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The Caledonian Antisyzygy: Innocence and Guilt as Clashing Forces in the Human
Psyche in Scottish Fiction

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1. Introduction

The topic of distinct Scottish national identity has been one of the main cultural and social topics in Scotland and the whole United Kingdom for centuries, but now after 2014 Scottish independence referendum and the ongoing withdrawal of the United Kingdom from the European Union, the question of what people as a nation share rather than what divides them should be important more than ever.

The scholars have noticed a common feature that appears throughout the years in Scottish literature and Scottish psyche in general. This aspect won the fitting name the Caledonian Antisyzygy and deals with internal contradiction in one entity. The literary works which are usually considered within the framework of antisyzygy are well-known for the elaboration of duality of human identity. Although the duality can also be explored in non-human entities, the research territory specifically provides an insight into the psychology of the good and the evil selves which struggle with each other in our minds. Firstly, the Scottish books have been analyzed in terms of antisyzygy as opposed to books of foreign authors such as Dostoevsky's *Crime and Punishment* (1866), Irish *The Picture of Dorian Gray* (1890) by Oscar Wilde or the works of Edgar Allan Poe. Secondly, the Scottish books alone were evaluated separately if and how they exhibit the antisyzygy or, thirdly, the secondary literature works provided a brief overview of all the books from the entire Scottish literary history.

This diploma thesis presents three renowned Scottish works which were evaluated separately but never compared in detail together with regard to the Caledonian antisyzygy, namely *The Private Memoirs and Confessions of a Justified Sinner* (1824) by James Hogg, *Strange Case of Dr Jekyll and Mr Hyde* (1886) by Robert Louis Stevenson and *The Prime of Miss Jean Brodie* (1961) by Muriel Spark.

These books were chosen because each of these works comes from different time period and social and cultural environment which supports the fact that the theme of Scottish antiszygy is not limited to time or place or social status.

The thesis already takes the existence of antiszygy and, consequently, the split personality as initial premises and focuses on how guilt and innocence are perceived within the mind of an individual who has developed or is developing a distortion of identity. It offers a detailed analysis of how the two selves react to a crime or a sin, and how people with a tortured consciousness distort beliefs which verges with fanatical obsession in order to meet their own goals.

The thesis aims to compare the three stories which seem to be unlike each other at the first sight, but all of them follow the same plotline. The entire thesis employs Freudian concepts of the structure of the psyche. Apart from the introductory overview of literary and historical clarification of Caledonian Antiszygy and the approach towards mental illnesses and the feeling of guilt, the thesis includes three chapters which deal with one book each. But the internal structures of those chapters follow the structure of the three stories because in spite of various narrations the stories follow the same pattern.

The first subchapter deals with more or less theoretical background to the author's motivation in writing the work about the duality of mind, and what crucial real-life themes occur in the works and how it influences the characters' duality. The background of the characters and examination of what shaped their perception of guilt and responsibility is discussed in the second subchapter. The third subchapter shows a breaking point towards which the character arrives and which initiates a fascinating clash between the conscience and the corruption of human mind. The fourth and the last

subchapters of the body map the character's path after such defining moment follow their faith until their tragic end.

2. Caledonian Antiszygy

The Caledonian antiszygy may sound like a very sophisticated, or perhaps even pretentious literary term that one can hear exclusively in the world of academia. It is at least partially true but there is a hidden meaning behind this tongue-twister which almost every layman can understand. Although the term itself was added to the Dictionary of the Scots Language in 2005¹, its meaning has been a constant part of Scottish, thus Caledonian, literary and cultural environment and Scottish spirit for many years. The term was coined for the first time by G. Gregory Smith in his book *Scottish Literature: Character and Influence* (1919). According to Smith's observations, Caledonian antiszygy is:

a zigzag of contradictions...a reflection of the contrasts which the Scot shows at every turn, in his political and ecclesiastical history, in his polemical restlessness, in his adaptability, which is another way of saying that he has made allowance for new conditions, in his practical judgement, which is the admission that two sides of the matter have been considered. (4)

In other words, Smith, when referring to a particular quality which appears throughout Scottish literature and psyche, describes antiszygy as two contradictory forces blended together in one essence creating a captivating but not disordered tension. He illustrates this conflicting idea of doubleness on the example of a two-faced Scottish Muse. One of her faces is focused on awareness of details realistic enough so it can convince a reader to feel familiar with an environment. This authenticity enhances the ability of the reader

¹ See entry "Caledonian Antiszygy" in Scottish National Dictionary (1700 -) Supplement from 2005, see Electronic Sources at the end of the thesis.

to realize he or she is on the right way to understand, to feel intimate. Although this kind of genuine connection may be seen as universal in every literature, Smith claims that Scots use “a multitude of details rather than seeking broad effects by suggestion” (5). The second face of Muse takes delights in the turmoil of the senses and feelings. Smith thinks that she lolls around in the land of sentiment and fantasy in contrast with her twin sister who delights in the reality. Such idiosyncrasy combines the callous and delicate, reason and passion, violence and peace into a unique assortment that is “greater than any of its contributing elements, but often single in result” (Smith 16). The polar opposites standing in a contradiction paradoxically form a strange unity within one entity. What is more, they do not remain still, but they compete with each other, one element trying to take advantage over the other. So that one entity is usually self-contradicted thanks to the two duelling polarities.

When Smith is talking about this oxymoron, he has on his mind mainly Scottish literary tradition but the sense of double mood has been pervading in national collective mentality and every aspect of social, political and cultural life; and literature surely reflects all of these aspects. Hugh MacDiarmid, a poet and an advocate of the Scots language, highlights the importance of antisyzygy in relation with freedom in his essay “The Caledonian Antisyzygy and the Gaelic Idea”, written at the turn of the years 1931 and 1932. In a revolutionary tone of his nationalist beliefs, MacDiarmid feels inspired by German sense of race awareness and driven by separatist events in Ireland. According to him, the maintenance of Scottishness lies within defiance against oppressing Englishmen and the influence of London.² The tenacious insistence on independence of Scotland throughout its long history plays an important role in defining Scottish character which also Smith describes in terms of the antisyzygy.

² See MacDiarmid, 56-74.

3. The Distortion of Personality and the Notion of Guilt

One can find the duality not only in literary or cultural environment but also, and perhaps mainly, in a human mind, as the society is made of creatures with minds.

Smith's antisyzygy relates to the Scottish psyche and the two contradictory forces, the feelings of guilt and innocence, compete together in one entity.

There is a moral conscience of guilt which more or less haunts the characters in all three books. Freud's psychoanalytical approach sees guilt as a negative internal feeling of remorse for our behaviour or thinking that we feel thanks to the superego, which reflects the moral stop caused by our social and cultural regulations. The guilt appears when the ego fails to suppress the id's efforts. The id appears in the case of the thesis's focus as the evil self of a character's personality because it awakens the secret desires and instincts (Peprník 67-91). The good part of the character plays an important role in order to put a stop to the evil twin. The two are opposites who are struggling with each other, but one cannot exist without the other like antisyzygy suggests.

The external factors are the primary source that limits us in what is acceptable and what is not. Fischer et al. assume that the feelings of guilt are "...often involving culture-bound social situations and interpretations of events..." which "can differ across cultures and historical periods..." (83). It spans across historical periods in our case of the three works, but all of the authors concur on the general severity of the crime of murder which is taken equally strictly. As a consequence, people generally experience guilt when they think they overstepped the line between what is considered right and wrong. There are many types of guilt, but usually the first conception which comes to our minds is the guilt for something we committed and we should not have. The feeling of guilt is a natural response to the act during which we violated the social rules or our own moral standards for a relatively normal person who is willing to acknowledge his

own responsibility or his own mistake. Those who are unable to feel guilty for their crimes usually adopt several possibilities of how to bypass the feeling of guilt. Such people are unable to feel empathy and remorse. They are great manipulators and rationalize their conduct. They usually repress the feeling of guilt and deny it (Widiger and Lynam 173-77). Because why should they feel guilty if they think they did everything right? Another way which is very common is to blame the victim or someone else.

The three books which are analyzed in detail in terms of antisyzygy, ambivalence of feelings of guilt and innocence, are *The Private Memoirs and Confessions of a Justified Sinner* by James Hogg, *Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson and *The Prime of Miss Jean Brodie* by Muriel Spark.³ Although these stories were published in the span of more than 130 years, they share striking resemblance. All of the works provide characters that experience the inner struggle between the two selves to such extent that it drives them to the distortion of personality. The two selves fight with each other.

Among those mental illnesses which address multiple personalities in one human brain belongs Multiple Personality Disorder, or also called Dissociative Identity Disorder. MPD is very often wrongly mistaken for schizophrenia. The question of responsibility in cases of Multiple Personality Disorder is dealt generally in the article of the same name by Sinnott-Armstrong and Behnke. Multiple Personality Disorder manifests itself by the presence of two or more personalities in a human being and these personalities usually compete with each other alternately taking control over each other for certain periods of time. Sinnott-Armstrong and Behnke summarize that the

³ The titles are once again repeated in their full length and the publication date in the corresponding chapters in the thesis and thereafter referred to as the *Justified Sinner*, *Jekyll and Hyde* and *Jean Brodie*.

difference between false insanity and real MPD at the moment of committing crimes is very difficult to recognize and many cases are disputable when the questions of whether the agents are conscious of the crime and whether their actions are products of their own volition, alternatively which personality should be held responsible (301-23). At the beginning of Hogg, Stevenson and Spark, we may assume that all of the characters come from fanatical obsession into insanity. However, the authors hint by short inconspicuous sentence that the characters are completely sane and they are aware of the crimes that are happening.

The books also follow the same pattern of plotline even though each author approaches the narration differently. Spark uses narrative structure that allows jumping back and forth in time. Like Spark, Stevenson narrates in the third person with the two final chapters showing the denouement in the form of the letters. Finally, Hogg provides the editor's narrative and Robert's own confessions written by his hand; both following the same time span.

The thesis provides structure of three chapters focused on each author. The chapters are further divided into four parts. The first part provides theoretical background to the author, the work or the general climate of the antiszygy in the story. It is a trigger of religious character for Hogg. Stevenson following the period of the Second Industrial Revolution relies on more scientific reason for duality of mind, and consequently on how such tortured consciousness perceives its own feelings of guilt. Muriel Spark influenced by her time grasps the antiszygy with more modern approach of the 20th century.

The next three parts present the same plotline pattern for every book. Firstly, it gives an insight into the background of the characters, who are moving on the edge between the confession and denial of guilt, and compares the causes for such behaviour.

Apart from that, it foreshadows the possible motives of why the characters reached an act which was the last straw on their way to self-destruction. It deals with influences and backgrounds of the characters which contributed to their personal development and their understanding of crime that shaped their sense of guilt and innocence. The principal motif appears in the form of ambition which interferes to the themes of religion, science and modern society. Besides, pride belongs among the sins and becomes a forerunner to the evil.

Secondly, it further follows the story line of the literary works by focusing on a great act to which all the triggers and influences were leading. The great act is meant to be the breaking point which fundamentally shakes the characters' beliefs and foreshadows their downfall. It explores a state of mind during such a deed and immediately after.

The last parts of these chapters consider the third stage of the mental state which occurs in all of the three books. It trails the consequences of what happens in the aftermath of that determinative action or episode which further causes an unbearable internal conflict. The characters are unable to cope with the pressure driven by their conscience which calls for the justification of their action and the temptation of the evil side. The contradiction reveals how the tormented minds deal with the consequence of their sins, how each personality approaches that sin and whether they admit the feeling of guilt or deny it outright. This dilemma results in a complete destruction of that persona from the inside and leads to a tragic end. The impact on the person is presented differently in Hogg, Stevenson and Spark mainly due to the different narrative approach. Nevertheless, in the core of their stories, the characters follow the same path to their destruction. The evil side bring them to the brink of either mental breakdown, insanity

or another way to the person's destruction thanks to their fanatical conviction only to leave them on their own at the last moments.

4. James Hogg and His Sinner

4.1.A Trigger Called Religion

Apart from politics, like MacDiarmid discusses, and endeavours of preserving a distinct national identity against ruling system from England after the Union of 1707, the Scots have been notoriously preoccupied with the question of religion. What preceded the Acts of Union in 1707 had been a mayhemic 17th century full of struggles between Scottish Protestants and Catholic tendencies of the Stuarts. The heritage of Scottish Presbyterianism was a far more radical and stricter version following similar European Calvinist ideas rather than the Anglican Protestantism. These churches, Scottish and Anglican, differed in the structure of episcopacy, rituals and doctrines (Blair vii-xvi). The king's desire to unite country under a single church catalyzed the reaction by the Covenanters, Scottish Presbyterians, in the form of a document called the National Covenant in the early months of 1638. It is at least since this document that, according to Marshall Walker, "...the turbulent 'Church question' and its theological implications had dominated Scottish cultural life..." (35). Presbyterians and pro-royal Episcopalians were not able to agree on the matter of Royal authority and of the Kirk authority. Thus, the imposition of episcopacy on the Church of Scotland was a periodical argument during the Restoration and the subsequent Civil War. Only after the events of the Glorious Revolution in 1688 the episcopacy in the Church of Scotland was abolished by William of Orange who granted religious toleration to Protestants and the Church of Scotland could be officially renewed on Presbyterian foundations. However, the chasm between the two churches remained alive, splitting Scotland's identity into two selves.

