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PROSE OF JAMES HOGG

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BAKALÁŘSKÁ PRÁCE

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Podpis.....

Jonáš Kučera

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# **Folklórní motiv v psychologické próze Jamese Hogga**

Bakalářská práce

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## Introduction

The need to understand motivations, intentions and thought process of the characters in our stories is an ancient one. Related is the desire for complex characterization rewarding our curiosity with ample space for interpretations, study and argument. But too often are such studies dependent on dissection of every detail pertaining to the characters themselves. I argue that such research may take another form, closer to human thinking, yet richer in yielded information. My viewpoint relies on the basic assumption that we can learn more about the character, be it human or literally, from the way that said character observes, evaluates and makes sense of the world.

One of the oldest forms of interpreting the world is through tales, myths and folklore. The folklore element is therefore a natural candidate for studying the literary character as a product of the human mind and at the same time its representation. I call this folklore element a motif in relation to Stith Thompson's *Motif-Index of Folk-Literature* and use it to categorize such elements meaningfully represented in the selected prose. I ascribe to the definition of the folklore motif as "the smallest element in a tale having a power to persist in tradition"<sup>1</sup> proposed by Propp. These motifs will be analysed in a context of James Hogg's prose and his characters. The resulting analysis will serve as a comprehensive list of folklore motifs and a study of relations between said motifs and characterization in Hogg's prose.

I chose Hogg's work for its use of folklore motifs and the substantial influence that folklore has on the lives of his characters. James Hogg was a Scottish author of an ambiguous reputation during his career spanning the transition from the 18th to the 19th century, becoming even more controversial after his death. Reaching a renewed relevance after the rediscovery of his work by modern critics, his prose inspired by the traditional folktales is an ideal sample for the analysis of the folklore motif and its influence on characterization. The sample analysed consists of five works of prose by Hogg: *The Brownie of Bodsbeck*, *The Private Memoirs and Confessions of a Justified*

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<sup>1</sup> Vladimir Propp, *Morphology of the Folktale*, 2nd ed. (Austin: University of Texas Press, 2009), 415.



*Sinner, The Three Perils of Man, The Three Perils of Woman, and Tales of the Wars of Montrose.*

I will be approaching the topic of this thesis in four parts. The first part will offer general information about Hogg's life and literary career with a focus on topics of folklore and psychology. Following will be a concise overview of the selected prose, including the necessary synopsis and a description of characters relevant to this thesis. Each of three subsequent parts will analyse concrete motifs and their relation to Hogg's characters. These motifs will also be categorized and further subdivided according to Thompson's *Motif-Index*.

Starting with the motif of transformation, omnipresent in Hogg's prose, dehumanising or empowering depending on the context. Examples of Hogg's characters assuming different identities, societal roles or even the guise of folkloric creatures will be presented to illustrate the influence and variety of this motif. It will also shed light on their darker, unconscious side that manifests itself much stronger when ignored or unrecognized.

In the third part I will analyse the motif of cunning folk, wise men and women who guide, mock and comment. Bearers of national identity, keepers of lore and insightful fools. Their tricks and follies will be presented and the thin line between them made apparent. Above and below the lives of other characters, these sages in the background are the superego of our protagonists, manifested in the form of folk wisdom, life experience and scathing jests.

In the fourth and final part, I will analyse the motif of deception in its many forms and influences it has on the life of Hogg's character. The great number of tricks that the characters subject each other to, and themselves are victims of, will illustrate the richness of their expression and ingenuity. Results of this analysis will be given in the conclusion, arguing for the connection of folklore motifs and character psychologization in Hogg's prose.

# 1. James Hogg

James Hogg was a Scottish poet, songwriter, novelist and collector of folklore, producing the bulk of his work in the first half of the 19th century. Of the greatest interest to this thesis will be his occupation as a novelist and collector of folk material from his native Scotland. To that end, the first part of this thesis will thoroughly examine Hogg's background with focus on the early experience in his homeland, literary career and the role of folklore elements in his life and work. After offering a concise overview of the author's life, this part will be split into two subparts focusing on the main themes of this thesis in relation to Hogg, namely the influence of folklore on his work and motivation behind the psychologization of characters in his novels.

Hogg was born in the year 1770 into the family of a tenant farmer near the Anglo-Scottish border, an area keeping its cultural heritage, traditions and various forms of folklore very much alive in the daily life of the local community. This "environment conducive to the preservation and transmission of traditional folklore"<sup>2</sup> surely influenced young Hogg in no small measure, as he himself later based his persona of the Ettrick Shepherd on his farmer background and Scottish heritage. Driven to cow-herding at an early age by his father's bankruptcy, he had a minimal amount of formal schooling, yet "Hogg's education was probably no more deprived than that of many of his contemporaries."<sup>3</sup> Hogg's illiteracy only further established his connection to the oral tradition, which was still the predominant form of folklore among the local population. Thanks to the willingness of his employers to supply him with various publications, and his own perseverance, Hogg later perfected his reading and writing. First tries at song and poetry foreshadowed his literary career, already deeply rooted in the local tradition.<sup>4</sup> During this time, Hogg cultivated his appreciation of traditional song, storytelling and various other oral lore. The beginnings of Hogg's career can be traced to his meeting with Sir Walter Scott, to whom he corresponded on the matter of traditional ballads, already well-versed in the topic.<sup>5</sup> Assisting with

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<sup>2</sup> Elaine E. Petrie, "James Hogg: A Study in the Transition from Folk Tradition to Literature." (Doctoral dissertation, University of Stirling, 1980), 21, <https://core.ac.uk/download/pdf/9047977.pdf>.

