s publication. People were torn about what to believe in, because everything that they knew to that moment in time was quickly changing. Their entire belief system, which they had been taught as children and knew their whole life was to be put to the test. Victorians made ‘being respectable’ their new religion.

‘Dogma always takes a ‘back seat’ to the ‘good life’ and religion as such is hardly more than the poetry which informs ethics or a background to morality,’ Taine observed during an English sermon.<sup>9</sup> This means that people more often than not valued their morals and respectability, maybe even more than they valued their faith. Good morals were in fact their faith. As was mentioned above, the effect that Darwin’s publication had on the religious society was the loss of faith, but at the same time it strengthened their moral beliefs as well. On the other hand, ‘rejection of religious belief

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<sup>6</sup> Altick, *Victorian People and Ideas*, 181.

<sup>7</sup> Altick, *Victorian People and Ideas*, 239.

<sup>8</sup> Himmelfarb, *The De-moralization of Society*, 26-7.

<sup>9</sup> Himmelfarb, *The De-moralization of Society*, 28.

in the nineteenth century, however, was itself often a religious phenomenon, drawing upon the language and morality of Christianity.<sup>10</sup>

These morals were executed by everyone. 'In fact, these Victorian values were as much those of the working classes as of the middle classes, and even the very poor.'<sup>11</sup> Maybe even more by the working classes than anyone else, because at the end of the day their morality and respectability was the only thing that they can depend on, it was in fact their only constant. It was the only thing that was truly theirs. 'For them, respectability was a 'value' that was thoroughly 'indigenous'. It did not even necessarily imply 'bettering' themselves, although that was often its effect. More often it simply meant being respected by themselves and by others in their own community.'<sup>12</sup> Respectability was becoming a trend, majority of Victorians would aspire to be respectable and have good morals. It was changing from a mere tendency to their way of life.

## 2.1 Work ethic

Being respectable and having good manners were amongst the top priorities of a Victorian man. Having a job was a good way to start a path towards being respected by other people in the community. 'In an age when respectability was a goal to which most people aspired, meaning above all the approval of one's peers, the pressures for conformity were stronger than they had perhaps ever been.'<sup>13</sup>

'To remain respectable and to have a good character was not always easy, in spite of all these temptations they managed to do it. For men, it meant having a job, however lowly, and not being habitually drunk. For women, it was managing a clean and orderly household. For children, it meant being obedient at home and school, doing chores and contributing, if possible, to the family income.'<sup>14</sup> They took pride in their hard work, it was a form of a self-respect and the hard work positively reflected on their family as well. Victorians truly believed that family should be the prime example of society. 'If cleanliness was next to godliness, work was godliness itself.'<sup>15</sup> They would

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<sup>10</sup> Gilmour, *The Victorian Period*, 64.

<sup>11</sup> Himmelfarb, *The De-moralization of Society*, 30.

<sup>12</sup> Himmelfarb, *The De-moralization of Society*, 31.

<sup>13</sup> Altick, *Victorian People and Ideas*, 185.

<sup>14</sup> Himmelfarb, *The De-moralization of Society*, 32-3.

<sup>15</sup> Himmelfarb, *The De-moralization of Society*, 35.



never take any form of charity, it would mean that they cannot support themselves. In their mind dependency was a striking opposite to respectability. Any form of charity would be a form of disrespect.

‘The word ‘respectability’ which also included a morality and good manners was a positive one in a Victorian vocabulary. It meant a social approval. Usually, whenever a newspaper has occasion to refer to a member of the lower classes for whom a certain amount of sympathy was bespoken, he was described as ‘respectable’ or ‘respectably dressed.’ He therefore belonged to the in-group, regardless of his humble station.’<sup>16</sup> Being respectable and having good manners was something all the Victorian people aspired to.

The positive associations also meant that ‘the rise of respectable society, which resulted in a lowered crime rate, violence and drunkenness, but also there were less issues with illegitimacy, and increasing stability of the family.’<sup>17</sup> Respectability was the one thing that all the classes had in common. ‘In attributing to everyone the same virtues, at least potentially, they assumed a common human nature and thus a moral equality.’<sup>18</sup> They believed that ‘a morality is a surrogate for authority and therefore manners are a surrogate for morals.’<sup>19</sup>

They put a lot of pressure onto being respectable, which often times meant that they found it difficult to blindly follow all the rules. Even though, the nowadays person understands that perfection is quite impossible to obtain. What I believe is a slight difference in perceiving perfection through the eyes of a modern person, he is not so adamant about obtaining it.

In fact, the strict set of rules that they created for themselves were not without faults, ‘which made them the target of criticism then and even today. For example, a few of these values contained the seeds of their own negation within themselves: a virtue could become a vice.’<sup>20</sup> ‘Even the perfect man was sometimes guilty of hypocrisy, it was only natural, and moreover it was human.’<sup>21</sup>

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<sup>16</sup> Altick, *Victorian People and Ideas*, 174-75.

<sup>17</sup> Himmelfarb, *The De-moralization of Society*, 41.

<sup>18</sup> Himmelfarb, *The De-moralization of Society*, 50.

<sup>19</sup> Himmelfarb, *The De-moralization of Society*, 51.

<sup>20</sup> Altick, *Victorian People and Ideas*, 176.

<sup>21</sup> Altick, *Victorian People and Ideas*, 177-78.

Hypocrisy as well as respectability is often associated with the Victorian people and their behaviour. They would also make sure, that majority of their youngest would receive the same set of training in schools, consequently training a new generation.

Another form of ‘moral training were organized games, even to extend that it would outshine the learning part of going to school.’<sup>22</sup> It was way of shaping students into a mould without them ever knowing it. Individuality and originality was not encouraged; therefore, it was almost non-existent. ‘Team sports involved regimentation and discipline.’<sup>23</sup>

### **3. The Strange Case of Dr. Jekyll and Mr. Hyde**

This section focuses on the Strange Case of Dr Jekyll and Mr Hyde by Robert Louis Stevenson. Firstly, with a brief summary of the novella, then the focus is on the topic of respectability itself.