James Hogg, a Scottish poet and literary self-learner, portrays the atmosphere of very deeply divided Scotland in theological matters in the aftermath of the Glorious

Revolution in *The Private Memoirs and Confessions of a Justified Sinner* (1824).

Although the story of the main protagonist Robert Wringhim, an overzealous Covenanter, is framed by the narrative of a 19th century gentleman, the main part of Robert's memoir spans approximately from 1686 until 1712. Hogg's interests in "the Presbyterian conscience with God and guilt" only point to the fact that religion has been relevant and controversial topic ever since, even to the society of the 19th-century Scotland (Walker 16). Moreover, by the brief description of the background events before Robert's birth, we can see that his parents' distinct faith allegiances also stretch out to the past and beyond religious tensions. Robert, who grew up in an environment of bigoted worshippers, is brought up by The Covenanters' unflinching faith into two implications in particular – the idea of justification by faith and the infallibility of the elect.

Firstly, Robert, being a justified sinner, believes that by his faith in God he does not have to do good deeds in order to vindicate himself from sins. He earns righteousness through his absolute faith in Christ alone because only Christ's actions can atone for all sins of humanity. Consequently, all those doctrines which imply that man can achieve moral righteousness by doing good deeds are dismissed as a ludicrous idea. In Robert's eyes, the grace of a character who tries to perform good deeds is not noble but merely pitiable.

Secondly, the doctrine of the absolute predestination and the infallibility of the elect proposes that those who will be saved and enter the Kingdom of Heaven are elected from "the moment of Creation by eternal and unalterable decree....God has predetermined from eternity whom he will save and whom he will damn, regardless of their love, merit, goodness or vileness" (Blair xv). Hogg presents the most extreme approach to those doctrines through the society of the Covenanters, the rigorous group

of Scottish Presbyterians, of which Robert is an avid member. The acceptance of such teachings results in that, the assurance of their own untouchability gives them freedom to do whatever they want without any limitations, because they will still be redeemed no matter what. The Covenanters are freed from punishment from breaking the moral law established by society or even monarchs and rulers.

Robert's constant dilemma of whether he is truly one of the elect, as his stepfather told him, and whether he can do everything without consequences or punishment drives him on the verge of split personality. He meditates back and forth on ambivalence in the matters of innocence and guilt, of sin and virtue. These combined in Robert's character are haunting him; and finally his conscience together with his sinister mentor Gil-Martin lead him to a life of a criminal and a fanatical outcast. The duality, which antisyzygy embodies here, lies in the intensity of faith, Scottish excessive liability on religion and particularly on a sin.

Unfortunately, Hogg's *Justified Sinner* was neglected and rediscovered in the 1940s by André Gidé who re-introduced the work to the world of literature. Hogg was primarily renowned as the Ettrick poet celebrating romantic and magical nature of Scottish Lowlands during his lifetime. It was Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* (1886) which became the most famous literary work dealing with the ambivalence in the human mindset. After all, the term "Jekyll and Hyde", referring to someone's contentious dual personality, has entered into common usage.

4.2. To Be Predestined

A reader has the clearest and the most direct approach to a character's mind in the case of *Justified Sinner* for its dual narrative standpoint. The editor, an early 19th century gentleman and probably the author himself, provides relatively objective testimony in the contrast with Robert's own confession called "The Private Memoirs and Confessions of a Sinner written by Himself" in the second half of the book. Thanks to such a divided narrative we can spot the difference between how others observe Robert's behaviour and how Robert himself identifies his own actions. In other words, how much of it Robert twists in his head from the reality and especially how he justifies these actions. By introducing Robert's family and embedding it into the social and historical perspective, the editor makes the narration authentic and believable. However, calling on the antisyzygy the two muses are constantly competing with each other. History which is usually positioned as unbiased record of factual events is slowly deteriorating as the story proceeds in favour of blurred geography, fading memories and clashing reports which leave us puzzled and insecure.

From the immediate look at the first pages, it is Robert's family that is the starter of all his troubles and the biggest influence on how he perceives the world. The spiritual atmosphere of the environment in which he grew up has shaped his future and has become the building block for the triggers to come. Before Robert's birth his mother, an overzealous adherent of predestination, finds a kindred spirit in Reverend Wringhim with whom she personally and spiritually resonates more than her husband the laird Colwan. The Laird on the contrary to his wife supports the King party only to avoid fines which would jeopardize his status or dominion but otherwise he is a mild believer. He is more interested in the earthly delights of money, women and drinking and his wife calls him "the old inadvertent sinner" for that (Hogg 4). Nevertheless, Hogg

depicts the Laird in a very positive way and vice versa Wringhim in a very negative way right from the beginning of the book. The Laird possesses a common sense and is respectful of the clergy regardless of the theological branch, like he displays in an argument with Reverend, “Several times [the Laird] was on the point of turning the officious sycophant [Wringhim] to the door; but good manners, and an inherent respect that lie entertained for the clergy, as the immediate servants of the Supreme Being, restrained him” (Hogg 15). On the other hand, Reverend is blind to rightful accusations for he is self-conceitedly convinced in his obstinate dogmas and thinks that due to his position of being one of the elect he is better than others. Wringhim interprets laird’s restraint as a mark of penitence and after leaving the place triumphantly he twists the outcome of the argument to look like he chastised the laird even though it was the other way round. Also Wringhim immediately denies any imputation of blame.

Mrs Colwan gave birth to a boy whom the Laird acknowledged as his son and baptised him by his name George. Year later she gave a birth to another boy, Robert, for whom the Laird did not declare his fatherhood. Wringhim took himself only as a sponsor of the boy in order to maintain the image of kind and merciful shepherd who protects the lamb for the sake of his own appearance. Although it is not explicitly said, Robert is to be a biological son of Wringhim who had an affair with Mrs Colwan, exactly in the period of separation of the spouses. However, Wringhim never admits his biological fatherhood and on top of that, he questions laird’s fidelity but commits the same sin he accuses others of. Mrs Colwan moved to the Wringhim’s place with Robert and never wanted to see her firstborn son and her husband again.

As Robert’s mother and Revd Wringhim had bonded over the long discussions about the divine things and marvelled on “How delightful to think that a justified person can do no wrong! Who would not envy the liberty wherewith we are made free?” (Hogg

11). Feeling free from any sin and consequently guilt, they brought Robert up in the same extreme doctrines of predestination and justification by faith and they prompted in him the feeling of superiority over non-predestinarians. So what Wringhim and his mother believe in, Robert does too. They think of themselves to be justified through an absolute trust in Christ and to be predestined, thus chosen from the birth. The two notions of the absolute trust and predestination reek of brainless fanaticism and elitism in the most extreme understanding. And Hogg takes us to the most extreme approach of these principles.

Robert was born into this atmosphere of a dysfunctional family, inoculated to despise the Laird and his brother right from the cradle to the point he basically wished they are dead. As a baby, he must have been waiting for a year to be baptised; and that has to affect how the surroundings would later look at Robert. The city must have been full of rumours and gossips about the household of the Colwans and their love triangle. Apart from that, the two brothers were growing up separately and when they finally meet we can notice striking differences between them. George, brought up by the Laird, is kind, generous and behaves politely and in a dignified manner. Hogg describes him as a blue-eyed heartthrob who is popular among his associates. On the other hand, Robert has always been an ardent learner. He liked to write and think about controversial topics of theology which developed into theological disputations. Robert excelled in them to such extent that he started surpassing his mother and Reverend in the knowledge and eloquence. Moreover, he even started to look down arrogantly on his mother because she, in his opinion, blindly parroted everything without closer scrutiny. His austerity and strict work ethics also put him aside from others of his own age, too. During Robert's childhood, people thought he is "the crazy minister's son" (Hogg 18). His devilish appearance with black clothes and dark eyes, which startles everybody, adds to

his sinister personality. When the personality is concerned, Robert and his guardian are presented as rude freaks who believe in the system which is in reality unnatural to the moral and divine laws and they like to take pleasures in opposing someone for the sake of their egoistic victory and better feeling. Wringhim twists realities to his own advantage; his ward does the same thing. When something is denied to Robert, he lies, magnifies and distorts to look like an innocent, as for example, in the case of the Black Bull tavern episode.

Robert acquires the notions of guilt and innocence from his parents and religious doctrines which were ignited in him. He picked up from Wringhim "...the high conceptions and glorious discernment between good and evil, right and wrong..." (Hogg 67). In other words, he has made judgements between what to feel bad for and good for in order to relate it to the concept of guilt. It is from the memoirs written by his hand that we come to realize how or if at all he feels guilty for his sins. He contemplates on his burden of being born an outsider on the journey to be great. According to him, his mother is a saint and his father, i.e. the Laird, is "a man all over spotted with the leprosy of sin" (Hogg 67). Robert gives credit to Wringhim for literally saving him when he took Robert under his wings otherwise he could have stayed the outcast in the world. With his strong identification with predestination, Robert is against all those who do not share his beliefs and later even against those who share, but who are in Robert's eyes either something less than him or traitors of the faith, such as the episode with Blanchard the preacher.

The feeling of guilt is a natural emotion we feel when we know that we violated universal or our own code of conduct and our conscience cannot cope with the internal conflict of our sense of responsibility we feel for such transgression. Unfortunately Robert does not feel guilty because according to him he has not crossed that line. He

blames others because they disrespect his religion and/or are not the chosen ones, thus, they are something less than him. The same way Robert's guardian clears himself from the guilt by saying, "if I do evil to anyone on such occasions, it is because he will have it so; therefore, the evil is not of my doing" (Hogg 12), the same way Robert justifies his actions and blames someone else or denies his own responsibility. Hogg describes several episodes in which Robert commits offence to someone without any witness and then manipulates and lies to come out of it as the innocent one, such as the conflict with old servant John Barnet or a little boy from Mr. Wilson's class. He uses every opportunity to set someone against someone else and then rejoices when he sees that they are punished, although they are in fact innocent, and that he escaped unharmed:

I can hardly describe the joy that it gave to my heart to see a wicked creature suffering, for, though he deserved it not for one thing, he richly deserved it for others. This may be by some people accounted a great sin in me; but I deny it, for I did it as a duty... (Hogg 75)

That wicked creature is the little classmate who outperforms Robert at school and steals the spotlight of the best pupil in the class from him. Robert at such a young age deceitfully plots how to get rid of him and regain the position because he is not able to admit that someone can be better than him. He rationalizes his actions and constructs the things for which the boy should deserve the punishment. However, Robert does not list them, so with the high probability the other accusations are not true. But above all, he never considers himself at fault for it is his moral obligation to eliminate whatever opponents he has.

Although Robert is justified by his faith, he does not know for sure he is one of the elect until later in his life when Reverend assures him of his acceptance. Until such a time, he constantly doubts his admission fearing the potential punishment which may

come after committing crime. In that period of waiting for his acceptance, he “went on sinning without measure...” (Hogg 74). Robert was more interested in the number of the sins he made rather than their severity because according to him the more atrocious they were, the greater effect they had on the people he fought against. Robert realizes that since he is not the elect yet, consequently he is still prone not to enter the Kingdom of Heaven. But instead of behaving better in order to ensure redemption Robert is sinning even more. Thus, he does not understand the sins as some transgressions but as tools to help God clean the world from the heretics. He relies on the fact that his actions will in the name of God save the Church. Robert justifies his actions by exclamations that he is already affected by the original sin so why bother not to sin further if he is not pure anyway and cannot do anything about it. He is also unable to repent for his crimes because he considers it to be inevitable part of his personality. Hogg reveals about Robert that “though not always successful in [his] endeavours, [he] could not help that, the grace of repentance being withheld from [him], [he] regarded [himself] as in no degree accountable for the failure” (78). Robert is unable to repent for his sins mentally because he thinks he did not get the gift of atonement. He takes penitence as something he either possesses or does not possess and as a trait of his personality which is given, unchangeable. Moreover, with his ambition, arrogance and superiority he promotes such traits as desirable.

Robert is so driven especially by the desire to annihilate all the people he considers a burden; but most of all to destroy his brother, because he wants to be better than George who is popular. Robert feels threatened by his brother as George is, in his view, a castaway from the only true church. He also justifies himself for he sinned not “from principle, but by accident” (Hogg 78). So he does not take full responsibility. When he is revealed for instance by servant Barnett in his wicked escapades, Robert

feels offence not a shame. He is offended because he does not think that he does something bad. On the other hand, Robert believes that the heretics try to thwart his efforts. He is a pathological liar and cannot bear that someone is opposing him. On top of that, Robert looks down on everyone, but on the inside he is a coward. Robert and Reverend Wringhim are rightfully accused of being farisean. Robert self-conceitedly boasts himself but when he feels jeopardized, he intentionally and for no reason victimizes himself. Both Robert and Reverend evince a great amount of arrogance not only towards other people, but towards God himself. They dare to assume a position against the only one who should stand above them and “cite his words against him and endeavour to hold him at his promise” (Hogg 68).