<sup>3</sup> Petrie, "Transition from Folk to Literature," 26.

<sup>4</sup> Henry T. Stephenson, *The Ettrick Shepherd: A Biography* (Bloomington: Indiana University, 1922), 13.

<sup>5</sup> Stephenson, *The Ettrick Shepherd: A Biography*, 27.

the collection of traditional lore for Scott's *Minstrelsy of the Scottish Border*, Hogg has proven to be well connected to the local community and its traditions. This lifelong acquaintance served Hogg well as Scott edited and promoted his work to the wider reading public. Perceived as something of a noble savage by the learned Scottish society, Hogg used this image to his own advantage, developing a pastoral persona of the Etteric Shepherd. Publishing his poetry and occasionally contributing to the local magazines was insufficient to keep Hogg from debt and bankruptcy, resulting in frequent runs from his creditors. Only after establishing himself in Edinburgh in 1810 did he attain a semblance of stable lifestyle and devoted himself fully to his literary pursuits. Writing *The Brownie of Bodsbeck* as his first novel in 1818 marked the beginning of a prolific period in his literary career, producing all of his novels in the following decade. Always on the precipice of financial and personal crisis, Hogg nonetheless wrote his most remarkable prose in these tumultuous times.

Hogg's life is a testament to his genius and folly that followed him in almost any non-literary endeavour. His background in the Border region shaped his awareness of cultural heritage and its expression through folklore. Fascination with the topic of folklore is apparent in all of his novels, as is the keen insight into the human condition, doubtlessly a product of lived experience and passionate observation of his fellow men. This fascination with human nature seen through the lens of folklore study will be of further interest.

## **1.1 James Hogg and Folklore**

Folklore played an essential part in Hogg's upbringing and shaped his perception of the world. Storytelling at the time of Hogg's childhood still retained its entertaining and educational value and served as a vital part in keeping, cultivating and passing of the shared Scottish culture.<sup>6</sup> It is by the means of storytelling that Hogg first came in contact with the many ballads and various other forms of his native folklore. A great amount of oral lore must have already been familiar to the young Hogg in his early childhood through the multitude of ghost stories, songs and local legends. Such forms of folklore and the act of storytelling itself were not reserved for children and were rather enjoyed by the wider community irrespective of age and status. All of this

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<sup>6</sup> Petrie, "Transition from Folk to Literature," 20.

traditional knowledge could be considered Hogg's earliest education on the matter of folklore, yet his subsequent encounter with the literary tradition influenced his life and career for the years to come.

During his employment as a shepherd, Hogg was fortunate enough to have employers interested in his education and giving him access to their personal libraries. It was thanks to them that Hogg first encountered theological works, written ballads and books by such authors as Milton, Pope, Thomson or Young.<sup>7</sup> The clash of literary and oral tradition left a life-long impression on Hogg and almost certainly contributed to his desire to express traditional lore through the means of a literary medium. Taking his considerable literary experience into account, clearly shows that the idea of Hogg as an unlettered savant was greatly exaggerated, perhaps even by the author himself. Hogg was well-versed in both written and oral lore since his youth and kept building upon that knowledge the fascinating career of a folklore collector and writer. His subsequent work features apparent interest in expressing the traditional stories in an updated medium. Hogg worked with his material in the best spirit of traditional storytelling, adapting and embellishing his subject matter for the new and wider public. Functioning as a mediator between the Scottish countryside and the literary circles, Hogg elevated the art of storytelling into high society and spread the stories of the Border community across the country.

## **1.2 James Hogg and Psychology**

Hogg was an acute observer of human nature, as evident from his interest in local legends, family histories and odd characters.<sup>8</sup> This interest is apparent in the variety of characters present in his novels, their detailed mindsets and behaviors. Hogg is exploring the depths of the human psyche through two main approaches, namely those of superstition and religion. Superstition, as it relates to tradition, is the core behavior revealing the worldview of an individual and a whole community. Its various expressions are ubiquitous in Hogg's work and affect in some form the great majority of his characters. Religion is one of the important, if not the most important, social and cultural influences of Hogg's time. Enormous impact that the religion had on the

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<sup>7</sup> Petrie, "Transition from Folk to Literature," 28.

<sup>8</sup> Petrie, "Transition from Folk to Literature," 39.

people of the period, be it in terms of perception, thought process or general attitude, cannot be underestimated. These two expressions of the popular mindset will be explored further in relation to Hogg's own life and their application in his work.