‘Throughout his life Stevenson was fascinated by man’s double being, by ‘those provinces of good and ill which divide and compound man’s dual nature.’<sup>24</sup> There is no doubt, that Stevenson was captivated by the duality that occurs within one body, however his other source was his nurse. ‘The most powerful and enduring influences on, or intertexts for, Stevenson’s literary life were the Biblical stories he learned first at the knee of his nurse Alison Cunningham.’<sup>25</sup>

Dr. Henry Jekyll was a fifty-year old doctor, lawyer and foremost he was a gentleman. A respectable citizen, perhaps. Jekyll was creating a potion, which would enable him to be free of moral constraints. He would become the dark and twisted part of his own self. Mr. Edward Hyde. Firstly, Henry Jekyll was in full control of the process of morphing into Edward Hyde.

However, with each change the sweetness of evil became more and more intoxicating and he was unable to regain control of his own body anymore. Hyde was

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<sup>22</sup> Altick, *Victorian People and Ideas*, 253.

<sup>23</sup> Altick, *Victorian People and Ideas*, 253.

<sup>24</sup> J.R. Hammond, *A Robert Louis Stevenson Companion: A guide to the Novels, Essays and Short Stories* (London: Macmillan, 1984), 123.

<sup>25</sup> William Gray, *Robert Louis Stevenson: A Literary Life* (Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2004), 49.

becoming stronger with each change, while Jekyll was getting weaker to the point where he was unable to change back.

‘One of Stevenson’s friends, John Addington Symonds was deeply disturbed by this book. He would not accept that evil is merely a released constraint.’<sup>26</sup>

As was mentioned at the beginning of this chapter, Stevenson was fascinated with the idea of man’s double being. ‘The idea which Stevenson had been trying for some time to embody in narrative form was ‘that strong sense of man’s double being which must at time come in upon and overwhelm the mind of every thinking creature.’<sup>27</sup> This enthrallment came to life with *The Strange Case of Dr Jekyll and Mr Hyde*.

### 3.1 Respectability vs Evil

It is an ongoing battle in the mind of Henry Jekyll. He is literally fighting for the right thing, he realizes that Edward Hyde is a monster. There is a moment where he feels he is above Hyde’s sins that he cannot and will not be held responsible. It was not really him. He should not feel any guilt, because he was not the one who committed any of those crimes.

He is trying to deny his actions as Hyde. Eventually he cannot deny them any longer. Dr. Jekyll was a respectable member of society, however, in no way was he perfect. He was guilty of being a hypocrite. As many Victorians were.

‘A few readings of this story would see the devil as a release of darkness, danger and madness from a human being. Stevenson enjoys playing things on both sides. Partly for the purposes of charging moral responsibility on those who commit what are indeed for him the true sins of ‘the diabolic’ in man.’<sup>28</sup> This is showcased when Jekyll is gradually coming to terms with his actions, while he was in Hyde’s form. ‘Stevenson was capable of portraying opposing characteristics within the same character, his favourite one was the paradox that kindness and malice can coexist side by side.’<sup>29</sup>

Henry Jekyll is struggling to do what he believes is the right decision. He is aware the things that he had done are immoral and his good reputation would be ruined.

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<sup>26</sup> William B. Jones, ed., *Robert Louis Stevenson Reconsidered: New Critical Perspectives*, (Jefferson, NC: McFarland, 2003), 14.

<sup>27</sup> Gray, *Robert Louis Stevenson: A Literary Life*, 53

<sup>28</sup> Jones, *Robert Louis Stevenson Reconsidered*, 96.

<sup>29</sup> Jones, *Robert Louis Stevenson Reconsidered*, 210.

As Hyde, he is not concerned with what is right and moral and what is wrong and depraved. His only concern is his depraved lust, he is living in the moment. Hyde does not need to worry about consequences. There is no need for that. Because the next morning he would wake up as a different man with a fresh start for a new day. For a moment, no-one could trace his actions back to Jekyll.

### **3.2 Victorian repressions**

There have been a few speculations about the reasoning why would Jekyll do such shameful and inappropriate things in the first place.

The first theory is to do with a repressed heterosexual desire and it is a highly popular one. However, Stevenson himself debunks this theory in letter from 1887 to an American journalist J. P. Boccock: ‘the harm was in Jekyll, because he was a hypocrite-not because he was fond of women, he says so himself.’<sup>30</sup>

Moreover, there are no main female characters in this story, not even minor ones, to be clear. A few maids here and there, the most attention as a female character got a young girl as a victim of Hyde’s. This makes Stevenson’s statement a little less believable. On the other hand, the theme of hypocrisy is a central one in the story.

We see that Jekyll is quite capable of forming a healthy male friendship. To name a few, Dr Hastie Lanyon was his friend of many years. In fact, he was the only person to actually see him transforming from Edward Hyde back to Henry Jekyll. The other one would be Gabriel John Utterson as Jekyll’s good friend but also a lawyer who helps him write his will. And Richard Enfield who is able to make the connection between Jekyll and Hyde being, strangely enough, one and the same.

There is no hint in the book that suggest that his suppressed sexuality is the reason for his immoral actions. Even though, it would fit rather nicely with the Victorian respectability and restrictions.

Jekyll is portrayed as a ‘smooth-faced’ fifty-year-old man with a little bit of slyish expression, who seemingly has everything. He is kind and respected. My take on this is that he is not free. He has been living his life according to the norms of society. He has a good job, he has good friends of many years. He is well-known and respected

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<sup>30</sup> Jones, *Robert Louis Stevenson Reconsidered*, 91.

in his community. He is fitting the Victorian 'mould' of stereotypes quite precisely, perhaps he is not even aware of it.

Henry Jekyll is repressed in a sense, where he is unable to recognize who he is anymore. He is trapped in a mould effectively created by the Victorian society. Fitting the stereotype is not unethical or immoral, it is quite the opposite. To the casual observer Dr Jekyll lives the perfect life. He does not want for anything. Nonetheless, there is something missing in his life.