4.3. The Murderous Breaking Point

In the *Justified Sinner*, it is Robert’s acceptance into the society of “*the just made perfect*” that gives him free hand to do whatever he wants without the consequences (Hogg 79). It also resembles to a ritual of entrance into the adulthood, for Robert receives it from Reverend Wringhim and his mother on his eighteenth birthday. Reverend takes the superior role of God’s mediator and almost his equal. That is to say, because of Wringhim’s statements that he prayed and fought with God and finally triumphed, i.e. he won the fight with God over Robert’s acceptance, Robert should be grateful as it was only thanks to Wringhim’s merit. Robert is finally welcomed among the elects and “no by-past transgression, nor any future act of [his] own, or of other men, could be instrumental in altering the decree... and [his] redemption is sealed and sure” (Hogg 79). Nothing can threaten his salvation now regardless of his violations because he is secured in the community of the chosen ones who will be saved from damnation.

Hogg reveals that by giving Robert a goal to “set [his] face against sin, and sinful men, and resist even to blood...” (79), Wringhim grants Robert permission to act even to the most extreme measures to ensure God’s will. During Reverend Wringhim’s speech after Robert met Gil-Martin for the first time, Reverend uses vocabulary and metaphors more suitable for battlefield with a great zeal. Due to Robert’s obstinacy, he fathoms out such encouragement literally because, in his opinion, it would be “more wise...to begin and cut sinners off with the sword...” rather than to re-educate them from the pulpit (Hogg 85). He does not feel sorry or guilty for them because he thinks that he does the right thing to defend the ways of God and clear the Earth from all of the reprobates. In other words, God had already decided who is saved and who is doomed so there is no reason for Robert to try to change it. Instead of questioning God’s choices, Robert rejoices to eliminate opponents and help God with the clearance. Robert, being a religious bigot *par excellence*, speaks from the position of the saved one. If he had not been the elect, he would have probably tried to change it as he would strive for salvation. Robert’s obstinate conviction about his own infallibility strengthens the conviction in a belief that he is doing right things. Therefore, why should Robert feel guilty for his sins when he thinks he is doing good deeds and his acts are not sins? At the beginning, Robert does not commit any serious crimes. The difference comes when he starts physically committing them. Only when the thoughts transform into real acts, his conscience reacts and he starts doubting his infallibility.

On the contrary to Wringhim’s conviction that he is the reason why Robert got accepted, Robert has confidence solely in himself. Apart from his overt arrogance and ambitious personality, he sees the success in his complete devotion together with the weight of transgressions and considers himself to be only an executor of God’s will. He puts all his hopes and trust to God’s decision that he is the chosen one. It is Robert’s

faith in his own infallibility, his assurance in redemption, in which his consciousness and the feeling of being guilty lie.

It is no coincidence that right after his reassurance of being one of the elect Robert meets the mysterious Gil-Martin who is according to many scholars researching duality and demonology in Hogg the embodiment of the Devil. Although from one point of reading the novel it is completely acceptable, the thesis would argue for the perspective related to the duality of antiszygy rather than demonology. In this matter, Gil-Martin is in fact materialization of Robert's evil second self which broke free after the election and which develops further as the evil gets more space and influence over the good. The both parts, good and evil, are contained within one entity and cannot be separated.

Firstly, Robert is fascinated by Gil-Martin as he finally meets someone with the same opinions and captivation by theological matters. Even though Gil-Martin bets on Robert's arrogance and ambition fawning on him to be his disciple, manipulating him and prodding him, Gil-Martin also seems to be prepared for Robert's thoughts and actions and always takes advantage of such knowledge to his own benefit. It contributes to the assumption that Gil-Martin is his second self, because he knows Robert's secret desires, his behaviour or, for instance, certain responses to such behaviour which have not happened yet and are about to follow etc. Robert realizes that his mother or even Wringhim and other clergymen are not enough to him anymore. Indeed, in comparison with Gil-Martin they appear as "nothing" (Hogg 89). Robert's evil self in the spirit of Gil-Martin takes over and overcome its master.

Secondly, Robert feels like he is looking at himself right from their first encounter not only because of mutual understanding but also for their physical

resemblance. Hogg passes from Robert to Gil-Martin and also George so masterly that sometimes it is ambiguous and readers are not certain who or what Robert really is.

Last but not least, Robert feels a certain attraction similar to description of two parts of one soul which finally found each other. Robert gets appreciated and becomes obsessed by a person who finally understands him. In Gil-Martin's presence, Robert experiences both allure and the instinct of uneasiness as if he would like to escape from him. The two polar opposites of inexplicable appeal and fear are mixed in one mind. Furthermore, these two contradictory emotions are struggling for victory over each other like Smith suggested in the concept of *antisyzygy*.

During Robert and Gil-Martin's time together right before the breaking point we can see a palpable tension on Robert's side. Hogg masterfully portrays the clash of Robert's feelings towards Gil-Martin's mostly disturbing proposals and shows Robert's unsuccessful opposition and fear. Although Robert feels shocked and reluctant to carry out Gil-Martin's demands, thanks to his idol's eloquence, cold calculating mind and brilliant reasoning Robert is easily manipulated into thinking it is his "duty to slay Mr. Blanchard..." and other rivals, however, his "will was far, very far from consenting to the deed" (Hogg 92). Robert starts changing from excessively arrogant self-conceited egotist to a fearful coward.

As Robert, who is extremely pretentious, is losing the position of self-imposed leader in favour of a hesitant follower, the doubts of his infallibility starts making more and more recurring appearance. These momentary flashes provide us a hint of Robert's still present moral consciousness. Robert's hesitation reflects that he is not totally convinced in the infallibility of the elect and is afraid of condemnation for the sins unless he is one of the chosen ones. In that case, he is always innocent and redeemed. The potential guilt which comes hand in hand with the consequences of his actions is

hiding deep beneath because of Gil-Martin's influence. However, Robert sees his doubts as a sin, a disgraceful flaw in his character and demonstration of his distrust towards his father, Reverend Wringhim, and towards Gil-Martin because they are the ones who affirmed Robert's salvation. Robert's evil part in the form of Gil-Martin, a destroyer of conscience, disguises the sin for an act of greater good and persuades Robert that the sin is actually a glorious goal of his life purpose. Finally, in his vanity and cowardice, Robert cannot do anything but agree.

The tumultuous breaking-point period has to have a profound impact on Robert because he remembers his dreams during that time very vividly. The dream about golden guns is one of many instances where we can learn about Robert's struggling conscience. After first night before attack on the good deeds preacher Blanchard, Robert was dreaming about weapons pointed to his direction. It looks like they are accusing him, marking him guilty, reflecting his doubting conscience in order to suggest that the problem is in Robert himself. Robert felt strengthened the second night and interpreted his actions as the will of God and a great act of healing the Church. Again Robert puts a potential blame for his behaviour on the shoulders of someone else. In this case, it is the Church in that respect that the God chose the infallible community and if Robert cannot wipe out all the sinners, it is God's fault. However, for the first time we can observe that Robert contemplates the possible consequences and results of his actions.

In Robert's case, one might say that the biggest defining point from which everything goes wrong is the murder of his brother. However, I would argue that the start of Robert's fall is the killing of the morality preacher Blanchard. To begin with, it is Robert's first intentional killing which was preceded by intensive inner chaos and immediately followed by shock and horror of realizing what he had done. On the contrary, Gil-Martin's reaction is more than joyful. Robert loses all restraints after the

episode and gains ardour for the subject. It is also after this episode that Robert meets his brother George and perceives him as a threat because of Gil-Martin's persuasion. The idea of getting rid of the Laird and George is only on the second position after Blanchard is dead and Robert with Gil-Martin escaped unpunished.

Whereas Robert was shocked and wanted to avoid killing his brother and the Laird after the initial suggestion by Gil-Martin, he is completely assured by Wringhim's sermon to act and destroy them. Undoubtedly, Wringhim has his own vengeful reasons to reprobate the Laird and incite Robert against him. Robert, who was manipulated from his childhood by words of his guardian and the antinomian doctrine, approves the theory but he becomes a feckless coward when the real practice is concerned. It reflects Robert's doubts about his redemption and the punishment which may come. The fanatical obsession with the doctrine, which is extremely twisted, and the evil persona of Gill-Martin seal Robert's faith.

Through the constant dilemma of dissolute sinning on one hand and its justification and denial of responsibility on the other, Robert's confusion evolved to a division of his mind into two persons which mirrors his inner strife. Robert says that "the most perverse part of it was that I rarely conceived myself to be any of the two persons. I thought for the most part that my companion was one of them, and my brother the other..." (Hogg 106). For such bewitchment he blames of course everyone except himself. Relating to antisyzygy, the two opposite parts collide in Robert. Simultaneously the two complete oppositions are conserved in one entity. The heightened turmoil of the two halves escalated into the murder of George.

On the contrary to Hogg, who describes George in very positive way, praising his honourable, kind and generous character, Robert takes George as the wicked sinner and Gill-Martin as a sincere true friend. Everyone who is against Robert is the enemy of

the Church and who is on his side is presented as a hero and defender of the faith. Because Hogg describes the story partly from the third person and partly from Robert's memoirs, we can see most of the scenes from two points of view – a relatively objective editor's recounting and Robert's experience. Robert twists every situation to his own advantage so he can come out of it as an innocent victim. Therefore, George accidentally pushing into Robert on the top of the Arthur's Seat becomes a murderous assault in Robert's rendition. As well as Robert's hiding behind the corner and subsequent foul fatal attack with a rapier on George from behind is according to Robert a courageous saving of Gil-Martin. Robert chronically lies so much that he does not even realize it anymore because the lie has become his truth in which he lives.

4.4. The Final Stage

Hogg's novel sets out to the final stage after George was murdered by his fanatical brother Robert. Just before the murder, Robert got into a state of mind in which he sank into such despair and doubts over his morality that he ended up bedridden and haunted by nightmares. The Laird died soon after his son probably from a broken heart and Robert obtained the dominion and the title. Right after settling on the estate Robert started having memory losses very often. For instance, what Robert felt like one month of dwelling in his new home was actually a four-month period and he did not have any idea of what he was doing in the meantime. These miserable states reveal Robert's deteriorating mental health which is ruined by the conflict of his conscience. A proof of this is a scene in which it is suggested that Robert's friend resembles his late brother and when Robert realizes the similarity with George whom he killed himself he almost faints. His conscience was pressing on him in order to force him to admit that he had done something wrong. The feelings of guilt and the

unshakable beliefs in his own innocence were melting together and they started getting rapidly worse after George's death than in between the murders of Blanchard and George. Moreover, Robert was accused of things he had always despised such as drinking and harassing ladies, the sins Robert and subsequently Wringhim accused the Laird of and were the initial problems at the beginning of the whole story. Instead of supporting Robert, Gil-Martin treacherously confirms the crimes. It is no surprise that now when Gil-Martin has reached his goal to pull Robert to the evil side; he is turning away from Robert. And Robert who always needed a guide, either in the person of Wringhim or his devilish second self, is losing his way in the world. The memory losses and confusing mindsets herald Robert's tragic and sinister end.

Robert for the first time starts to be afraid of Gil-Martin. His presence becomes a burden, not a spiritual enrichment. On top of that, Robert is horrified by his own being. Longing for peace from the mental torments, he slowly realizes his divided spirit. The readers of the novel follow one part of the soul and the other, which is deformed by Gil-Martin's evil influence, comes alive during his blackouts. It is during these blank spaces that he commits crimes he is not aware of, as he explains himself:

I had heat-burnings, longings, and, yearnings that would not be satisfied; and I seemed hardly to be an accountable creature; being thus in the habit of executing transactions of the utmost moment without being sensible that I did them... Either I had a second self, who transacted business in my likeness or else my body was at times possessed by a spirit over which it had no control, and of whose actions my own soul was wholly unconscious. (Hogg 125)

Some scholars like Punter or Blair, who proceeds from Punter, when talking about Robert's divided self refer primarily to schizophrenia. According to Punter,

“Wringhim is ... subject to a religious mania with close affinities to recognisable form of schizophrenia” (134). However, in contrast with the popular misunderstanding, people with schizophrenia do not have multiple personalities, which have people who suffer from Multiple Personality Disorder, or also called Dissociative Identity Disorder. It is DID that we should consider when speaking about the books instead of schizophrenia. DID is marked by memory losses and two or more personalities in one person that are taking turns of conduct in the individual, etc. One personality is usually passive or dependent and the other aggressive and dominant (Sinnott-Armstrong and Behnke 301-23). Robert and alternatively Gil-Martin bear all signs. Robert suffers from memory gaps which become worsened to a blackout of almost a year-long unconsciousness after which his closest people are gone. Robert’s behaviours are moving in between two extremes. One day he ardently worships God and the other he indulges in miscellaneous immoralities.