Hogg's relationship with superstition is an ambiguous one. Being brought up in a highly traditional Scottish community meant almost constant appeal to folk wisdom, superstition, and supernatural intervention in all facets of life. This imminent presence of the superstition in Hogg's life made a lasting impression on the future author. He regarded the social role of folklore throughout his career as being of great importance to the community and a misunderstood expression of the traditional mindset and "a higher moral truth".<sup>9</sup> Yet, despite this positive perception of superstition, Hogg often engaged in racialization of the supernatural elements in his novels. Considering the genuinely supernatural unpalatable to his readers, he reworked the folklore motifs into mysteries with rational conclusions. Still, much of the rationalized superstition in Hogg's work keeps its unearthly quality and skims the boundary between the rational and supernatural. This "ability to flit between supporting a whole-hearted belief in the supernatural and presenting a rational causality"<sup>10</sup> is one of the most striking features of Hogg's prose and serves as an instrument of characterization.

Hogg comments in *The Three Perils of Man* that "none of that age were exempt from the sway of an overpowering superstition"<sup>11</sup> and this general characterization could be applied to a whole of characters in his prose. Superstition informs the reasoning and behaviour of Hogg's characters and affects their worldview, interpersonal relationships and moral approach. This "complicated play between identity and storytelling"<sup>12</sup> offers a subtle psychologization of characters through folklore motifs and traditional tales.

Hogg's relationship with religion is a complicated one. As a member of a traditional community in a rapidly progressing world, his "belief in the supernatural and orthodox religious belief are interwoven, despite a conscious adherence to and

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<sup>9</sup> Petrie, "Transition from Folk to Literature," 123.

<sup>10</sup> Petrie "Transition from Folk to Literature," 160.

<sup>11</sup> James Hogg, *The Three Perils of Man; or, War, Women, and Witchcraft. A Border Romance, Vol. 1* (London: Longman, Hurst, Rees, Orme and Brown, 1822), 60, <https://www.gutenberg.org/ebooks/39776>, Project Gutenberg.

<sup>12</sup> Jason Marc Harris, *Folklore and the fantastic in nineteenth-century British fiction* (Aldershot: Ashgate Publishing Limited, 2008), 107.

approval of a Christian faith.”<sup>13</sup> Hogg’s own religious observance was by all accounts fervent, if tempered by a certain pragmatism.<sup>14</sup> The depiction of religion throughout the selected prose varies from generally positive influence up to the strong condemnation of Calvinist doctrine and its tendency to radicalize ordinary adherents. This religious fanaticism and related imagery serve as a lens through which the reader observes radicalization and mental decline of the titular protagonist in *The Private Memoirs and Confessions*. Religion also serves as a prominent power dynamic between classes, genders and other groups. This dynamic will be explored further in the following chapters.

The amalgam of religion and superstition that can be observed in the selected prose is of great relevance to psychologization of characters. The integration of various kinds of supernatural into character’s worldview presents a “reflection of the way in which a traditional community reacts.”<sup>15</sup> As such it offers a considerable number of opportunities for characterization and depiction of character perception.

### 1.3 Selected prose

*The Brownie of Bodsbeck* is Hogg’s first novel dealing with what was to become his signature theme. Depicting the influence of religion and superstition on people’s perceptions in 17th century Scotland during the protestant persecutions, the novel offers a variety of folklore motifs pertinent to this thesis. Published in the year 1818, the novel was conceived earlier in the decade and offered a sympathetic approach towards the persecuted members of the Church of Scotland, also known as the Covenanters. Including a cast of characters centred mainly on the Laidlaw family and the Chapelhope farm, situated closely to the author’s birthplace, whose encounters with the protestants hiding in the surrounding hills drive most of the plot. Of these central characters will be the greatest focus given to Nanny Elshinder, domestic to the Laidlaw family, Katharine Laidlaw, daughter of the family suspected of witchcraft, and John Brown, leader of the persecuted protestants using local superstitions to style himself as the eponymous Brownie of Bodsbeck. Minor characters discussed include

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<sup>13</sup> Petrie, “Transition from Folk to Literature,” 128.

<sup>14</sup> Stephenson, *The Ettrick Shepherd*, 98-99.

<sup>15</sup> Petrie, “Transition from Folk to Literature,” 131.

John Clerk, the corrupt curate of the local parish, some of the unnamed farmhands and members of the surrounding community.

*The Three Perils of Man* is folklorically the richest example of Hogg's prose. Set in 14th century Scotland, during the siege of Roxburgh castle, the novel follows a multitude of characters along a number of plotlines. Published in the year 1922 and gaining no great popularity, the work nevertheless contains a considerable number of folklore motifs related to character depictions and is therefore of interest to this thesis. Revolving around the Scottish siege of Roxburgh castle captured by the English, the novel introduces a variety of subplots, including a feud between two opposing noblemen leading the siege, a delegation visiting a nearby magician and various schemes perpetrated by two noble ladies. This thesis will focus mainly on the characters of the two noblewomen, Scottish princess Margaret Stuart and English lady Jane Howard. The multitude of folklore motifs surrounding them and other characters will be analysed and put into context of this thesis.

*The Three Perils of Woman* is a work in three volumes consisting of a novel and two novellas. The three stories, so-called perils, span an area of time between 18th and 19th century. Centred around two female protagonists, Agatha Bell and Sarah Niven, the stories concern themselves mainly with relationships and love affairs against the backdrop of their respective time periods. The work was published in 1923 to limited success. This thesis will focus mainly on Sarah and her various schemes. Included will also be some of the peculiar side characters, such as the grave digger David Duff or one of Hogg's most memorable buffoons by the name of Richard Rickleton.