While creating his doppelganger Edward Hyde, there was not a malicious intent behind that. When Dr Jekyll is introduced in the story, he is, however, already partly devilish. 'This story was inspired by 'a fine bogey tale' that Stevenson was dreaming one night. Jekyll's true sins, not of sex but of pride and selfishness, years ago gave an inroad to the devil.'<sup>31</sup>

'But the temptation of discovery of a discovery so singular and profound, at last overcame the suggestions of alarm.'<sup>32</sup>

Jekyll's intentions, when not initially malicious, were not pure either. He was no longer satisfied with the mould that the society, whether directly or indirectly, put onto him. He wished to break those boundaries, he was thirsty for power and knowledge. Quite essentially, he wanted to break free and Mr Hyde was his tool.

### **3.3 The duality of a man**

The duality of a man is highly implied theme throughout the novella. Henry Jekyll is torn between his two sides, one is good and the other is bad. At first they are coexisting, but that soon changes as Hyde is getting stronger with each change. Until Jekyll has no control over him anymore and involuntarily changes into Hyde without drinking the potion. When an innocent man is murdered, Sir Denvers Carew, the respectable side of Jekyll has lost the battle to the evil and immoral side.

,Hence it came about that I concealed my pleasures; and that when I reached years of reflection, and began to look round me, and take stock of my progress and position in the world, I stood already committed to a profound duplicity of

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<sup>31</sup> Jones, *Robert Louis Stevenson Reconsidered*, 92.

<sup>32</sup> Robert Louis Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde*, (London: Collins Classics, 2010), 70.

life. Many a man would have even blazoned such irregularities as I was guilty of; but from the high views that I had set before me, I regarded and hid them with an almost morbid sense of shame.’<sup>33</sup>

It is discovered from *Henry Jekyll’s Full Statement of the Case*, that he was not born evil, he became evil through a series of choices he made in his life. The reason for the creation of his evil doppelganger was not, however, the craving for all things evil. It was his good manners, his respectability, that he was confined in.

‘And indeed, the worst of my faults was certain impatient gaiety of disposition, such as I found it hard to reconcile with my imperious desire to carry my head high, and wear a more than commonly grave countenance before the public.’<sup>34</sup>

‘Henry Jekyll’s great idea is that he can ‘separate’ the two sides of man: the animal and the divine, the good and the bad, the ugly and the beautiful. However, his idea is revealed to be naïve because the author shows that the two elements are interdependent. This duality is ‘primitive’ because all that is good about man is spoilt by the bad side.’<sup>35</sup> Edward Hyde is the epitome of what is found disturbing in human psyche, spoilt at first and then completely spoilt by the bad side. The animal side that many Victorians were afraid to even acknowledge in fear of becoming one themselves.

Stevenson recognised the strange coexistence of both sides that make a man. He understood for evil to be present, there must be good in the first place. His masterpiece was an inspiration for many other genres. ‘The Gothic melodrama of the outwardly upright but inwardly tormented Jekyll and the brutal, selfish Hyde has spawned a multitude of lesser imitations ranging from wolf-men to vampires, from possession by evil and alien forces to the story of the man with the head of a fly.’<sup>36</sup>

Utterson, Enfield, Lanyon and Poole, all of them agreed, that there is something very wrong with Mr Hyde. ‘Only on one point were they agreed; and that was the haunting sense of unexpressed deformity with which the fugitive impressed his beholders.’<sup>37</sup> Yet, there were not able to say exactly what disturbed them the most.

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<sup>33</sup> Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde*, 67.

<sup>34</sup> Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde*, 67

<sup>35</sup> Francis Gilbert and Robert Louis Stevenson, *Dr. Jekyll & Mr Hyde: The Study Guide Edition*, (London: FGI Publishing, 2014), 42.

<sup>36</sup> Hammond, *A Robert Louis Stevenson Companion*, 125.

<sup>37</sup> Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde*, 27.

Hyde was the example of fury being set free. Every repressed craving Jekyll had, Hyde could freely explore in his stead.

### 3.3.1 *Henry Jekyll*

Dr Jekyll is a rich man, from a privileged background, who seems to have everything he needs in his life. He is a 'respectable' scientist, admirable citizen. He has a darker side, which has stayed for majority of his life completely unexplored. Therefore, it was no surprise that Hyde was gaining power so quickly.

'Is this Mr Hyde a person of small stature?' he inquired.'

Particularly small and particularly wicked looking, is what the maid calls him,' said the officer.'<sup>38</sup>

Their appearance also suggests the physical and mental difference between the two. Hyde is much smaller a younger than Jekyll. And also as the maid described him to the officer 'wicked looking'.

'In this case, I was driven to reflect deeply and inveterately on that hard law of life, which lies at the root of religion, and is one of the most plentiful springs of distress. Though so profound a double-dealer, I was in no sense a hypocrite; both sides of me were in dead earnest; I was no more myself when I laid aside restraint and plunged in shame, than when I laboured, in the eye of day, at the furtherance of knowledge and suffering.'<sup>39</sup>

It is implied that when he 'lays aside restraint and plunges into shame' he is doing evil things and is exploring his dark side as Hyde. 'It is not a question of 'good versus evil' but more the case that good needs evil to exist and vice versa. This is a radical thought and one that questions certain religious ideas which state that God is wholly good. By this account, this could not be the case because goodness only exists because its opposite exists.'<sup>40</sup>

According to William Gray this was the case with Henry Jekyll: 'His problem is that he wants to be entirely good, and not a mixture of good and evil. But according to Christian teaching: 'There is only One who is good' (Matthew 19:17). The specifically

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<sup>38</sup> Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde*, 24.

<sup>39</sup> Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde*, 68.