The greatest problem is that although Robert starts realizing his two selves, he never admits his responsibility for the crimes and, thus, his guilt. He blindly sticks to his conviction that he does it for greater good and only gets rid of people who are against his cause because they are sinners in his eyes. Robert victimizes himself, denies any feelings of remorse and above all puts himself in a position of a martyr. Robert sanctifies himself with the comfort of “...the assurance that so mankind had used and persecuted the greatest fathers and apostles of the Christian Church” (Hogg 144), being immune to the accusations of being a monster or a devil. He does not realize the horror of his own actions as his moral standards do not correspond to the standards of the majority. His misconception of cleaning the world from sin makes him the worst sinner of all of them. Blindfolded Robert who has been always very ambitious admires his so-called friend too much and cannot see the danger of Gil-Martin’s allure through such

oblivion. When he realizes the danger, his cowardice is too great for him to put up resistance. Instead of confessing or fully understanding the sins, he usually represses it or blames others, and especially those who are close to him like his mother.

After Robert escaped in disguise from the crowds which were going after him, he met a funeral procession with the bodies of his mother and a lady he had had to marry. It is not explicitly said but with the highest probability Robert murdered both. This scene offers perhaps Robert's most striking and the most psychopathic reaction in the whole story. It is alarming that he feels "a strange and unwonted delight in viewing this scene, and a certain pride of heart in being supposed the perpetrator of the unnatural crimes laid to [his] charge" (Hogg 144). His despicable behaviour is described in terms of the duality of antiszygy throughout the whole book which reflects the distortion of his mind. He is not able to see or choose bad or good sides because his understanding of good and bad differs completely from others. Consequently, the feelings of guilt and innocence are related to the schemes of what he considers bad and good. So he feels ashamed only when he considers his own election to be false and not when he murders the innocent people. Still in the worst moments of his life when even strangers despise him, Robert never considers himself to be a criminal or shows any sign of repentance. On the contrary, he thinks that everything he has done is perfectly acceptable. Despite his unyielding conviction Robert falls from his dream of being great to the bottom a wretched social outcast.

One of Hogg's masteries lies in the formulation of the multiplicity of ambivalence mainly in Robert's character, his uncanny similarity between him, his brother, the devil and Gil-Martin but also within the duality in the social division and religious division. The reader is never certain about the opposite pairs as there are so many possibilities of ambivalence. To illustrate this thought, Robert is usually

contrasted either with his brother George or Gill-Martin. Someone understands Gill-Martin as the personification of the Devil himself, someone sees him as the evil self of Robert. In the last escalated scenes we can observe that Gil-Martin appears to Robert like his late brother – his conscience haunting him. It is also suggested that Robert has very peculiar way of walking like he has jointless ankles and later it is said that one can distinguish a devil according to a hoof. The reader is at no time certain about the ambivalent pair; whether it is a binary opposition of kind George and devilish Robert or the human Robert and the devil or Robert and Gil-Martin or, for instance, demonology and psychology. Hogg presents precisely and economically social circumstances which divide Scotland and its inhabitants reflecting the antisyzygical duality of Scottish psyché. Simultaneously grasping the essence of the inner tumult of the mind of a religious fanatic's decades before Freud's psychoanalysis, he masterly switches between the depictions of dualities making them appear if not indefinable at least very perplexing. The concept of antisyzygy is skilfully reflected in Hogg's writing, mainly in what Smith considers the duality in depth of multitude of details rather than broad and shallow suggestion. The clashing combination of the real and the supernatural which is provided by Hogg so smoothly and flawlessly causes our own uncertainty of how it actually is.

5. Robert Louis Stevenson and His Scientist

5.1. Religion Remains, but Science Is Coming

Robert Louis Stevenson was born exactly in the middle of the 19th century, the whole 15 years after Hogg's death. And although he reached the peak of his popularity towards the end of the century, during the golden years of technology, science and engineering when the Industrial revolution bore its fruit; we cannot avoid a huge influence of religion when growing up in the New Town of Edinburgh.

Stevenson's father, a lighthouse engineer himself, was a deeply religious person. At his own expense he even supported his son's first publication about a real historical rebellion of the Covenanters, The Pentland Rising, written by Stevenson at the age of sixteen. A private tuition and frequent sojourns at home were inevitable thanks to his poor health; hence another influential religious figure in Stevenson's early life had become his nanny Alison Cunningham. In Hammond's words:

From her, even more than from his father, he derived an atmosphere of intense Calvinism with its emphasis on evil, sin and the words of the devil. The formative literary influences on his childhood were the Old Testament and Bunyan's Pilgrim Progress – both of which were read aloud to him by his nurse – and the pious verses, recited by 'Cummy', which told the story of Scotland's religious and historical feuds. (Hammond 4)

Later in his life Stevenson also planned to write a book about four great Scotsmen – Knox, Hume, Burns and Scott. Considering John Knox, a Scottish Presbyterian leader,

to be one of the leading figures of Scottish culture proves Stevenson's concern and overview about matters of Scottish religious history.

Stevenson's father wished for his son to follow in his footsteps – to be a devoted believer and to study engineering. However, Robert failed in both, diverting from orthodox Calvinism and choosing a literary path instead. Stevenson was thus very much familiar with the Presbyterian concepts of sin, guilt or innocence from childhood and such deeply rooted influence has intrigued him enough for it to become one of the crucial themes of his writings for his entire literary career. His concern with moral ambiguity and a fine line separating the two selves in a human mind, especially when facing a critical situation, culminated in the story of a respectable gentleman Dr Jekyll and his wicked alter ego Mr Hyde. Although Stevenson developed the theme more or less in other works such as *Markheim* (1885), *Kidnapped* (1886) or *The Master of Ballantrae* (1889), the novella about Jekyll and Hyde had reached the international fame, secured its place in the world literary canon and had a pivotal influence for other works to follow.

Judging by the fact the Stevenson was well-read in French and domestic literature, his works inspired by Poe and Dostoyevsky's *Crime and Punishment* (1866); he was primarily well aware of works of his fellow countrymen. Being aware of Hogg's book, Stevenson admitted a "common devotion" to the Covenanting stories he shared with the author of the *Justified Sinner* (Gray 49). It supports the idea that Caledonian antiszygy runs deeply through the psyche of Scotsmen for, in this instance, it is rooted in the religion. Both works are remarkably similar in its themes. However, Stevenson claims in the essay "Chapter on Dreams", which maps the genesis of *Jekyll and Hyde*, that he did not get inspiration for writing from Hogg's sinner, but that the idea came to him in a dream. He discusses a story of a man, probably Stevenson himself; haunted by

dreams till the point he cannot say whether the day life or the night life is real. Struggling to write a story about “that strong sense of man’s double being which must at times come in upon and overwhelm the mind of every thinking creature” (Stevenson, “A Chapter on Dreams” 127), the author dreamt about the scene in which Hyde is subjected to the involuntary transformation in front of those who are going to confront him. The scene developed into the story whose “meaning...is therefore mine [Stevenson’s]” and the author admits to take only a partial blame as it also partly falls onto the heads of “the Brownies” – a little people who live in our brains and create these stories (Stevenson, “A Chapter on Dreams” 127). The fact that such duality of mind and interest in the (in)capacity to control both parts came to Stevenson in a dream already suggests a deep fixation in the psyche and society as all of us can be over-whelmed and everyone has own little Brownies in our heads. In Caledonian antisyzygy heritage, both polar opposite beings still preserve the unity in one entity on the outside but within that they struggle with each other.

Despite Stevenson’s religious influence and the double life of the city of Edinburgh⁴ he experienced, Stevenson lived and the story about Dr Jekyll and Mr Hyde was written during the Victorian period at its finest. Challenging the old intellectual order, a new-coming sense of modernity with refinements in the field of technology and medicine has by far advanced the Enlightenment period which promoted logic, rationality and the power of knowledge. It meant a society of strict manners and suppression of indulgence leading to intolerance towards crime and any violation of the law. Among the highly valued Victorian morals were personal responsibility and the strong sense of duty. According to Harold Perkin, an English social historian, this moral

⁴ The sobriety of newly built part of Edinburgh’s New Town has sharply contrasted with the Grassmarket of the Old Town which was associated with dark and unflattering connotations.

consciousness has changed British people from rude louts to prudish hypocrites (Perkin 280).

These moral restrictions forced people to keep their unconventional desires in secret and to enjoy them behind the closed doors out of the public eye. Exemplary found in *Jekyll and Hyde* novella, such moral duality is embodied in Dr Jekyll who is a well-respected and kindly-looking gentleman, a seemingly virtuous man driven by ambition, leaving the merriment, inappropriate for the social climate, for his other self Mr Hyde. Dr Jekyll shares a certain dose of ambition with Hogg's sinner Robert, but the inception is different for each and every one of them. The influence on Dr Jekyll's ambition is not the religious conviction as in Robert's case but the doctrine of modern religion – the science. It is mainly Darwin's evolution theory "implicitly denying the distinction which religion had traditionally set up between humanity" that shaped the Victorian development of natural sciences and became a precursor of psychoanalysis (Gilmour 131). Humans, in this new light, have stopped being considered noble inheritors of heavenly characters, showing the relations to the animalistic beasts instead. Scotland has not only been split between Episcopalians and Presbyterian Covenanters in the field of religion and politics but also in terms of dividing the old and new world. Scotland as a birthplace of the Scottish Enlightenment and the Industrial revolution created a new path of scientific progress alongside the old one which had been focused on tradition, philosophy and religion. Consequently, the oppositions of Scottish psyche such as religion vs. science, traditional vs. modern, old vs. new or indulgence and moderation precisely characterize the duality Smith had in mind, the multitude of details.

5.2. Ambition as a Destroyer of Innocence

On the contrary to the *Justified Sinner*, in which readers have almost direct line to a criminal's thoughts and where Hogg presents the same events from two different points of view, Robert Louis Stevenson's *Jekyll and Hyde* provides insight into motives of actions of the protagonist through his confessional letter at the end of the whole story. Otherwise the narration is from the third person and follows Mr Utterson's unveiling of the case. Stevenson introduces Mr Utterson who is a lawyer and "the last good influence in the lives of down-going men" which alludes to upcoming events and puts Utterson into the shadowy grey zone as a link between the good and the bad (Stevenson, *Jekyll and Hyde* 29). It is because of his occupation that Mr Utterson is strictly-looking man who relies more on the reason than emotions but at the same time he is still humanly likeable and modest. The lawyer is the embodiment of the Victorian morality and gentlemanship who guards his reputation and fights both personally and professionally the disorder which might arise if the authority of civilized world is left at the mercy of humanity's dark side. Utterson firmly adheres to rationality but it does not mean he denies the existence of something supernatural or the uncanny as a usual Victorian man would. In contrast with Hogg's sinner, Robert who does not have any positive character around him, Jekyll can profit from the presence of Utterson who is ready to help him.

Although the story is set in a busy and prosperous neighbourhood of the city of London, the environment is very explicitly modelled according to the writer's native Edinburgh. The details like a description of gloomy and foggy streets during the dark winter mornings and evenings bring the eerie premonition of devilish scenes. The duality is portrayed in many ways. The Jekyll/Hyde pair is the prime example but there are clashes between picturesque streets and neglected house, warm and cosy interiors

and harsh exteriors or, for instance, between the professionalism and the approach to the medical occupation by Dr Jekyll and Dr Lanyon.

Mr Utterson, prompted by a story about the incident with an evil-looking dwarf Mr Hyde, finds a long forgotten will of Dr Jekyll in which is stated that in the case of disappearance or death of the latter, the former inherits all the possessions. Apart from that, Edward Hyde should replace Jekyll in all his duties. The will is the first explicit bond between Jekyll and Hyde. However, as it is just a retold anecdote, we do not meet either of them directly.

A reader does not get to know Dr Jekyll until the third chapter fittingly called “Dr Jekyll was Quite at Ease” when Jekyll and Lanyon, who is more of a traditional doctor, join Utterson for a dinner. Henry Jekyll is portrayed as of handsome appearance and kind, affectionate character. He is well-educated judging by several titles behind his name; Jekyll holds several degrees from medicine, law and natural sciences as well as fellowship of the Royal Society. This supports the fact that he is well respected in the society and very capable in the field of his activity.