*The Private Memoirs and Confessions of a Justified Sinner* could be considered the most psychological of Hogg's prose. The novel delves deep into the mind of a religious fanatic and studies his distorted worldview with captivating attention given to mental processes and tendencies towards radicalization. Published in the year 1824 to mostly poor reception and low sales, the novel nevertheless enjoyed a revival and influence in the following century. Set in the 17th century Scotland, mainly in Edinburgh and its vicinity, the novel describes the unsettling events surrounding two sons of the Colwan Clan, George and Robert. Being brought up in a highly religious environment, Robert grows up to be a zealous Calvinist, believing in his own predestined salvation and despising the secular world outside of his religious community, especially his brother. Describing his life through the medium of a

memoir, Robert gradually descends into delusion and religious frenzy as he makes attempts at his brother's life multiple times without success. This changes with the arrival of a mysterious stranger introducing himself as Gil-Martin. Playing on Robert's already extreme religious sensibilities, Gil-Martin is able to justify any act committed against those considered sinful and unworthy of salvation. This approach leads to a killing spree and deterioration of Robert's mental state, while the figure of Gil-Martin grows into an increasingly unsettling presence with each chapter. This thesis will examine the character of Robert Colwan and his relationship with Gil-Martin, focusing especially on the psychological aspect of their interaction. Apart from the protagonist, this thesis will focus on the cunning men and women appearing in the novel, namely John Barnet, an attendant to a Calvinist church ground, and Samuel Scrape, a servant to Robert.

*Tales of the Wars of Montrose* is a collection of six short stories focused on various characters in 17th century Scotland. Episodic and concerned more with the personal descriptions and eventful lives of its protagonists than any coherent plot structure, this collection is still a considerable source of folklore motifs. It was published in 1835 as the last piece of Hogg's prose and his final work. This thesis will focus mainly on the supernatural and folklore motifs spread throughout the six stories in relation to their characters. Special focus will be given to fools, such as Sir Simon Brodei, a fearless nobleman, or Bauldy Kirkhope, his court jester.

## **2. Transformation**

Change of the state, shifting from one category to another, is "one of the most fundamental motifs in storytelling".<sup>16</sup> To step beyond the boundary that defines one's place in the human view of the world is an act of danger, power and sacral significance. The process of transformation is therefore an intrinsic part of human experience, rooted in human culture from its inception. No wonder then that it is the most abundant motif analysed in this thesis, present in all selected works.

To define this particular motif in Hogg's prose is a complex issue, as the author is fond of ambiguity and misdirection when it comes to the supernatural. Quite often

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<sup>16</sup> Jane Garry and Hasan El-Shamy, *Archetypes and motifs in folklore and literature : a handbook* (New York: M.E. Sharpe, Inc., 2005), 125.



there can be found “areas in which the use of disguise and the workings of the supernatural overlap”<sup>17</sup> In many instances, the transformation is presented as a genuine work of magic and is perceived by characters as such. Only to be revealed as a disguise much later, accomplishing highly unlikely feats of subterfuge and deceit in the process. There are cases of transformation as a true supernatural phenomenon being accepted and never rationally explained. The two types can even coexist in a singular work, as is the case in *The Three Perils of Man*, featuring a party of men being turned into oxen and later conceiving the idea of getting smuggled through a siege in a disguise of animal skins.<sup>18</sup> Taking these ambiguous tendencies into account leads the author of this thesis to define the motif of transformation as any instance of shape-shifting or an alteration of appearance that presents as supernatural and is perceived as such by the characters themselves. These ambiguous instances serve the same purpose as transformations proper and imply the same or similar influences on the characterization. A special status will be given to Margaret’s persona of Colin, the page. It constitutes a peculiar case of disguise, which is presented to the reader as an unambiguous deceit without supernatural elements, yet its perception by other characters defies any rational explanation. As such, it warrants an analysis in both the transformation and deception categories. Clear cases of disguise without any supernatural aspect or unlikely circumstances will be further discussed in subchapter 4.2 Deception by disguise or illusion.

This chapter will be analysing the motif *D0-D699 TRANSFORMATION* with particular focus on the *D10—D99. Transformation of man to different man* and its respective subcategories. Also mentioned will be the motif *D100—D199. Transformation: man to animal*. Other forms of transformation present in the selected prose, such as the *D440. Transformation: object to animal*<sup>19</sup> or the *D610. Repeated transformation*<sup>20</sup> will not be included because of their small sample size in examined texts. The chapter will be further subdivided into two subchapters, namely that of 2.2 Transformation of man to different man and 2.3. Transformation of man to animal.

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<sup>17</sup> Petrie, “Transition from Folk to Literature,” 262.

<sup>18</sup> James Hogg, *The Three Perils of Man; or, War, Women, and Witchcraft. A Border Romance, Vol. 3* (London: Longman, Hurst, Rees, Orme and Brown, 1822), 126, <https://www.gutenberg.org/ebooks/39959>, Project Gutenberg.