<sup>40</sup> Gilbert and Stevenson, *Dr. Jekyll & Mr Hyde: The Study Guide Edition*, 41.

protestant or Calvinist doctrine, classically articulated in the doctrine of the justified sinner, is that human beings are saved by grace, not because they are good; they are saved or 'justified' despite being sinners, and therefore simul justus et peccator – paradoxically both 'justified' and sinful.'<sup>41</sup> He was progressively working on being entirely good, he is a kind man, who helps the poor and is contributing to charities for example. He fits the stereotypical Victorian values, furthermore he enjoys it. 'This might to a degree be a 'façade': he appears this way, but in reality, he is not. Stevenson uses him as a way of exploring the hypocrisy of Victorian England.'<sup>42</sup>

Jekyll is starting to feel free, an intoxicating feeling for him. This is due to fact, that at the same time Hyde is getting stronger and more dangerous. To the point when Hyde would appear anytime Jekyll plans on doing anything good: 'He has only to think of good for the evil side of his nature to come back with renewed energy. There is now a terrible hatred between Jekyll's two selves and a struggle for control which Hyde is winning. As the doctor becomes weaker in his despondency, Hyde becomes stronger and more evil.'<sup>43</sup>

### **3.3.2 *Morals and power***

Good morals sometimes might be overshadowed by the thirst for power. As Stevenson presents: 'another version of the story of a mortal tempted by the thrill of power, pride, and forbidden knowledge to break all sanctified bonds and bounds. Stevenson's working out of that myth shows Jekyll, selfish to begin with but at least capable of friendship, making a fatal choice that leads him deeper and deeper into a pit of tormented isolation, struggling to preserve the shrinking remains of his soul.'<sup>44</sup> There is a thin line between respectability and indecency. Sometimes it is crossed without it being immediately known, therefore Jekyll's intentions at first are not evil, he is merely curious about the other side. It does not take long for the crossing of line to become a continuous habit. With each change Jekyll is struggling more and more to regain his sanity and good morals back.

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<sup>41</sup> Gray, *Robert Louis Stevenson: A Literary Life*, 54.

<sup>42</sup> Gilbert and Stevenson, *Dr. Jekyll & Mr Hyde: The Study Guide Edition*, 30-1.

<sup>43</sup> Tony Burke, *The Strange Case of Dr Jekyll and Mr Hyde, Robert Louis Stevenson*, (London: York Press, 1998), 49.

<sup>44</sup> Jones, *Robert Louis Stevenson Reconsidered*, 92.



‘With every day, and from both sides of my intelligence, the moral and the intellectual, thus drew steadily nearer to that truth, by whose partial discovery I have been doomed to such a dreadful shipwreck: that man is not truly one, but truly two.’<sup>45</sup>

Jekyll learns too late, that by releasing his ‘evil twin’, he was further degrading his character and not helping it. It was freeing for a moment, then he realized how much more powerful than him Hyde was. Since he was being repressed for most of Jekyll’s life, he could now finally be free and he was not planning on giving back the reins to Jekyll. He was striving to be the one in control.

From the ‘*Full Statement*’ we learn how difficult it was for Jekyll to realize that he was unable to get rid of Hyde. ‘I have been made to learn that the doom and burden of our life is bound forever on man’s shoulders; and when the attempt is made to cast it off, it but returns upon us with more unfamiliar and more awful pressure.’<sup>46</sup> Therefore, the more he was trying to separate Hyde from himself, he came back stronger, because he was the other side of Jekyll. He further commented on the impossibility of being just Henry Jekyll: ‘a second form and countenance substituted, none the less natural to me because they were the expression, and bore the stamp, of lower elements in my soul.’<sup>47</sup>

Henry Jekyll finally came to the understanding, that Hyde is a not just a minor side effect of the potion, but a quite significant part of him, his other self. And with destroying the evil one, the other good side will be destroyed as well. It was no easy choice to make, because it no longer meant choosing between being good and respectable or being dangerous and wicked. It was a choice of a life or death.

### ***3.3.3 The degradation of character***

The reader is constantly reminded of Jekyll’s ‘slow awareness of his moral decline, his initial curiosity on assuming the persona of Hyde, giving way to feelings of fascinated terror, his deeper and deeper enmeshment in a life of unbridled depravity.’<sup>48</sup>

The story is also ‘a profound study of hypocrisy. Part of Jekyll’s ambivalence lies in his attitude to evil, in the fact that he regards the throwing off of moral control as

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<sup>45</sup> Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde*, 68.

<sup>46</sup> Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde*, 69.

<sup>47</sup> Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde*, 70.

<sup>48</sup> Hammond, *A Robert Louis Stevenson Companion*, 123.

a liberation. In this ambivalence Jekyll embodies that hypocrisy which Stevenson sought to expose and criticise. Moreover, Jekyll at first feels no remorse for Hyde's crimes: his attitude is rather one of satisfaction at his supposed immunity from injustice.<sup>49</sup> This attitude of Jekyll's is quite convenient. On one hand, as Hyde, he is able to live his life however he wishes to, doing despicable things and be free of moral restraint. On the other hand, as Jekyll he faces no consequences for any actions that Hyde did. This attitude, however, does not last long.

‘The pleasures which I made haste to seek in my disguise were, as I have said, undignified; I would scarce use a harder term.’<sup>50</sup>

In all his alleged perfection, even someone as Dr Jekyll Hyde is guilty of hypocrisy. ‘In fact, Stevenson is making a very important point which is every bit as relevant today as it was in the nineteenth century. This is that the suppression of the less socially acceptable facets of the human personality can lead to sudden, violent outpourings such as seen in Hyde's murder of Sir Danvers Carew.’<sup>51</sup> Jekyll knew that after that murder he was truly evil, he was not making excuses anymore. Hyde was a part of him, consequently making Jekyll the villain too.

‘I saw that, of the two natures that contended in the field of my consciousness, even if I could rightly be said to be either, it was only because I was radically both; and from an early date, even before the course of my scientific discoveries had begun to suggest the most naked possibility of such miracle, I had learned to dwell with pleasure, as a beloved daydream, on the separation of these elements.’<sup>52</sup>

The recognition and acknowledgement of both sides, good and bad, being strong and present within his body and mind. Jekyll needs both sides, because they are both equal parts of him.