Jekyll is the polar opposite of Hyde. The same way Robert’s devilish appearance contrasts with his brother in the *Justified Sinner*, the same way Hyde differs from Jekyll. Hyde immediately raises upsurge of primarily disgust thanks to his deformity and hatred wherever he appears. In Robert Wringhim’s case, it was also horror in addition to these. Stevenson uses wickedness and evil to draw parallel between Hyde and Satan. The author also skilfully combines saying very much about Hyde and at the same time providing absolutely unspecific description when defining him in the words of Utterson’s friend:

There is something wrong with his appearance; something displeasing, something downright detestable. I never saw a man I so disliked, and yet I scarce know why. He must be deformed somewhere; he gives a strong feeling of deformity, although I couldn't specify the point. He's an extraordinary-looking man, and yet I really can name nothing out of the way. No, sir; I can make no hand of it; I can't describe him.

(Stevenson, *Jekyll and Hyde* 34)

Hyde is decreased to a savage with primal behaviour like that of a beast trapped in a human being. He embodies everything what the Victorian society would hide behind the closed door and what Darwin and later Freud propounded to the public – animalistic indulgence and suppressed evil. Nevertheless, the readers may not be hit strongly enough by Hyde's visage but his presence must have been great impact on others if Utterson, a man who was used to work criminals, felt repulsed by him.

The three gentlemen, Utterson, Jekyll and Lanyon, have been old friends, but the friendly ties weakened over time because more than ten years ago Jekyll started disappearing. We learn about a dispute between Jekyll and Lanyon over the nature of science and their understanding of their individual contribution. Both, Jekyll and Hogg's Robert are very ambitious men. However, they do not share the same source. For Robert the greatest source of ambition is his spiritual pride and faith in the religious doctrine of infallibility of the elect. What is the faith for Robert is the world of science and scientific exploration for Dr Jekyll. Here the science is an attribute of intellectual superiority and as Robert feels superior to others due to his election, similarly Jekyll feels superior towards those who do not understand his efforts as for instance Lanyon who considers Jekyll's experiments unscientific heresies. Lanyon is also a doctor, but argument between them lies in the fact that Lanyon remains traditional and

complements Utterson in representation of common sense and rationality. On the other hand, Jekyll searches for the ways in more elusive and mysterious nature of the mythic and alchemy. For Jekyll, everybody who does not understand his approach to science is ignorant. At the beginning of the story, Dr Jekyll feels at ease with the three gentlemen, because he thinks he can manage to get Hyde under control whenever he wishes to. But due to his vanity, he loses that control over Hyde.

When Henry Jekyll finally gets the chance to tell his story in the final chapter, he considers himself to be a golden child which enhances his already fortunate social status. However, his second self evolved because he had to hide his trait of “impatient gaiety” and idealism as it was undesirable in the Victorian society, hence the initial duplicity of character (Stevenson, *Jekyll and Hyde* 81). Jekyll emphasizes that it was “the exacting nature of [his] aspirations than any particular degradation in [his] faults” that made him what he was and “severed in [him] those provinces of good and ill which divide and compound man’s dual nature” (Stevenson, *Jekyll and Hyde* 81). The trigger was a desire of a scientist to find out about the struggle between two natures of a man. Jekyll definitely perceives that the trigger of his duality is his ambitious nature rather than initial rottenness of character.

Therefore, such a view is reflected in the approach towards the ambivalence of his personality. Jekyll’s mind is still present, although not in charge, when Hyde takes control. Jekyll realizes his both sides equally and both are natural to him. Jekyll and Hyde maintain harmonious relationship at least from the beginning of the experiments. Stevenson works with already divided personalities and even suggests complete separation so “the just could walk steadfastly and securely on his upward path, doing the good things in which he found his pleasure, and no longer exposed to disgrace and penitence by the hands of this extraneous evil” and the unjust evil twin may go

separately his own way (Stevenson, *Jekyll and Hyde* 82). It leads to the state where the good one will not be bound by the transgressions of the evil one and, vice versa, the evil one will not be slowed down by the hesitations of the good one.

On the other hand, James Hogg's Robert was a social outcast and did not realize his second self right from the start. Robert's other nature was identified as negative and threatening force which was gradually taking over him. In the name of the scientific posture of the 19th century, the drug instead of moralizing sermon is made to manipulate the boundaries of identity in *Jekyll and Hyde*. In addition, the size of each soul is changing with the extent it has on the whole person in Stevenson's interpretation of human duality. Hyde is smaller and younger than Jekyll after the first administration for he has been suppressed for years. Hyde is growing with greater scope of competence. The evil is reflected in the appearance and is imprinted in decay and deformity of the body. Similarly, Robert Wringhim awakens general dismay due to his sinister looks in the *Justified Sinner*. Both authors do not work with the concept of false beauty, which is the pretty face having a rotten personality; the evil here penetrates from the core to the surface.

The difference is that Stevenson separates Jekyll in the wholly good soul and a pure evil of Hyde. Jekyll embraces Hyde as natural and human part of him, but he thinks the souls are better divided than combined. However, Jekyll has not lost his identity beyond redemption, profiting from the voluntary change he could choose between the two selves. On the other hand, Hogg's change of character was involuntary.

If the concept of guilt is concerned, Jekyll understands the split personalities and corresponding split feelings of guilt in terms of separation. In his view, Hyde is guilty of his sins and only his sins alone. When Hyde changes into Jekyll, his sins disappear, too. Hyde's transgressions and joy from the liberty expanded throughout the time and his

pleasures, which he very often took to extremes, became undignified and dangerous. Jekyll considered himself to be the blameless part because the evil was centred in Hyde so there was nothing left that would disgrace Jekyll. Nevertheless, Jekyll can be also found guilty because he let Hyde do all the villainous acts. His conscience which should control or direct Hyde remained silent. Jekyll realizes the seriousness of the double existence only after an involuntary change into Hyde. When Jekyll bore the look of Hyde, he was free from the chains of society and its rules. The approach toward the transgressions and guilt by the two selves can be summarized in this apposite quotation, “Jekyll had more than a father’s interest; Hyde had more than a son’s indifference” (Stevenson, *Jekyll and Hyde* 89). Apart from the scientific exploration of human duality and its division, Jekyll’s other reason was to try and disentangle from the fettered life of the strict Victorian morality and enjoy his indulgences without being subjected to accusation. However, he finds out he cannot escape because he still has to find a way to control Hyde.

5.3.A Murder Again

The turning point in Stevenson’s story comes with the murder of Sir Danvers Carew. It happens after almost a year from the dinner of the three gentlemen during which Jekyll guaranteed he can get rid of Hyde whenever he wants. The murder of Sir Carew, who was innocence and politeness incarnate, is implied to be brutal. Implied because the act itself is not explicitly described, Stevenson depicts it as a blackout or delirium from which Jekyll comes to his self. Nevertheless, Jekyll was still conscious about every Hyde’s blow and only when fleeing from the place he searches his conscience. The subsequent guilt is not caused by the murderous act. It is after all, according to Jekyll, Hyde’s problem. Jekyll falls into utter despair because he feels

blame for embarking on the experiments with duality of mind and its possible separation as such and not because of Hyde's villainous behaviour which should have disgraced Jekyll. Stevenson suggests Jekyll's arrogance and hypocrisy by doctor's intentional omission of the first-hand murder narrative. Dr Jekyll created separate souls which were each other's polar opposites. The first one is the pure evil and the other is innocence. Only when things get out of hand Jekyll reprobates Hyde otherwise he enjoys the double life. The Jekyll and Hyde co-habitation copies the development of Robert and Gil-Martin's relationship because both pairs started their journey of getting on together and the acceptance gradually deteriorates to wanting to get rid of each other.

Jekyll realizes that he perhaps too eagerly relied on the faith in scientific enlightenment and his own abilities which come to the point of collapse because he is not able to control Hyde anymore and the spontaneous transformation without the draught gets out of control too. The guilt lies in Jekyll's greediness, a desire to be better than anyone else, to be a great man of science. His pretentiousness ensues into a failure to manage the consequences of his scientific experiments. Through such representation the science is manifested not as noble aspiration for scientific progress but a failure to uphold the modernity. Therefore, Jekyll is put into harsh contrast with Utterson or Lanyon who speak for the morality and stability of older generations. Their respectability together with sticking to the traditional face the polar opposite in the form of Jekyll's scientific progress and his imprudent experimenting. Jekyll puts all the blame to Hyde's shoulder and clearly separates himself completely from him. So Hyde's crimes and sins are thanks to a draught concentrated and separated only to Hyde's being without the contributions of Jekyll's good qualities. But although there are the two opposites, Hyde's evil and Jekyll's virtue, they are only separate in terms of the blame they bear. The guilt from Hyde's transgressions lies on Hyde's shoulder and just

the same way Jekyll's blame rest on Jekyll alone. However, the two minds are not completely separate as in the case of self-righteous Robert and his evil twin. The transformation makes the clear cut between Stevenson's characters and, on top of that, one is always consciously present, albeit suppressed, when the other takes the lead.

The murder is construed as a beastly attack throughout the presentation of the investigating process. Stevenson uses words similar to sadistic, insensate or disgusting. But the most common simile showcases the animalistic aspect of Hyde's devilish character and the savagery of the assault. It is first of all the primitiveness of an animal contrasted with a handsome and respectable victim and a fragile, delicate maid who is the witness of the murder. The description concerning the murder that Mr Hyde "broke out of all bounds..." does not only reflect the boundaries of standard human behaviour but also the rules of society (Stevenson, *Jekyll and Hyde* 47). Masao Miyoshi, an author of the book about the divided self in the Victorian literature, points out that "the struggle between imagination and reason was ... conceived as a problem of personal faith vs. social responsibility" (479). The imagination lies in the indulgence of Jekyll's beliefs in his own scientific superiority and later his inability to maintain both a private pleasurable life and a distinguished public appearance. Jekyll is contrasted to Utterson's quintessence of a Victorian gentleman because his self-repression influences both of his lives, the private and the public. The position of Utterson's respectability makes him, as O'Dell states "an exceptional status amongst the novel's characters" (517), mainly because he is summoned to the crime scene to provide his expertise. Although a letter with Utterson's name was found upon the victim, he is not taken as a suspect and, moreover, readers follow him when he is taking a role of investigator of the entire case.

Jekyll realizes that he crossed the borderline with the murder of Carew and from this moment onwards the conscience starts pushing him towards a continuous struggle

between him and Hyde, his selfish ambition and the preservation of social order, gentlemanship bound by didactic social rules and biological nature.

5.4. The Struggle of Conscience

The inner psychological conflict between Jekyll and Hyde which follows the breaking point in the form of Sir Carew's murder is manifested right after the act. Jekyll expresses great shock at realization of what Hyde did. Nevertheless, he distances himself from Hyde and refuses to feel guilt for Hyde's crimes. Jekyll comes to a joyful spirit after quite a short period of remorse and fear; since containing Hyde under control, Hyde does not have to come to the surface again and threaten Jekyll's externally honourable life. This assurance that he cannot be tracked gives Jekyll a relief. Thanks to being a witness of such monstrosity, Jekyll promises to redeem his unfortunate decision of dividing and experimenting with human soul by solving the problem of control over Hyde.

However, the relief is also a short-lived as well as the shock from the murder. Mr Utterson visits Jekyll immediately after the inspection of the crime scene and he finds Jekyll again in a desperate state of mind. Stevenson shows that Jekyll's moods are swinging from one extreme to the other in the matter of hours. The differences of Jekyll's approaches to the guilt and innocence correspond to the similar inner struggle in the *Justified Sinner*. At one moment he feels innocent because the guilt lies on the shoulders of Hyde, and the next minute he succumbs to despair. Due to the spontaneous changes between Hyde and Jekyll which happen more and more often, Jekyll loses the certainty about his escape from the punishment the same way like Robert doubts his infallibility after the murder of the preacher and his brother. Jekyll knows that he holds the position of safe and respected gentleman but this can be easily jeopardized because Hyde, now in danger to be tamed, becomes stronger and more willing to protect his

newly acquired freedom. Also Hyde's physical strength and deformity develops as his self extends over Jekyll. On the other hand, according to Jekyll who recounts his story in the last chapter Hyde does not want to die by Jekyll's hand neither he wants to be captured by police but he still craves getting pleasure from causing pain.

Right after the Utterson's involvement on the crime scene, he visits Jekyll at his home and the readers, for the first time, can see a laboratory where Jekyll is hiding. The laboratory which is apparently Hyde's shelter influences an already terrible afternoon with its gloomy atmosphere. Stevenson, in general, uses the contrast between warm interiors of character's elegant and cosy Victorian homes and dark, foggy exteriors or in this case dim and dusty laboratory in order to enhance and convey the spirit of horror on the audience throughout the whole book. It also supports a parallel to the duality of personality. The reason and common sense is expressed by the epitome of the fashionable homes of true gentlemen who maintain their decorum. On the other hand, animalistic secret desires are hidden and reflected in the spirit of gloominess because otherwise they would be condemned.