<sup>19</sup> Hogg, *The Three Perils of Man, Vol.1*, 60.

<sup>20</sup> James Hogg, *The Three Perils of Man; or, War, Women, and Witchcraft. A Border Romance, Vol. 2* (London: Longman, Hurst, Rees, Orme and Brown, 1822), 11, <https://www.gutenberg.org/ebooks/39872>, Project Gutenberg.

The subchapter 2.2 will address its three underlying motifs, concretely the *D10. Transformation to person of different sex*, *D20. Transformation to person of different social class* and *D40. Transformation to likeness of another person* in each of their distinctive chapters. The chapter 2.3. will then address the comparatively minor motif of man to animal transformation.

Hogg's work is full of characters transcending the boundaries of their social role, gender, or humanity. Moving outside the norms, shifting between the states, ambiguous and expressive in their many forms, these characters are not bound by a singular role in the story, but rather given freedom to unveil themselves in their numerous aspects. These changes can be empowering or dehumanising but, above all, reflective of their mental state and social circumstances. It is no coincidence that numerous characters in Hogg's works are able to display their ingenuity in a guise, freeing them from societal expectations, process their guilt through encounters with doubles or gain some amount of personal and religious freedom by shrouding themselves in superstition. All of these transformations are vital expressions unburdened from social pressures, and therefore means of characterisation. This connection between self-expression and transformation will be further explored and categorized in the following chapters.

## **2.1 Transformation in the selected prose**

The motif of transformation has a special place in Hogg's prose, as it is one of the most frequent and ubiquitous of all the folklore motifs present. Including a number of forms and ambiguous states that the characters assume, it constitutes the most vital folklore element in the selected prose. For the sake of orientation and categorization of the motifs present, this chapter will analyse each publication for select motifs categorized under D0-D699 TRANSFORMATION according to *Motif-Index of Folk-Literature*.

*The Brownie of Bodsbeck* is built upon the premise of transformation on several levels. The most surface layer of the motif presents itself as a superstitious fear of the people of Chapelhope. Dreadfully afraid of the shape-shifting fairy, that can be anyone

or anything.<sup>21</sup> Drawing upon the traditions<sup>22</sup> and even dreams<sup>23</sup> to substantiate their fears. This paranoia feeds their suspicion and leads them to see signs of change and altered appearances or run in fear before just slightly obscured features of their neighbours.<sup>24</sup> On a deeper level, the motif can be observed in the form of dehumanized Covenanters, living outside of the established society in their persecution, who are perceived as folkloric creatures by the people around them. They are seen as ghosts and fairies<sup>25</sup> outside of the human sphere and therefore treated with avoidance and fear. The most prominent example of this use of the folklore motif would be the titular Brownie of Bodsbeck, revealed to be the Covenanter John Brown. Fully aware of the superstitious fear he and his fellow Covenanters evoke, Brown manages to turn his involuntary transformation in the eyes of society into a source of safety and freedom from persecution. His brownie persona is ascribed shape-shifting abilities by the people of Chapelhope and during the course of the story some of his feats are barely explained or defy explanation altogether. A similar instance of folklore colouring people's perceptions would be in the case of Katharine Laidlaw, who is suspected of witchcraft and consorting with the fairies after she makes a secret acquittance of John Brown and helps him and his fellows to hide at her father's farm. Her whole appearance is suspected of changing as a result of supposedly nefarious dealings.<sup>26</sup> This process of association between the folklore motifs and social, religious or moral issues is present throughout Hogg's prose and is especially prominent with the transformation motif in *The Brownie of Bodsbeck*.

*The Three Perils of Man* includes a plethora of transformations, impostures and ambiguous cases somewhere in between the two. Disguises are ubiquitous and often figure in competing schemes and as an expression of specifically female cunning. Most of them are represented as clever tricks, but many feature an inexplicable ability to deceive even under considerable scrutiny. Some of these unlikely cases are even presented as supernatural occurrences until later revealed to be impossibly convincing disguises. Such is the case of Margaret, who assumes the persona of a page<sup>27</sup> and later

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<sup>21</sup> James Hogg, *The Brownie of Bodsbeck, and Other Tales, Vol. 1* (London: Printed for William Blackwood and John Murray, 1818), 30, <https://www.gutenberg.org/ebooks/40955>, Project Gutenberg.

<sup>22</sup> Hogg, *The Brownie of Bodsbeck, Vol. 1*, 58.

<sup>23</sup> Hogg, *The Brownie of Bodsbeck, Vol. 1*, 31.

<sup>24</sup> Hogg, *The Brownie of Bodsbeck, Vol. 1*, 114.

<sup>25</sup> Hogg, *The Brownie of Bodsbeck, Vol. 1*, 96.

<sup>26</sup> Hogg, *The Brownie of Bodsbeck, Vol. 1*, 10.