‘It was the ‘curse of a mankind that these incongruous faggots were thus bound together – that in the agonised womb of consciousness, these polar twins should be continuously struggling. How, then, were they dissociated?’<sup>53</sup>

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<sup>49</sup> Hammond, *A Robert Louis Stevenson Companion*, 124.

<sup>50</sup> Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde*, 74.

<sup>51</sup> Burke, *Dr Jekyll and Mr Hyde, Robert Louis Stevenson*, 52-3.

<sup>52</sup> Stevenson, *The Strange Case of Dr Jekyll and Me Hyde*, 68-9.

<sup>53</sup> Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde*, 69.

Stevenson was skilfully uncovering the hypocrisy in his characters, especially in Jekyll. 'He does this largely through their reactions to Hyde. It appears that nobody could exactly pinpoint, what was so disturbing about Hyde. Here Stevenson is arguing that Hyde represents the dark side which is present in all people. Clearly, the characters in the novel are unable to recognise this and the abhorrence which they have for Hyde is an expression of the distaste which all human beings have for accepting this unpalatable truth.'<sup>54</sup>

Edward Hyde is the unleashed fury, that is present in everyone. His fury and desire to be sinful may be the reason why those characters were unable to determine the cause of their distress. The fact, that something so wicked could be already existing inside of them, may have stopped them from looking further. They were frightened of what they might find.

#### **4. The Private Memoirs and Confessions of a Justified Sinner**

This chapter comments on *The Private Memoirs and Confessions of a Justified Sinner* by James Hogg. Firstly, with a brief summary, then it focuses on the topic of morality and respectability.

'James Hogg was born at a farm, in the valley of Ettrick. He had to leave school at six years of age, because of his father bankruptcy. Over the next decade he was helping with the farm work, but he was also borrowing books to further his education. In 1813 his poetic work *The Queen's Wake* was his first big success. He is now known as the Scottish Baird, the Ettrick Shepherd.'<sup>55</sup> 'His knowledge about oral tradition and his interest in modern and family life were his inspiration and source for the *Private Memoirs and Confessions of a Justified Sinner*.'<sup>56</sup>

The novel is divided into two narratives. The first one is the Editor's, which is in third person and objective. The second one is that of the justified sinner Robert Wringhim himself.

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<sup>54</sup> Burke, *Dr Jekyll and Mr Hyde*, Robert Louis Stevenson, 52.

<sup>55</sup> Ian Duncan and Douglas S. Mack, ed., *The Edinburgh Companion to James Hogg* (Edinburgh: Edinburgh University Press, 2012), xi-xii.

<sup>56</sup> Duncan and Mack, *The Edinburgh Companion to James Hogg*, 18.

Robert Wringhim, the justified sinner, was a younger brother to George and son of Rabina Orde and George Colwan, Laird of Dalcastle. Their marriage was not a happy one, Rabina despised George, because he was not complying with her extreme religious beliefs.

The boys were raised separately. George stayed with his father and Robert was raised by his strict mother and Reverend Wringhim. The Laird of Dalcastle, however, did not believe that Robert was truly his son.

The brothers were the exact opposites, George was carefree and popular, whilst Robert with the teachings of his strict mother believed in predestination. Robert is very jealous and judgemental, he even refused to be friendly with his own brother. He becomes acquainted with a stranger named Gil-Martin, who is the Devil. His jealousy and own despair led Robert to the most unimaginable thing, into killing his own brother.

#### **4.1 Robert Wringhim's faith**

Robert's faith and also his upbringing in general plays a very significant part into the story and may be one of the reasons why he was susceptible to evil.

The problem that Robert was facing most of his life, is that he felt he was constantly in the shadow of his older brother George. His father never acknowledged Robert as his rightful son, he suspected his wife was not faithful and that the reverend Wringhim is in fact Robert's father. It only led to further degradation of character. Robert was trapped in his close-minded views, he found difficult to even acknowledge anything that was not aligned with his set of beliefs. He was raised in a strict Calvinist faith by his mother, thus maybe the reason why it was quite difficult for him to accept anything, because of the faith in predestination. His parents had sinned in his eyes and he wants to be the one who would set the good morals again. He wants to rid the world of all sinners.

‘From that moment, I conceived it decreed, not that I should be a minister of the gospel, but a champion of it, to cut off the enemies of the Lord from the face of

the earth; and I rejoiced in the commission, finding it more congenial to my nature to be cutting sinners off with the sword.’<sup>57</sup>

However, George is the villain. Since he was the one living with their father and the rightful heir. Robert could not stand George, he even declined any possibilities of friendship with him.

‘Robert Wringhim’s sins are legion, including murder and ending in suicide, but his first sin is that of presuming to know his own end. Gil-Martin traps Wringhim in antinomianism, a heresy which assumes a world rigidly plotted by the law of God into sheep and goats.’<sup>58</sup> Robert’s belief in predestination was his downfall.

Furthermore, Robert has the perfect personality for Gil-Martin’s mind games and tricks. He compliments himself on being honourable and respectable, while in fact he is the most twisted character. However, Hogg manages to do the unthinkable. Through the Editor’s narrative, Robert is malicious and unkind, unworthy of any redemption. When the story is told in Robert’s perspective, it is evident, that he is being haunted and tortured by Gil-Martin.

‘It was like the announcement of death to one who had of late deemed himself free, if not of something worse than death, and of longer continuance. There was I doomed to remain in misery, subjugated, soul and body, to one whose presence was become more intolerable to me than ought on earth could compensate.’<sup>59</sup>

As readers, we start to feel sorry for Robert and for what has become his fate. We witnessed the gradual deterioration of his mind.

## 4.2 The doubling of characters

The theme about doubling is impossible to miss, especially with the characters of Gil-Martin and Robert Wringhim. They are polar opposites.