What happens in the story of Dr Jekyll and Mr Hyde behind the closed doors, either of the real house or the house of one's mind, is not insanity of mind. It is vice versa. As Utterson's colleague and a specialist on handwriting points out, the hand of the person who wrote both writings is not the hand of a madman. Hyde is not mad; he is completely sane (Stevenson, *Jekyll and Hyde* 54-55). Consequently, whenever he commits any misdemeanour or crime, he must be aware of the rules he breaks and the consequences which might arise after such violation. But Hyde continues in doing so because it is in his nature. Thanks to the split of the mind into two souls, Hyde got the devilish part inside of him. Because Hyde is the pure evil, he lacks the moral brake contained in Jekyll's part of the soul. As opposed to Hogg, the description of the scenes

or the narrative point of views in *Jekyll and Hyde* can mistakenly implement the impression of the two physically split persons. But it is still one physical body with two personalities.

Jekyll shares with Hogg's Robert also the denial of blame because Jekyll in his last letter recounts his anabasis from his motivation to the tragic end. Nevertheless, throughout his storytelling Jekyll does not admit he made a mistake or explicitly articulates any regrets. On the contrary, Jekyll constantly victimizes himself. "If I am the chief of sinners, I am the chief of sufferers also," claims Jekyll and demands to be left in seclusion (Stevenson, *Jekyll and Hyde* 58). By suffering under the Hyde's pressure, he gives a farewell to his unhappy life despite of admitting that he created such life for himself because of his arrogant ambition for scientific exploration at the beginning and the cowardice to confront Hyde's conduct. Jekyll is selfishly interested only in his scientific experiments which he takes as high goals because he provides nearly a manifest to future researchers that he "only" discovered two personalities and nothing more. On top of that, he makes a martyr from himself by expressing that he sacrificed his life to the science. Jekyll never clearly accepts the blame for getting into such experiments and playing with human personality. Another proof for this declaration is that when Jekyll was running out of supplies he ransacked Dr Lanyon in order to acquire more for preparation of another dosage. He does not at all mention the fact that he actually killed his friend by ransacking his place and causing him such shock at the revelation.

The final stages come when Jekyll starts taking larger dosage of the draught and the period of changes shortens. Jekyll's mental and physical health declines rapidly as he is totally submerged in the terror of his second self and as a result of his weakness it is easier for Hyde to take control. Hyde is the part of him which contains the purest evil

and as Jekyll himself points out this part of the soul is completely not only devilish, but mainly unfit to exist in this pure form. Jekyll also starts realizing that they are bound together until death. And the end comes quicker than expected. Running out of the tincture, Jekyll writes the letter giving his testimony in the last moments of his control over the body. Stevenson does not provide an account of what happens after. The letter, in which Jekyll's confession is enclosed, correlates to Robert Wringhim's dairy records and ends with Jekyll's farewell. Thanks to the third person narrative, readers together with Utterson discover twitching body of dying Hyde. Unfortunately, we may only speculate about the circumstances which led to their death; what was happening after the completion of the letter and before Utterson stormed into the room. Yet one thing is certain and that is, as Utterson notes, Hyde's body is a product of suicide. Similarly to Wringhim in the *Justified Sinner*, the split personality drove them into their last sin, which is the sin of killing themselves.

6. Muriel Spark and Her Teacher

6.1. Predestination and Ambition

Stevenson's interest in the duality of mind and human conscience was brought also from the fiction to drama and together with W. E. Henley, he published a play *Deacon Brodie, or The Double Life* based on a real life member of the Edinburgh council and a representative of trade guild Deacon Brodie who led a decent life during the day but he was a thief and gambler at night. Among those who are proudly claiming their inheritance to Deacon Brodie is a fictional character Jean Brodie, the protagonist of Muriel Spark's novel *The Prime of Miss Jean Brodie* (1961). Miss Brodie, a teacher in a single-sex school, is famous for her unconventional teaching methods and the charismatic aura thanks to which she wins a favour of a group of girls, later called the Brodie set.

Spark herself stands out from the crowd with her ambivalent nature, the same way like her characters. She came from half Presbyterian and half Jewish origin. From her childhood, she was well aware of the difference between Scottishness and Englishness. Being inclined towards her mother's Presbyterianism at early age, Spark, however, converted to Roman Catholicism in 1954. The conversion had a profound impact on her life and it is in this period of her life when she decides to become a full-time writer. Her husband suffered from bipolar disorder in which were accompanied by extreme mood swings. The theme of duality of character protrudes from it very clearly.

While the novel is set in Edinburgh of the 1930s where the author was born and spent most of her childhood, Spark never considered herself to be a typical Scottish writer. She lived outside of Edinburgh, and the United Kingdom, most of her life like, for instance, Robert Louis Stevenson. Nonetheless, her stories indicate a formative

power which the city and Scottish culture had on her in many aspects; and an intentional ambivalence is definitely one of them.⁵ Spark also shares with Hogg her interest and influence from Scottish ballads which documented Scottish folklore not only in terms of the good and evil, morality and ethics.

By the intentional ambivalence is meant the Caledonian antiszygy. Like in Hogg or Stevenson, there are plenty of self-contradictions in the multitude of details in Spark's work. She keeps the antiszygy on Smith's terms as it is based on the ambivalence of an oxymoron (Jelínková 10-14). Even though polar opposites compete together, they still create the whole for they cannot exist separately. The duality of character does not appear in *Jean Brodie* for the first time. Spark personifies the evil, similarly to Hogg's Gil-Martin, in a novel called *The Ballad of Peckham Rye* (1960) which preceded the story about Miss Brodie. Scotsman Dougal Douglas who moves to London's Peckham is assigned the devilish appeal. With his presence, he adjusts a mirror to reveal a dual nature of Peckham's inhabitants.

As seen in Hogg's *Justified Sinner* or Stevenson's novella, the antiszygy is primarily expressed in the form of split personality or doppelganger in which the evil side and the good side compete within one human being. Jean Brodie does not follow the exact pattern of so mentally conflicted person that the person ends up being torn between the two selves like Robert Wringhim or Dr Jekyll. Still we can find the principle of dissociated good and evil selves in the figurative sense reflected in the character of Jean Brodie and her girls, respectively Sandy Stranger. The duality of Brodie's persona is much more intricately hidden at the first sight reflecting modern literary theories since the book was published in the early 1960s. However, the

⁵ See Jelínková 10-14 and 40-44.

publication date once again supports the idea that the Caledonian antiszygy penetrates through time in the Scottish mind.

Hogg's trigger for distortion of identity was Robert's fanatical obsession in the matters of religious doctrine. Stevenson exploits ambition in the scientific field. According to Carruthers, *Jean Brodie*, whose main protagonist is sworn Presbyterian, "is not simply a Catholic novel in its apparent critique of Calvinist teleology, especially the belief in predestination" (77). What causes the duality in Spark's novel is ambition and desire for power.

Jean Brodie firmly believes in her prime to the same extent like Robert in his justification or Jekyll in his scientific ambitions. Besides, Brodie wants to spread the benefits of her prime over others like Robert and Jekyll do. The same way Jekyll has his evil twin in the form of Mr Hyde and Robert is manipulated by Gil-Martin, the same way Miss Brodie has the negative shadow in her personality that is later transferred by her influence on her student Sandy in whom Brodie creates her successor and who totally outstrips her. Brodie puts herself, whether intentionally or not, into the role which provides allure of excitement and charming charisma and that helps her to promote false picture about her character. In reality, Spark's teacher only "employs extreme forms of authority, and rigorously imposes patterns of behaviour on others..." and this way she can successfully reinforce the loyalty to her (Randall Stevenson 102). She denies the individuality of her pupils or the men in her life and engulfs them with her own identity. Unfortunately, Brodie enriches her internally unsatisfactory life of common spinster thanks to these fabrications.

The villainy in Miss Brodie does not project to another personality within her but it detached in creating an isolated doppelganger in Sandy. But because Brodie lives in her own world and thinks she is right, consequently Brodie also does not admit guilt.

She does not feel it even when she becomes a reason why one of her girls gets killed in the middle of Spanish Civil War. We can see a little quiver of remorse over her own behaviour only after she is forced to retire and tries to investigate who betrayed her. Only then she contemplates her rude manners towards Mary Macgregor, another girl, during the school years.

Because the book is written from the third person point of view, we may never be absolutely certain about Brodie's or Sandy's intention, but Brodie's ego creates such reality so she can either deceive others or that the invented reality became the only reality for her in which she lives. Due to her romantic and dreamy trait, the latter is more probable. The one thing, we can be certain of, is Brodie's motives for such behaviour. Her engine is the egoistic feeling of purpose. Her devotion to girls in her best years is reflected in the purpose she thinks she has. Brodie is determined to become a muse; she desires to be wanted and admired. Consequently, she makes a martyr of herself and devotes her prime to shape the innocent youth into the persons who, according to her, can prove themselves, just like her.

Spark's Brodie idolizes herself with the authority she possesses as a teacher. Miss Brodie thinks that with Providence given to her, she has the right to predestine the fate of her girls. She clearly self-determines herself from the rest of the female teachers at school. For the girls and men she seems distinguished, classy and interesting. Her behaviour assigns her to a seemingly higher social status even though she is unmarried old spinster and a teacher, on top of that ordinary if the matter of rank is concerned, in the 1930s society. Brodie is proper Edinburgh-born Scottish and yet Spark does not write her speaking with Scottish accent. Similarly to Hogg, whose lower class characters speak with a strong Scottish accent but the main characters like Robert,

George or Reverend do not. Even the girls try to use different accents in her presence, as if it would be unbecoming or bad to use their own.

Brodie also claims her affiliation with Europeans thus the same zeal for Scottish nationalistic way of thinking like MacDiarmid who wrote his essays which were reeking of extremism also in the 1930s, too. She transferred it to the girls as it seen at the scenes when they are walking through the streets of Edinburgh which was at those times still divided in to the poor sinisterly looking lair of the Old Town and the modern New Town. Spark suggests the question of class system by these little hints. If the trigger of ambition in Hogg's *Justified Sinner* is fanaticism in religion and science in Stevenson, it is class consciousness in Spark's novel. The ambitious goal in *Jean Brodie* is to belong to the Brodie set and, therefore, be mentally and socially superior over someone else.

Because Spark does not explicitly produce a split personality, it is less evident how to distinguish the three stages of the analysis which this thesis' structure provides as in Hogg or Stevenson. But taking a closer look, Spark follows the same outline. The first part of the story is a protracted description of what led to the breaking point. It includes mainly education and formation of the Brodie set during the early years. Nevertheless, the portrayal of their background does not lead to a significant sharp boundary like Robert's or Hyde's killing from which the character starts sliding towards inevitable self-destruction. In *Jean Brodie* the borderline is Sandy's realization of her teacher's apparent greatness. It is during the accomplishment of her decision to take Miss Brodie down when Sandy actually overcomes her master. Besides, the borderline and the rest of the story which maps the tragic end of both Sandy and Miss Brodie is briefly as opposed to the long background of the characters at the beginning of narration.

6.2.A Sinner or a Saint

On the contrary to Hogg's and Stevenson's stories, *Jean Brodie* is not told from the first person in any point throughout the book. Furthermore, Spark does not provide a typical story of mentally conflicted person who is prone to or already became diagnosed with some mental disorder which can cause split personality and thus split interpretation of guilt by the two selves like Robert Wringhim or Henry Jekyll.

The readers are introduced to Miss Brodie and her idiosyncratic educational practices when she has already established herself as a leader of the Brodie set at Marcia Blaine School and thus they can only guess her background before the actual story takes place. However, we can clearly see that there is a manipulative dogmatist hidden under charismatic personality in her case. The dogmatism is not explicitly violent because Jean Brodie does that under the guise of how a properly charming woman should behave. Spark forms around Brodie the allure of the outward feminine gentleness by highlighting the truth, beauty and art which comes, on the contrary to Jekyll's idea, first before science. But on the inside, she is resolute in her conviction and beliefs; and imposes her authority without any hesitations. Her conviction, purpose of life and the trigger that starts the whole plot is, in fact, her prime. In Brodie's own words, "[o]ne's prime is the moment one was born for" (Spark 12). Brodie dedicates the best years of her life to make "the crème de la crème" out of the girls to whom she is committed (Spark 8).

Brodie's motivation behind her actions is her joy from being desired, both platonically and sexually. She loves having audience either in the form of the girls or the male teachers, the art master Teddy Lloyd and the singing master Gordon Lowther, because it provides her exactly this kind of gratification. Brodie delights in being wanted as it equalizes being superior to someone. This way she differs from the rest of

the dull female teaching staff and thus she feels much more interesting and unusual on the contrary to headmistress or other teachers. She relishes in the idea that men find her sexually attractive and that they lust for her; so she can feel superior in the relationship with a man. Last but not least, she enjoys the feeling of being the head of the Brodie girls' body. The aura of femme fatale, of a kind, enchanted people as it was unusual to find someone like her in a school environment.