<sup>27</sup> Hogg, *The Three Perils of Man, Vol. 1*, 42.

a monk<sup>28</sup>, both noted to be suspicious, yet still manages to deceive a number of men under close scrutiny. This uncanny ability of relatively simple disguises to deceive beyond what would be expected can also be observed in an instance of a group of men being smuggled through a siege in animal skins.<sup>29</sup> In all of these instances the plot operates with the logic of a legend, rather than historical novel, creating “tensions between historical and fictional standards for narrative”.<sup>30</sup> *The Three Perils* also feature one of the most genuine examples of the supernatural in all of Hogg’s prose, that of the warlock Michael Scott. Performing feats of magic and unabashedly supernatural transformations makes Scott an exception among the usually ambiguously portrayed folklore elements of Hogg’s prose. Not only does he shape-shift himself, but also turns a whole company of men into animals.<sup>31</sup> Noteworthy is the fact that these supernatural elements are perceived as exceptional, yet fully acceptable parts of reality by those characters that encounter them. This coexistence is further illustrated in an instance of characters deciding on means by which to get past the siege. The two approaches considered include an animal disguise and a genuine transformation into animals.<sup>32</sup> Both approaches are seen as viable and strategically efficacious.

*The Private Memoirs and Confessions of a Justified Sinner* features the transformation motif as a vital plot element and one of its most potent means of psychologization. The whole of Robert’s sinister story is saturated with shape-shifting and transformation. Robert himself is perceived as subject to change<sup>33</sup> as he delves ever deeper into his diabolical pact. His enigmatic companion Gil-Martin displays countless examples of the transformation motif, including alterations to his appearance<sup>34</sup> and taking on the likeness of another person.<sup>35</sup> These transformations are supplemented by his numerous personas, such as that of the tsar<sup>36</sup> or a preacher.<sup>37</sup> Gil-

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<sup>28</sup> Hogg, *The Three Perils of Man*, Vol. 1, 98.

<sup>29</sup> Hogg, *The Three Perils of Man*, Vol. 3, 117-118.

<sup>30</sup> Harris, *Folklore in nineteenth-century fiction*, 107.

<sup>31</sup> Hogg, *The Three Perils of Man*, Vol. 3, 68-69.

<sup>32</sup> Hogg, *The Three Perils of Man*, Vol. 3, 124-125.

<sup>33</sup> James Hogg, *The Private Memoirs and Confessions of a Justified Sinner: Written by Himself: With a detail of curious traditionary facts and other evidence by the editor* (London: Printed for Longman, Hurst, Rees, Orme, Brown and Green, 1824), 180, <https://archive.org/details/privatememoirsc00hoggrich>, Internet Archive.

<sup>34</sup> Hogg, *The Private Memoirs and Confessions*, 179.

<sup>35</sup> Hogg, *The Private Memoirs and Confessions*, 298-299.

<sup>36</sup> Hogg, *The Private Memoirs and Confessions*, 196.

<sup>37</sup> Hogg, *The Private Memoirs and Confessions*, 306.

Martin's many-faced nature clearly establishes him as a devilish figure, his uncanny ability even addressed in the text itself as "setting his features to the mould of other people's"<sup>38</sup>. Yet the ability that most establishes his hellish associations is that of granting the power of transformation to others. On multiple occasions, Gil-Martin conceals Robert by means that can only be considered magical, even if they present a rational façade of a disguise or a change of clothes.<sup>39</sup> Apart from these many feats of alteration and transformation, Gil-Martin also possesses the eerie feature of mimicking Robert and slowly becoming his second, shadow self. This problematic motif of a double or a doppelgänger will be qualified under *D40. Transformation to likeness of another person* for the purposes of this thesis.

*The Three Perils of Woman* and *Tales of the Wars of Montrose* feature transformation as only a minor motif. In *Wars of Montrose* it is presented in a few instances of disguise and misdirection, such as that of lady Juliette entering on a company of men that attempted to murder her.<sup>40</sup> She presents and is perceived as a ghost or more precisely a banshee – An Irish female spirit associated with death in childbirth.<sup>41</sup> Another instance arises when a lost child is perceived as a fairy by soldiers camping for the night.<sup>42</sup> A notable instance of transformation can be found in the last novella of *The Three Perils of Woman*. Sarah Niven dons a disguise of a young man named Alaster Monro for most of the plot and is perceived as such by her surroundings. She is not recognized even by those familiar with her and manages to evade all suspicion until her true identity is revealed by her husband.

## 2.2 Transformation of man to different man

To become someone else, to take on another role and place in society, is the central folkloric element of Hogg's prose. Many of his works, especially *The Private Memoirs and Confessions of a Justified Sinner*, *The Three Perils of Man* and *The Brownie of Bodsbeck*, revolve around themes of changing identity, false personas and

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<sup>38</sup> Hogg, *The Private Memoirs and Confessions*, 179.

<sup>39</sup> Hogg, *The Private Memoirs and Confessions*, 318.

<sup>40</sup> James Hogg, *Tales of the Wars of Montrose, Vol. 2* (Philadelphia: E. L. Carey and Hart, 1836), 21, <https://archive.org/details/taleswarsmontro02hogggooog/page/n4/mode/2up>, Internet Archive.

<sup>41</sup> *An Encyclopedia of Fairies*, 1st ed., s.v. "Banshee."

<sup>42</sup> Hogg, *Tales of the Wars of Montrose, Vol. 2*, 139.

shapeshifting. The high number of these elements in the selected works warrants a distinction between transformation and imposture.