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<sup>57</sup> James Hogg, *The Private Memoirs and Confessions of a Justified Sinner* (London: Oxford University Press, 1977), 122.

<sup>58</sup> Magdalene Redekop, ‘Beyond Closure: Buried Alive with Hogg’s Justified Sinner,’ *ELH* Vol. 52, No. 1 (Spring 1985): 160.

<sup>59</sup> Hogg, *The Private Memoirs and Confessions of a Justified Sinner*, 189

‘We are all subjected to two distinct natures in the same person. I myself have suffered grievously in that way.’<sup>60</sup> Robert’s revelation, it is very similar to the one of Dr Henry Jekyll.

Both are portraying several different roles. ‘Robert Wringhim is first seen as a victim, then he is a hypocrite and then a murderer. There is however an implication in the story that Robert might be a schizophrenic and might be imagining the events that took place.’<sup>61</sup>

Gil-Martin on the other hand is the Devil, he is constantly changing his appearance. From the beginning people thought he was a prince and for whatever reason had trouble remembering his name. ‘He resembles the devil in a traditional culture, he walks with stiff joints. Towards the end of the novel he comes to resemble Milton’s Satan.’<sup>62</sup> Furthermore, we learn that Gil-Martin might have been just a Robert’s imagination.

‘You think I am your brother,’ said he; ‘or that I am your second self.’<sup>63</sup> The first time Gil-Martin is introduced, he assumed the form of Robert’s older brother George. He also confirms, that he is his brother. There is however a possibility that Gil-Martin could be a doppelganger of several people, Robert and George could be two of them.

#### ***4.2.1 The fragmented mind***

When Gil-Martin first appears, there is no doubt that he is a real being. At least to the ordinary observer. However, towards the end of the book, there is a suspicion that he may not be real at all. That he was just a fragment of Robert’s imagination and his way of coping with the crimes he committed.

At the end when Robert is starting to lose his identity it is assumed that Gil-Martin is taking on his appearance to commit further crimes.

One of the central events in the book is the confrontation of the two brothers at Arthur’s Seat. Which are supporting the fact of Robert’s fragmented mind. In the Editor’s narrative, it is Robert who is seen by George, however, later when the same

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<sup>60</sup> Hogg, *The Private Memoirs and Confessions of a Justified Sinner*, 192

<sup>61</sup> Duncan and Mack, *The Edinburgh Companion to James Hogg*, 112

<sup>62</sup> Duncan and Mack, *The Edinburgh Companion to James Hogg*, 18

<sup>63</sup> Hogg, *The Private Memoirs and Confessions of a Justified Sinner*, 117

event is told from Robert's perspective, he himself is haunted by Gil-Martin. In the last section 'when the interpolated letter from Hogg in the concluding frame tells of two nameless figures going around and round a hayrick, we no longer believe that evil can be so easily recognized or that the devil is the missing piece of a puzzle. Instead, we feel that we have been tricked into participating in this devilishly circular process.'<sup>64</sup>

'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.'<sup>65</sup>

Hogg expertly painted this scene, where we see George admiring his surroundings on top of Arthur's Seat. When suddenly the mood changes quite drastically, when he sees the apparition of his brother. Neither the reader or George know what is happening.

'My hour is at hand.-Almighty God, what is this that I am about to do! The hour of repentance is past, and now my fate is inevitable.-Amen, for ever! I will now seal up my little book, and conceal it; and cursed be he who trieth to alter or amend!'<sup>66</sup>

Robert's last moment after Gil-Martin, or Robert himself, encouraged him to commit suicide. For this ongoing theme of whether there is a or is not any Gil-Martin, there is no answer provided by Hogg. He lets the reader decide for himself, if he believes it or not.

'With regard to the work itself, I dare not venture a judgment, for I do not understand it. I believe no person, man or woman, will ever peruse it with the same attention that I have done, and yet I confess that I do not comprehend the writer's drift. It is certainly impossible that these scenes could ever have occurred, that he describes as having himself transacted. I think it may be possible that he had some hand in the death of his brother, and yet I am disposed greatly to doubt it.'<sup>67</sup>

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<sup>64</sup> Redekop, 'Beyond Closure,' 171-72.

<sup>65</sup> Hogg, *The Private Memoirs and Confessions of a Justified Sinner*, 41

<sup>66</sup> Hogg, *The Private Memoirs and Confessions of a Justified Sinner*, 240

<sup>67</sup> Hogg, *The Private Memoirs and Confessions of a Justified Sinner*, 253-54

Editor's quote from the final chapter tells us that he does not know what to think about it either. He only speculates about Robert Wringhim and his reasons, completely disregarding anything paranormal. However, he does not try to find an explanation for things that cannot be explained, one of them being that multiple people saw Gil-Martin or the events of George's death.

'The fanatic may think that the purest morals, without faith, will not keep a man out of hell; but he has still (controversy apart) all the reasons for speaking well of morality, and they are neither few nor small, which influence those who expect neither heaven nor hell.'

Robert's being 'the fanatic' was keen on thinking that only his faith in God could save him. He does not need any good morals to be forgiven.

### 4.3 Respectability and morality

Robert Wringhim has put himself on a pedestal. He believed he was doing the God's will, therefore it was justified. Meaning even when he was doing something that would raise 'some heavy accusations against him.'<sup>68</sup> Robert Wringhim's response to Scrape's accusation with: 'I fear no accusation of man, as long as I can justify my cause in the sight of Heaven; and that I can do this I am well aware.'<sup>69</sup>

Robert's convenient 'blanks of amnesia cover the periods of his most violent crimes. Not surprisingly, he does not wish the sequence restored, for that would indeed mean a confession of his sins. Instead he longs for oblivion.'<sup>70</sup> Especially for Robert Wringhim, who is trying to convince himself that he is untouchable.

In my opinion, Robert was not any different or special from the average Victorian person. Everybody has obstacles in their life and needs to face them. Everybody is tempted by a sin: 'a man should be daily tempted by the Devil, in the semblance of a fellow-creature.'<sup>71</sup> It was Robert fragile mind, which was the cause of his decline.