Brodie was put on the pedestal due to such charisma. She became an idol. The girls wanted to be like her or at least be close to her. To be a member of the Brodie set equalized to being superior over the rest. Brodie's French motto alone suggests the symbolism of exclusivity and predestined the vision of her girls when she is finished with them. As she thought she trained them in her confidence, Miss Brodie aimed to create the marionettes that would mirror her own personality and thus would spread her influence. As, for instance, when Brodie imposes her own opinions to her girls and does not accept any other different answer to her question like in the example of who is the greatest Italian painter in which Brodie uncompromisingly pushes through her own opinion. If Brodie was born to utilize her prime years and dedicate them to her girls, the girls were born to fulfil Brodie's destiny.

Jean Brodie tells romantic stories from her love life, tales from her travels across Europe or expresses appeal for the cause of Italian fascists which she eagerly shares with her favourite girls. Her good intentions to reveal what she thinks of the truth, beauty and art are mixing with the evil reality of the self-deceit. In Hogg and Stevenson, the good and the evil compete with each other in a way that the evil side lures under the surface for a reader very explicitly, and assures the conscience that there is no need for guilt for committing crimes.

The girls are innocent at the beginning of their formative years which is supported by their naïve understanding of love and sex. Spark enhances the difference in their maturity by usage of flashforwards and imagined conversation. The girls made something like a goddess out of Brodie so they are not able to imagine their teacher being involved in something so filthy and innately instinctual as sex for they think that she is “above all that” (Spark 20). On the other hand, Brodie should be, or at least she presents herself to be, a mature woman with a life experience. Spark makes Brodie appear like an experienced woman but the antisyzygy here lies in an oxymoron of Brodie’s perceiving of life and, therefore, her actions in terms of guilt and innocence. Like Hogg’s Robert Wringhim or Stevenson’s Jekyll, she also lives with the conviction that what she does is completely normal and that she does the good. However, Brodie lives in her own bubble world perhaps unintentionally because she seems to be cut away from the reality because she does not realize, like young Wringhim and Jekyll, that her behaviour is dubious. She is fanatically obsessed with the goal of her prime. In the contrast with Sandy who is coldly analytic, Miss Brodie is unable to look at things she does at least a little bit objectively and free herself from her passions.

In *Jean Brodie*, the evil is concealed under the glamour of Brodie’s strong-willed personality only to be revealed later in all its monstrosity by the reader who did not until then discern the danger or sidelined it somewhere deep in his mind. Because who would judge a teacher who is devoted to the pupils to such degree and only sometimes acknowledges that Mussolini gave work to unemployed and made the word discipline fashionable.

6.3.A Sudden Realization

Hogg and Stevenson lead their stories from an account of influences of the formative years to a certain climax in form of some great act which seals characters' fate. From this moment the inner struggle between the two selves in one mind is quickly growing only to ensure that the characters will be destroyed by their possible guilt. Spark flashes back and forth through the Brodie set's years at Marcia Blane School and early years in their adulthood. *Jean Brodie* does not provide one particularly solid point but it develops slowly as it copies the girls' coming of age. The thesis advocates that the period of change should be the middle part of the story, thus Sandy's affair with Teddy Lloyd and her slow realisation of the truth behind Jean Brodie's enigmatic aura by more adult eyes and Miss Brodie's relationship with Mr Lowther.

When Miss Brodie takes girls to Lloyd's lecture, she severely reprimands all of the girls for the first time. Although her girls are in the first place, she starts looking for admiration by Lloyd which is spiced up by Monica, one of the set, walking in on Brodie and Lloyd kissing each other. The girls' image of Brodie being asexual is shattered and Brodie starts losing the unshakable position from Sandy's point of view. From this point onwards, the girls also give space for imagining other heroines in their daydreaming such as a policewoman or ballet dancer Pavlova. But Brodie's influence is pervasive as it seen in the scene in which Sandy is attributing Pavlova Brodie's theatricality and pathos. And Sandy desperately assures Pavlova that she understands as if she would like to assure Brodie that she stands behind her and change Brodie's mind when the question of Sandy's instinct and insight is concerned.

Except the kissing episode, Brodie also puts another nail into the coffin, as Sandy realizes, by modifying the love story about her and a soldier with the bits of her latest affairs with Mr Lloyd and Mr Lowther. It discredits Brodie's previous tales and

the plausibility of her whole image in the eyes of Sandy. As a consequence, Sandy was “fascinated by this method of making patterns with facts, and was divided between her admiration for the technique and the pressing need to prove Miss Brodie guilty of misconduct” (Spark 72). Brodie has not considered herself to be guilty because she lives in a fantasy world that she takes as completely normal. The girls slowly stop following Brodie as they start getting new concerns and impulses as seniors at school but Sandy begins to express doubts and critical thinking about her teacher but contradictorily she still likes her.

Sandy’s proper determination to put a stop to Brodie comes with her jealousy over Teddy Lloyd’s portraits. Lloyd, who was doing portraits of his family and the Brodie set, projects into every person his muse Miss Brodie and, thus, everybody on the paintings looks like her. In the portraits is clearly written the influence Brodie has over him. Lloyd even concedes that according to him Jean Brodie is dark. It reflects the duality of her nature, because Lloyd definitely does not match the darkness to her physical appearance but to her personality. Brodie’s darkness lies in the scary sway she holds over them. They abhor the influence but cannot do anything because her absolute disinterest would be even worse.

The art master begins an affair with Sandy, and not with Rose according Brodie’s plan, simply because Sandy resembles Brodie the most in the manner of thinking, speaking and overall behaviour. Sandy picked up throughout the years Brodie’s personality to such extent that Spark actually fulfils the goal of Brodie’s prime. Brodie created her little copy in the form of Sandy. Teddy’s mixed feelings concerning the relationship with the ambivalent teacher herself are reflected in the way he treats Sandy. He kisses Sandy with a sudden realization that she reminds him his muse and literally ten seconds later he despises her for being “the ugliest little thing [he’s] ever

seen in [his] life” (Spark 102). Despite being called ugly, Sandy gained the confidence to deal with Brodie thanks to the affair because she has finally felt supremacy over her teacher. Indeed, Sandy surpasses her teacher and idol.

The fact that the more important is the description of the girls’ education and Brodie’s gradual manipulation is mirrored by the space Spark gave to the development of such influence in the novel. The depiction of the affair which is fundamental turn in Sandy’s sense of loyalty is briefly summed up in the few paragraphs on the contrary to the lengthy narration of the initial background. Sandy’s newly gained sense of selfness is in fact Brodie’s complete mastery of the recreation of herself in those little girls. In this sense, we can speak about the split of personality similar to Hogg and Stevenson. In the contrast with Hogg and Stevenson, Spark does present the split personalities in one person but show the transfer of the devilish side to another separate person.

6.4. Guilt or Innocence

Hogg and Stevenson provide characters that experience a split of the personality from a formative breaking point into two selves. The two selves are still contained in one entity. The split causes a constant clash between the two selves which are usually divided into the good one and the evil one when the question of guilt is concerned. The characters’ overthinking about whether they are guilty of crimes they committed haunts them to the verge of sanity and to their inability to cope with the conscience they choose a tragic way to end their problems.

Because Spark does not give a direct access to the mind of either Miss Brodie or Sandy, there is no typical split between the good and bad sides which compete in the character’s mind. Or at least readers cannot experience it from the first hand. The

division of duality of mind is not contained within a human being like in Hogg or Stevenson but it is manifested by transferring the evil from one person, Brodie, to another one, Sandy, due to Brodie's influence and Sandy's fascination. However, because of Sandy's coldly psychological character, she seems to be more intentionally evil than Brodie. Both Sandy and Brodie address the ambivalent nature of guilt in different ways.

Although Miss Brodie fought with the school authorities and started losing her influence over Sandy because of her invented fairy tales, Sandy has been left with the last acknowledgements of Brodie as the leader of the set and an educational reformer. Thanks to the set, Sandy feels that she belongs somewhere and this realization hits her hard when she is walking along the streets of Edinburgh. Her membership in the group gives her sense of superiority towards others within the school and when she visits the Old Town with Miss Brodie and the rest of the girls where the lowest social classes live, this sense is increased by her sudden awareness of the social status her family has.

The last straw to the impeachment of Miss Brodie was the death of one of the girls, Joyce Emily. Joyce was manipulated by romantically daydreaming Miss Brodie to travel to Spain which was troubled by Civil War in order to fight for a noble cause and to enter history books. Paradoxically, Joyce was killed off before she even got close to the battle. But Miss Brodie does not feel responsible and therefore guilty for her death since in her vanity she is determined that Joyce received great ideals. But Sandy sees the light of the true motivation behind Brodie's manipulative talk:

All at once Sandy realized that this was not all theory and a kind of Brodie game, in the way that so much life was unreal talk and game-planning...Miss Brodie meant it. Sandy looked at her, and perceived that the woman was obsessed by the need for Rose to sleep with the

man she herself was in love with; there was nothing new in the idea, it was the reality that was new. (Spark 119)

Sandy discovers with her more experienced and adult insight what she did not see before because Miss Brodie had been a worldly-wise idol for her. Simultaneously and with the trace of antisyzygical ambivalence, Sandy cannot see that she has become the same person she despises. Under Brodie's unconventional influence, she turned into a little copy of Brodie. On the other hand, Jean does not intentionally behave this way, she lives in her own conviction and according to her it is completely alright.

Sandy had failed to put a stop to Brodie on Lloyd's canvases so the only domain where she can succeed is the school as a headmistress had been sharpening her teeth on Brodie for a very long time. The perfect pretext for it has become Brodie's involvement with fascist beliefs. Nevertheless, Spark does not depict Brodie as a fanatic interested in a perverse ideology of fascism and Nazism but rather as a little bit naïve woman who was full of excitement from her travels and thought that the new regimes would make the world better. Only later Brodie admitted that Hitler who decimated Europe was "rather naughty..." (Spark 122). The same way Dr Jekyll trusts his scientific knowledge and Hogg's self-justified sinner believes the doctrine of predestination, the same way Miss Brodie considers her view of the world to be true. In contrast with the two men she does not keep it to herself but satisfies her desire to govern others and tries to transfer it to her easily manipulated and innocent audience.

One of the main reasons why it was Sandy who overthrew Miss Brodie is that Sandy has cold, more analytic mind. On the other hand, Brodie is more passionate creature. Brodie created a perfect second self in Sandy. And only Sandy's unemotional nature could bring it to her victory. This way Brodie and Sandy are polar opposites of each other. Sandy is cold and calculating. Brodie possesses fierce and dramatic charm.

Miss Brodie lacks a feeling of guilt thanks to her “defective sense of self-criticism” (Spark 86), because she has the confidence with her rigid Edinburgh-born religion that Providence is on her side in whatever she is doing. On the other hand, the little Brodie imitation experiences a conflict of the conscience. Spark skips the years between Brodie’s enforced retirement and the report of where the girls from the set ended up only to enhance the impact of Sandy’s self-imposed withdrawal to the nunnery after the war and Brodie’s death. Her feelings of guilt are reflected in the convulsive squeezing of bars at the convent and her contradictory speech. Sandy who idolized Brodie to great extent thinks that Brodie is the one who betrayed the girls. Brodie does not feel guilty for Joyce’s death but shows remorse about her behaviour towards slow-witted member of the set Mary Macgregor. On the other hand, as Marilyn Reizbaum says that Sandy “is presented as neither dead nor alive behinds bars...” (50). It reflects that Sandy does not explicitly express guilt so she could feel alive thanks to the relief of her conscience. But we can judge by the final interview, her book or simply her escape to the nunnery that she might after all contemplate the consequences of her actions.

The betrayal by one of Brodie’s own draws a parallel to the story of Deacon Brodie from whom Jean infers her lineage and which belongs to one of the important stories in Scottish psyche dealing with the duality. Deacon Brodie died on the gallows of his own construction, Jean Brodie spiritually and professionally died due to the betrayal of Sandy whom she created.

7. Conclusion

The diploma thesis has presented three famous works of literature by Scottish authors, *The Private Memoirs and Confessions of a Justified Sinner* (1822) by James Hogg, a novella *Strange Case of Dr Jekyll and Mr Hyde* (1886) by Robert Louis Stevenson and Muriel Spark's *The Prime of Miss Jean Brodie* (1961). The works have been examined on their own throughout the years in terms of the duality of identity. In particular, scholars have been concerned with the relationship between the self and the devilish other, in other words, with good and evil sides of personality. The term Caledonian Antiszygy, which proposes two polarities duelling in one entity, is closely related to the topic of Scottish identity and academics have usually considered the antiszygy in the sense of the two selves, the evil part being in the form of a doppelganger. These three books which were analyzed in detail in this diploma thesis belong among the prime examples of this approach to the antiszygy and deal with the characters that suffer from or develop distortion of identity into two personalities.

The thesis argued in favour of the presence of the Caledonian antiszygy and took it as a prerequisite. Nevertheless, it mainly focused on how these split personalities perceive guilt and innocence. The aim of the diploma thesis was to compare and analyze in detail how the two selves in one human being react to a crime they committed and how a tortured mind tries to cope with the feeling of guilt.