This thesis distinguishes between the transformation and imposture on the basis of their presentation to the reader and their impact on the plot and character undergoing the change in identity. There is an area of ambiguity between what is presented as practical disguise and supernatural transformation, recognized by Petrie as a “strange ambivalence”<sup>43</sup>, which betrays one of Hogg’s main inspirations—that of the folktale. When the reader is made aware of the genuine disguise by the author himself, there is no doubt of the impostor’s true identity, while the liminal cases are closer to apparitions mystifying the reader. Such is the case of the monk that appears in *The Three Perils of Man*. A spectral figure relaying a message from beyond the grave is, in fact, no other than Margaret presumed dead.

Reflecting superstitions and worldviews of characters, these ambiguous cases will be considered transformations proper as they are perceived as such by the characters themselves and fulfil the role of their folkloric predecessor, allowing for expression and self-realization rather than mere deception. Genuine disguises will be further discussed under the section 4.2 Deception by disguise or illusion.

There is also a prominent subcategory of this type of transformation, namely that of the Devil in the form of a man. This motif is often featured, especially in *The Private Memoirs and Confessions of a Justified Sinner*, with the Devil fulfilling not only the traditional role of tempter and adversary, but also that of the repressed, dark self similar to the Jungian Shadow. This subcategory will be examined separately in the chapter 2.2.3 Transformation to likeness of another person.

### **2.2.1. Transformation to person of different sex**

The topic of gender and its social connotation, especially that of the female position in society, is central in the selected works. Omnipresent in *The Three Perils of Man*, which also features the greatest number of gender transformations. Noteworthy is the fact that all of these transformations are female to male and the resulting male persona is often itself liminal in its gender status. First such persona is that of the page, a boy servant of the various noble characters. The young age of these servants is a seemingly

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<sup>43</sup> Petrie, “Transition from Folk to Literature,” 129.

valid reason for a lady to choose such a disguise but, even if some characters see through this guise eventually, its ability to hide their true identity borders on the supernatural. Second such persona is that of the monk, clergy set apart from the world of the common man, whose ability to mask lady Margaret is truly magical. Both of these personas are perceived as unmanly or yet to become men through the eyes of other characters. The persona of a page is an especially intriguing one in the context of this chapter. Fulfilling the position of confidant and closest servant, it presents an attractive persona for the female protagonist. Offering an opportunity to be always close to the gentleman of her interest while leaving her with enough space to employ mockery, witty comment or brutal honesty that would be unacceptable from an older man, not to mention a woman. In this regard, the position of a page bears many similarities with that of a fool whose partial exclusion from society gives them an opportunity to critique and comment beyond the boundaries of what is proper.

The preference for the persona of a young man is obviously motivated by its pseudo-rational suitability for a disguised female character. Nonetheless, the position of these young men in Hogg's prose is strikingly transgressive. Female characters assuming male personas immediately orient in male-dominated spaces and often exceed traditional boundaries befitting their assumed gender. In *The Three Perils of Man*, Margaret constantly teases both her rival Jane Howard and her lover with the newly obtained gender ambiguity. She exploits a situation in which only a single bed is available to her and similarly male presenting Jane, humiliating her rival in the process of sharing accommodations and getting into close physical proximity.<sup>44</sup> When Margaret assumes the persona of Colin, she is provocative, irreverent and borderline flirtatious with Douglas. Douglas himself comments on Colin's beauty<sup>45</sup> and allows a great amount of leeway beyond what would be expected for a page. This sexually ambiguous behaviour can be observed in both *The Three Perils of Man* as well as in *Tales of the Wars of Montrose*. In both examples of prose, an attraction between women and male personas of female characters can be observed. Both Margaret's<sup>46</sup> and Sarah's<sup>47</sup> personas are perceived as beautiful young men warranting female attention. This remarkable observation should be interpreted cautiously and in the

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<sup>44</sup> Hogg, *The Three Perils of Man*, Vol. 1, 37.

<sup>45</sup> Hogg, *The Three Perils of Man*, Vol. 1, 80.

<sup>46</sup> Hogg, *The Three Perils of Man*, Vol. 1, 36.

<sup>47</sup> Hogg, *The Three Perils of Woman*, 266.

context of the period. It is likely that Hogg's readership would consider such instances of sexual ambiguity too absurd to be interpreted as anything more than uncouth humour and that they were intended as such. Nonetheless, it is true that Hogg's prose was seen as offensive during his time and considerably censored during the Victorian era.<sup>48</sup>

It could be argued that the ambiguous gender status of these boyish personas bestows a certain amount of credibility to the disguise, yet its effectiveness is still far beyond what could be rationally expected. An illustration of this process can be seen in a scene of Margaret disguising herself as Colin:

She then procured a red curled wig, and dressing herself in a Highland garb, with a plumed bonnet, tartan jacket and trowsers, and Highland hose and brogues, her appearance was so completely altered, that even no one who had seen her the day before, in the character of the prince her brother, could possibly have known her to be the same person; and leaving her page near the camp to await her private orders, she rode straight up to head-quarters by herself.<sup>49</sup>