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<sup>68</sup> Hogg, *The Private Memoirs and Confessions of a Justified Sinner*, 187.

<sup>69</sup> Hogg, *The Private Memoirs and Confessions of a Justified Sinner*, 187.

<sup>70</sup> Redekop, 'Beyond Closure,' 171-72

<sup>71</sup> Duncan and Mack, *The Edinburgh Companion to James Hogg*, 124



Another crucial part into understanding Wringhim's reasons are the interpretations of dreams. 'Trials and dreams, in a more complex way, are also a central feature of *A Justified Sinner*, in which Hogg explores the relation of temporal and spiritual laws to the laws of genre and to our own desires for closure.'<sup>72</sup> We wish to escape the most gruesome dreams of ours, however the passion for exploring the unconscious cannot be denied. Especially those which are completely out of the norm and wicked.

Robert Wringhim's problem, as was already mentioned, was that he thought he was above his sins. In order to free of his sins he only has to be forgiven by God himself. He still thought about himself as being moral and respectable, even after he murdered his own brother, because he saw him as a sinner. However, there would probably be a little forgiveness after committing a fratricide. As is suggested by the Editor in *Justified Sinner*: 'The sinner is justified not by God but by himself. Yet, in another sense, what he rejects is the strictly moral self-justification that a consultation with one's conscience, as well as the notion of having a duty first and foremost to oneself, would help secure'<sup>73</sup>

In Wringhim's case, he rejects any other form of redemption than the one from God. He believed, he is respectable enough to be above any sin. His was slow decline from a person who believed himself to be above law to somebody who was afraid of his own shadow.

'If it is difficult to determine exactly where the distinction between the sensible and the intelligible-or between morals and legislation-should be drawn, it is also unclear in just what sort of entity that distinction will reside.'<sup>74</sup> It was especially difficult for Wringhim to finally admit every sin he ever committed to himself. When he did, it challenged everything he believed in. He finally understood, that for the sins he committed he needs to search his conscience.

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<sup>72</sup> Redekop, 'Beyond Closure,' 169

<sup>73</sup> Meredith Evans, 'Persons Fall Apart: James Hogg's Transcendent Sinner,' *NOVEL: A Forum on Fiction*, Vol. 36, No. 2 (Spring, 2003): 208.

<sup>74</sup> Evans, 'Persons Fall Apart,' 216.

## 5. Conclusion

Robert Louis Stevenson and James Hogg are two of the most celebrated Scottish writers. There is no doubt, that *The Private Memoirs and Confessions of a Justified Sinner* was the inspiration for *The Strange Case of Dr Jekyll and Mr Hyde*.

Both of Henry Jekyll and Robert Wringhim were good and respectable at first glance. However, diving deeper into their character they are not quite as good as they seem. They are very respectable and personally hold high morals, but in order to maintain those high morals, they develop an evil alter-ego. Which in both cases is quite the opposite of the two gentlemen. Henry Jekyll created an alter-ego of Edward Hyde. In Robert Wringhim's case, we are unsure whether Gil-Martin is his alter-ego or if he is just the fragment of his imagination.

‘All the criticism of *Confessions of a Justified Sinner* arrives at the apparently unavoidable conclusion that meaning itself is elusive in Hogg's text. Points of view compete for the reader's faith without offering confirmation, evidence remains incomplete, and language itself slips between punning or contradictory meanings.’<sup>75</sup> The motives of Gil-Martin are unclear as well as his reliability as a character. Whether he is a fragment of Wringhim's imagination remains unexplained.

They both feel the slow degradation from good to evil. It seems that those who are held on the highest pedestal, are often those who commit the worst crimes and are the most wicked. In fact, they never felt any remorse for their actions. Their alter-egos were their scape goats, the perfect excuse.

There are also a few themes both stories share. One of them being the theme of duality and the evil alter-ego, as well as they both gradually understand their faith. Unfortunately, both main characters decide to commit suicide. Henry and Robert have no other choice than to take their lives in order to stop the monsters from fully taking control over their minds and bodies.

The reaction of other characters to seeing both Mr Hyde and Gil-Martin, also need to be taken into consideration. It is this sense of ‘uncanny horror at the presence of the Devil, and the theme of the double, with the sense of mutual contamination, parallels Jekyll and Hyde, and Wringhim and Gil-Martin.’<sup>76</sup>

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<sup>75</sup> Duncan and Mack, *The Edinburgh Companion to James Hogg*, 136-37.

<sup>76</sup> Gray, *Robert Louis Stevenson: A Literary Life*, 66.

‘There are also many correlations to James Hogg’s *Private Memoirs and Confessions of a Justified Sinner*. Stevenson’s narrative has many similarities with Hogg’s in that it has overlapping third and first-person narratives, and contains a man who is motivated to murder by a strange, ghost-like demonic alter ego.’<sup>77</sup>

These characters have been suppressing their ‘natural cravings’, which was not unheard of in the Victorian times. And by releasing their constraints they unintentionally opened the gate for evil to come to their life. At first it was but a hint, but slowly the hint turned into a full-developed alter-ego.

Both realised, that for destroying the bad side, they will by coincidence destroy their good side as well. However, it was a risk, they both understood that need to be done, for the greater good.

Their life of respectability and morality led them into committing crimes of unthinkable nature. However, their final decision, to end their lives might be a little clue of their morality not being completely forgotten.

These characters were truly Victorian, in their mindset and in observing reality. They knew what was good and respectful and on the other hand also what was deemed as immoral and bad. Moreover, both Jekyll and Wringhim knew how to behave, knew what needs to be done in order for them to maintain their goodness. However, they chose a very different path from what they were taught was the right choice. It was against all the Victorian principles and dogmas. They proved to be the ultimate hypocrites, which in fact, ties nicely with all the Victorian stereotypes.