The analysis alone consists of three big chapter devoted to one author and its work at time. The chapters were then divided into four subchapters reflecting the storyline. The first subchapters present the authors' background and illustrate how their works represent the Caledonian Antiszygy. These subchapters together with second subchapters also highlighted that the stories contain reappearing themes of religion, the concept of power over someone or something and class system which are still the most

prominent subjects in Scotland. It is the question of religion in Hogg's work, science becomes a trigger in Stevenson and Spark combines little bit of religion, the influence of modern society and desire for power. But all of the three have in their core a common factor of ambition.

The uniting aspect of ambition together with the character's unyielding trust in their beliefs drives them to do everything in order to achieve the dreamed-of goal. The will to become worthy of being predestined, to achieve scientific greatness, to be admired by many or to be in favour of educational influence of a seemingly charismatic and interesting teacher instigates the split of personalities. At the beginning the two selves coexist very well but gradually mere coexistence is not enough. Therefore, the actions must inevitably take place; actions of such kind that would stand the test for noble goal of "common good". However, the actions are realized in the form of a murder in the perverse minds. The murder becomes a turning point in all of the three books from which prompts the strife of conscience. These critical moments were spotlights of the third subchapters.

In the last subchapters, the strident feeling of guilt should find its way to spark off repentance over one's fanatical conviction and crimes which were committed in the name of those views, but the thesis documents that this process does not happen explicitly and lucidly in all of the three books. The central characters never admit their guilt. Even after hints of doubt they do not yield away from their opinions. Despite the fact, that their conscience leads them to their self-destruction which is either truly fatal or, in case of Jean Brodie's being fired from school which was her life, metaphorically fatal, they express famous Scottish stubbornness.

The structure of subchapters also revealed that not only the stories are noticeably similar, as one author got inspired by the other or as they extract from the same pond

named Scottishness, but the books share the same general storyline in spite of the fact that they retain various narrative standpoints.

The analysis of the presented texts shows that the split personalities do not feel guilty. They repress the blame, deny it or blame others. The characters pursue the same course of events. They all share the ambition which at the end ruins by splitting their conscience into two and the selves within them fight with each other. The characters cause death to someone else. Notwithstanding the internal struggle of conscience and their doubting, they do not show repentance and do not achieve redemption. On the other hand, despite that internal conflict, they fanatically stick to their beliefs and consider themselves to be martyrs who act in the name of greater good but face unfair persecution for it. Eventually, they never live to see their achievement because the devilish self leads them to their destruction at moments of weakness.

The thesis was grounded in Sigmund Freud's three dimensional model of the human psyche, considering the ego, the superego and the id. The reason for my research was and its contribution is to investigate how the split personalities behave during the moments of crisis and how they approach the feelings of guilt in the works of Scottish literature which are famous for their portrayal of ambivalence.

This comparative research has its limitations for it is focused on three exceptionally well-known works which have very specific conditions; the authors also got inspired from each other with the highest probability. The thesis definitely does not try to generalize the outcomes over other works and leaves the space for further research, especially from more professional psychological or medical view.

8. Resumé

Diplomová práce s názvem *The Caledonian Antisyzygy: Pocity viny a neviný* jako střetávající se síly v lidské psychice ve skotské próze (*The Caledonian Antisyzygy: Guilt and Innocence as Clashing Forces in the Human Psyche in Scottish fiction*) vychází z termínu kaledonská antisyzyga, jak již napovídá samotný název. Tento výraz v sobě ukrývá paradox oxymóronu a označuje myšlenku dvou protichůdných tendencí v jedné jediné entitě, která se typicky objevuje v dílech skotského původu. Sklon Skotů k takovéto ambivalenci můžeme naleznout na široké škále míst – od politických názorů přes literární tvorbu až v běžném každodenním smýšlení. V literatuře se motiv ambivalence zobrazuje především motivem dvojníka nebo zlého dvojčete, které se přese svým ctnostným protějškem v jedné mysli. Tato práce se zaměřuje na knihu Jamese Hogga *Vyznání ospravedlněného hříšníka* (1824), *Podivný případ Dr. Jekylla a pana Hyda* (1886) Roberta Louise Stevesona a *Nejlepší léta slečny Jean Brodieové* (1961) od Muriel Sparkové.

Práce však nedokazuje příslušnost jednotlivých děl k antisyzyze, ale bere ji jako předem danou prerekvizitu. Cílem této práce je analýza a komparace tří vybraných příběhů v rámci pocitů viny a neviný. Jinými slovy, jak postavy, u kterých se vyvíjí nebo již vyvinula rozdvojená osobnost, reagují na obvinění z hříchů a vražd, které zapříčinily. Dále se práce zajímá o to, jakým způsobem se postavy vyrovnávají s výčitkami svědomí a proč se vlastně v první řadě ocitly v takovém psychickém stavu. Základní hypotézou a počátečním přístupem bylo případné splnění linie začínající spácháním hříchu, následné pokání a vykoupení.

Metodologicky práce přistupuje k analýze dle psychoanalytické kritiky a tříložkovým modelem lidské psychiky, jejímž průkopníkem byl Sigmund Freud.

V prvních dvou kratších kapitolách se autorka zaměřuje na teoretické oblasti představení fenoménu kaledonské antisizygy a konceptu viny v lidské mysli, aby mohly následovat detailní analýzy a komparace jednotlivých děl. Porovnáním děl, která pocházejí z různých časových období, se navíc dokazuje přítomnost kaledonské antisizygy v rámci celé skotské kultury. Kapitoly zaměřené na jednotlivé autory a jejich díla se dále dělí na čtyři podkapitolky, aby zvýraznily společný rys pro všechny tři knihy, jímž je stejný vývoj dějové linie a zároveň stejný vývoj vnitřních psychických pochodů u myšlenky provinění se vůči něčemu v lidské mysli.

V prvních podkapitolách se čtenář seznámí s důvody, proč a jakým způsobem díla vykazují známky antisizygy a zjistí, že se události odvíjejí na různých pozadích, ale ve své podstatě sdílí sjednocující faktor. U Jamese Hogga se jedná především o působení kalvinismu a jeho doktríny o predestinaci, podle níž o spáse či zatracení nerozhodují pozemské skutky potencionálního hříšníka, ale samotné rozhodnutí Boha, který tak rozhodl již před počátkem věků. Stevenson si již pohrává s výdobytkem moderní doby, tedy vědou, která se stává příčinou duality hlavního protagonisty. Muriel Sparková se zabývá jak náboženstvím, tak i otázkou moci a reflektuje tím roztržitost a mnohoznačnost modernosti 20. století. Nicméně všichni tři se dostávají k jádru, jímž je přílišná ambicióznost, která se stává ničitelem nevinnosti.

Je nutné zdůraznit, že jednotlivé faktory se samy o sobě vyznačují ambivalencí a zůstávají pro skotskou společnost často citlivými tématy. Ve skotské historii se přeci jen přetahoval skotský kirk o moc s anglikánstvím či katolictvím, vztahy mezi Skoty a Angličany zůstávají, pokud ne chladné, tak alespoň velmi často napjaté a každý návštěvník si jistě při návštěvě Skotska uvědomí rozdíl mezi rozvinutým industriálním jihem a zaostalejším zemědělským severem, přestože Skotsko zůstává rodištěm průmyslové revoluce.

James Hogg přichází s mladým Robertem Wringhimem, společenským outsiderem, který fanaticky věří ve svoji příslušnost k Bohem vyvoleným a dává si za životní cíl vyhladit všechny hříšníky. Tedy ty, kteří nejsou předurčeni ke spáse. V jeho snažení mu pomáhá démonický Gil-Martin, kterého Robert potkává právě ve chvíli, kdy je ujištěn o svém vlastním postavení. Pod jeho vlivem se dostává Robert na cestu neřízeného hřešení, které vrcholí tím, že Robert zavraždí vlastního bratra. Tento moment Hogg prezentuje jako hraniční a od té doby konflikt dvou protikladných sil v Robertově svědomí narůstá a vede k jeho zániku. Nicméně i v těch nejhorších chvílích Robert neuzná zvrhlost vlastních skutků a přesvědčení a dále fanaticky věří ve správnost svého konání. Nepocituje tedy vinu.

Stevensonův doktor Jekyll podléhá vlastním ambicím být velkým a uznávaným vědcem a pouští se do experimentů s oddělením dobré a špatné osobnosti. Jekyll následky svých experimentů nezvládá a kontrola zla, které je ztělesněné v panu Hydovi, se mu vymyká z rukou. Po Hydovo hrůzném vraždění, které slouží jako zlomový bod, v Jekyllovi eskalují střídající se pocity viny a nevin, což ho nakonec přivádí k jeho poslednímu velkému hříchu – sebevraždě.

Sparková představuje slečnu Brodieovou, na první pohled charismatickou učitelku dívčí školy, jejímž životním krédem a údělem je obětovat svá nejlepší léta a vychovat z vybraných dívek dokonalé dámy. Ona autoritářsky vnucuje své vlastní představy a názory a vytváří si z dívek své malé kopie, které jí poté budou sloužit k dosažení svých vlastních cílů. Slečna Brodieová si navíc libuje v tom být obdivována a milována, což ji naivní nevinné dívky prokazují až do bodu, kdy jedna z nich, Sandy, prozře a zjistí, co je její modla doopravdy zač. To už je ale do jisté míry pozdě, jelikož Sandy pochytila jisté Brodieiny manýry. Sandy je díky své vypočítavé povaze

dovedla k dokonalosti, a svrhne Brodie z výsluní. Brodie je tak zničena svým druhým já ve formě Sandy.

Přes různé způsoby vyprávění, všechny tři příběhy kopírují stejnou dějovou linii. Od počátečního přesvědčení o vlastní výjimečnosti a velkým ambicím dosáhnout svých cílů docházejí do bodu, kdy páchají buď sami, nebo vlastním přičiněním vraždu. Ta se stavá hraničním bodem, který vede k jejich zániku. Po zdlouhavém pochybování o správnosti svého konání a výčitkách svědomí však dochází k pocitu vlastní neomylnosti a buď si vinu nepřiznávají anebo ji svalují na druhé. Oni raději překrucují morální autoritu a hledají ospravedlnění za své skutky. Podle jejich představ konají ve jménu veřejného blaha a vyššího principu. Děj nesleduje klasický vývoj přes pokání ke spáse. Postavy lítost neprojevují a nedochází tak k vykoupení.

Navzdory tomu, že vědci v souvislosti s těmito díly zmiňují schizofrenii, pokud bysme se pohybovali místo folkloru na úrovni klinické psychologie, jednalo by se spíše o disociativní poruchu identity, dle znaků, které postavy vykazují. Disociativní porucha je laiky velmi často zaměňována schizofrenií. Autoři textů zároveň zdůrazňují, že se nejedná o šílenost. Postavy jednají naprosto racionálně.

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11. Annotation

The diploma thesis provides an analysis of three books by Scottish authors in terms of the propositions of the term Caledonian Antiszygy, namely in *The Private Memoirs and Confessions of a Justified Sinner* by James Hogg, *Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson and *The Prime of Miss Jean Brodie* by Muriel Spark. It focuses on how the characters that developed or are developing a distortion of identity perceive the feelings of guilt or innocence after the crime they committed. After the split of their self into two parts, the good and the evil, the thesis deals with the outcomes of the characters' fanatical obsession and the justifications of their actions. The thesis's structure follows the structure of the storyline which all of the three books share. It commences with the background of the characters and possible causes for such behaviour, and then continues with a breaking point from which the conflict of the characters' conscience drives them to the mental breakdown and subsequent downfall.

Keywords: Scottish literature; Caledonian Antiszygy; duality; guilt; conscience; Hogg; Stevenson; Spark

Diplomová práce předkládá analýzy tři knih od skotských autorů, v jejichž dílech se objevuje kaledonská antiszygy – *Vyznání ospravedlněného hříšníka* od Jamese Hogga, *Podivný případ Dr. Jekylla a pana Hyda* od Roberta Louise Stevensona a *Nejlepší léta slečně Jean Brodieové* Muriel Sparkové. Zaměřuje se na to, jak postavy, u kterých se rozvinulo nebo rozvíjí rozštěpení identity, vnímají pocity viny a nevinnosti po zločinu, který spáchaly. Po rozdělení osobnosti do dvou částí, dobré a špatné, následuje rozbor výsledků jejich fanatické posedlosti a způsoby, jakým obhajují své jednání. Struktura práce kopíruje strukturu základní dějové linie, kterou sdílejí všechny tři příběhy a začíná s představením původu jednotlivých postav a možné příčiny jejich chování. Dále pokračuje zlomovým bodem, od něhož postavy začne dohánět konflikt svědomí až k mentálnímu zhroucení a následném zhoubě.

Klíčová slova: skotská literatura; kaledonská antiszygy; dualita; vina; svědomí; Hogg; Stevenson; Sparková