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<sup>77</sup> Gilbert and Stevenson, *Dr Jekyll & Mr Hyde*, 15.

## 6. Resumé

Cílem této bakalářské práce bylo seznámit čtenáře s pojmem viktoriánské morálky a váženosti v dílech těchto dvou skotských autorů, Jamese Hogga a jeho *Vyznání ospravedlněného hříšníka* a Roberta Louise Stevensona a jeho *Podivný případ Dr. Jekylla a pana Hyda*.

První část je věnovaná stručnému shrnutí viktoriánské morálky a obyčejů, které tvoří všeobecně známé stereotypy. Druhá část se zabývá rozborem díla Roberta Louise Stevensona. A třetí část je věnována dílu Jamese Hogga. Poslední část shrnuje pojem mravnosti a řádnosti v obou dílech.

Viktoriánská Anglie je známá především striktní morálkou a mravností, kterou se měla řídit šlechta a většina poddaných. Avšak opak byl mnohdykrát pravdou. Mohlo to mít mnoho příčin, jednou z nich je evoluční teorie Charlese Darwina, která způsobila dosud nevídaný zmatek. Lidé najednou nevěděli, čemu věřit a co si mají myslet. A právě v době, kdy se mnoha lidem zcela změnil jejich pohled na realitu, se nachází mravnost a řádnost snad i na vyšší pozici, než je víra. Mnoho lidí dokonce zcela přestalo věřit v Boha, a právě v mravnosti našli své východisko.

V díle Roberta Louise Stevensona, Dr. Henry Jekyll je vážený a milý doktor. Který se stane fascinován temným dvojníkem, Edwardem Hydem. A i přes jeho dobrou morálku se Dr. Jekyll začne měnit v ďábelského pana Hyda, který páchá zločiny bez jakéhokoli následku a bez výčitek svědomí. Protože si je jistý, že se druhý den promění zpátky v Dr. Jekylla. V momentě, kdy už pro něj není možné se odvrátit od svého zvráceného já, mu dochází následky jeho činů.

James Hogg a jeho dílo *Vyznání ospravedlněného hříšníka* patří mezi světovou klasiku. Je patrné, že Stevenson četl toto dílo před tím, než se rozhodl psát o Dr. Jekyllovi a panu Hydovi. Byl to právě James Hogg, kdo ho inspiroval. *Vyznání ospravedlněného hříšníka* je jedno z prvních děl skotské literatury, ve které se ďábelký dvojník objevil. Sledujeme případ Roberta Wringhima na jeho cestě ke zlu, ke které mu pomáhá jeho společník Gil-Martin, jenž je zobrazením tradičního Ďábla.

Existuje pouze tenká linie mezi dobrou morálkou, mravností a pácháním neuvěřitelného zla. Oba hlavní charaktery se zpočátku domnívají, že jsou bezúhonní, a že se trestu vyhnou. Tento přístup se ale rychle změnil, jakmile si uvědomili, že nemohou oddělit své alter-ego aniž by nezničili sami sebe. Toto odhalení, avšak neslo

svoje následky. Už to nebyla jen volba mezi dobrem a zlem, mezi mravností a nemravností. Byla to volba mezi životem a smrtí.

Obě postavy si najednou uvědomily následky svých činů a rozhodly se proto něco udělat. To bohužel pro oba dva hrdiny znamenala smrt. Henry Jekyll se rozhodne spáchat sebevraždu, protože už nemůže žít s Hydem. Robertu Wringhimovi vnukne tento nápad jeho společník Gil-Martin.

Závěr této bakalářské práce poukazuje na podobnost obou děl. Zaměřuje se na konkrétní fakta, která byla prodiskutována v předchozích kapitolách.

## **7. Anotace**

Příjmení a jméno: Zuzana Randýsková

Katedra: Katedra anglistiky a amerikanistiky

Název práce: „V začarovaném kruhu: Mravnost a řádnost v románech od Jamese Hogga a Roberta Louise Stevensona“

Vedoucí práce: Mgr. Ema Jelínková, Ph.D.

Počet stran: 33

Počet příloh: 0

Počet znaků (bez bibliografie): 54 465

Klíčová slova: mravnost, řádnost, víra, dvojník, Robert Louis Stevenson, James Hogg

Charakteristika: Tato bakalářská práce se zaměřuje na aspekty mravnosti a řádnosti v románech od Jamese Hogga a Roberta Louise Stevensona. Ve Viktoriánské době, mravnost a řádnost mohou jít ruku v ruce se zlem. Se zlem by se nemělo zacházet jako s predispozicí, ale spíše jako sérii voleb, některé jsou nevratné. Tak jako bude ukázáno v „případové studii“ Dr. Jekylla, který byl modelem dokonalosti a jeho ďábelskému dvojníkovi, panu Hydeovi. Robert Louis Stevenson, který se narodil ve Skotsku, vliv jiného skotského autora Jamese Hogga, který se zabýval dobrem, jež bylo ovládnuto zlem, musíme také brát v potaz.

## **8. Abstract**

Name: Zuzana Randýsková

Department: Department of English and American Studies

Title: 'In Vicious Circle: Morality and Respectability in novels by James Hogg and Robert Louis Stevenson'

Supervisor: Mgr. Ema Jelínková. Ph.D.

Number of pages: 33

Number of attachments: 0

Number of characters (Bibliography excluded): 54 465

Keywords: morality, respectability, belief, alter-ego, Robert Louis Stevenson, James Hogg

Characteristics: This thesis focuses on aspects of morality and respectability in novels by James Hogg and Robert Louis Stevenson. Respectability and morality in Victorian times might find themselves in the close proximity of evil. Evil is to be treated not as a genetic predisposition but rather a series of choices, some of them irreversible, as I am to show in the "case study" of Dr Jekyll, a model of perfection, and his evil doppelganger, Mr. Hyde. Robert Louis Stevenson being a Scot, influence of another book on the goodness harnessed to evil James Hogg's "Justified Sinner" must be taken into consideration.

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