A fitting example of an ambiguous transformative process involving a number of masculine props that truly reaches into the realm of the supernatural. The narrator clearly lets the reader onto the fact that Margaret is masterfully disguised but offers no explanation as to how even the subtlest deceit manages to disguise her voice, frame and other telling characteristics. Margaret goes for a considerable time unrecognized, even in direct confrontation with the surrounding men, and this feat is treated as a perfectly reasonable result of her great skill and cunning. Comedic elements inherently involved in such scenes of trickery should certainly be considered, yet situations featuring female characters in their personas always put them into positions of power and influence towards their male counterparts. This show of wit and ability should therefore certainly be considered an empowering process for the female characters involved, even if slightly tainted by the folklore motif of a female going through trials of skill and resourcefulness to be found worthy as an ideal bride. Deserving a mention is the fact that this set of trials is often mutual as the woman is testing her future husband through her many personas.

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<sup>48</sup> Suzanne Gilbert, "Hogg's Reception and Reputation," in *The Edinburgh Companion to James Hogg*, ed. Ian Duncan and Douglas S. Mack (Edinburgh: Edinburgh University Press Ltd., 2012), 45

<sup>49</sup> Hogg, *The Three Perils of Man*, Vol. 1, 41.



Those that change their gender identity to suit their needs do so for a variety of reasons. Some characters wish to transgress into spaces and situation reserved for men, get closer to others for the purpose of learning about them or testing them and some do so for the pleasure of displaying their cunning while mocking others in the process. All of these reasons could be classified as empowering and transgressive in nature, evading the restrictive gender roles and allowing for free expression of skill, intelligence and personality.

### **2.2.2 Transformation to person of different social class**

Social class is an essential identifier differentiating between those who are seen and the unseen, those who are allowed and those who are restricted, the important and unimportant. In the medieval and early modern society, it presents an even greater identifier than a gender and therefore offers even greater opportunities for those choosing a persona of a different class. It is the class that allows one to be a natural part of a certain social environment and an intruder into others. There is therefore no better camouflage than to shift between classes, the ability to move freely between the various strata of society.

A number of characters in Hogg's prose chose to change their class. Of note is the fact that the vast majority of them choose a lower social standing for the purposes of hiding, escaping or otherwise making themselves unseen. It is this element of elusiveness stemming from being below the notice of others that is associated closely with the lower classes of society. Nowhere in Hogg's prose is this motif so present as in *The Private Memoirs and Confessions of a Justified Sinner*. Amongst the various examples of shapeshifting, apparitions and false identities that the novel has to offer, the transformation into a person of different class still has an important position. It is partly through the appearance and props of a noble society that the many-faced Gil-Martin manages to gain Robert's trust and assume certain authority through their perceived class differences. This veneer of nobility is presented as a garish charade tantalizing to the puritan mind, such as the "pistols of pure beaten gold"<sup>50</sup> given to Robert as an instrument of senseless murder. Robert himself escapes a vengeful mob disguised as a commoner and continues to change his persona as he hides in the

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<sup>50</sup> Hogg, *The Private Memoirs and Confessions*, 210.

countryside. Of note is the fact that these false identities grow gradually lower in their social status, from teacher to shepherd. This development coincides with the stigma that is assigned to Robert based on supernatural phenomena following him everywhere he goes. In the end, his ordinary personas are unable to protect him from Gil-Martin or people's contempt. This instance is an example of class transformation, portraying a fall-from-grace and serving as an instrument of punishment rather than liberation or empowerment.

In contrast to *The Private Memoirs and Confessions* stands the transformation motif of *The Three Perils of Man*. All of Margaret's personas take advantage of their social status, or lack thereof. The persona of a page benefits from its closeness to noble characters while being generally below their notice. The same could be said for the monk, whose status as a member of the clergy allows for a certain amount of class mobility. Class is a secondary aspect to both of these personas, masculine gender being their primary advantage. Nonetheless, the liminal class position of these personas allows for Margaret's access to those she wishes to influence without undue attention. As such, they serve her purposes much better than the noble persona she assumes at her introduction and are put into contrast with it.

### **2.2.3 Transformation to likeness of another person**

Assuming the appearance of another person has long been a distinctive aspect of the broader transformation motif. Its distinctiveness can be best observed from the taboo associated with it. Impersonating or taking on features of another person is perceived as a violation of their identity, uniqueness or even a soul theft. Transformation into another's likeness is therefore often associated with adversaries or ambiguous figures of folklore. Tricksters, witches and even the Devil are ascribed this ability to further their ends. The motif can be observed in the selected prose in its traditional form as well as assisting in characterization. This chapter aims to analyse the motif and its role in the psychologization of characters with particular interest in related motifs of devilish figures and doubles or doppelgängers.

The Devil has been an especially significant object of imagination in the Christian world throughout its history. As a religious concept influenced by folklore motifs and in return infusing folklore with religious aspects, it plays a particular set of roles in religious and traditional communities. The role of the Devil as a tempter and

an adversary is well represented in the selected prose, but the key aspect of this motif that will receive the greatest focus is that of the deceiver. The Devil is often depicted as deceptive and many-faced, assuming different forms through which he can lull his victims into a false sense of security or lower their defences. It is especially this association with shape-shifting that is of interest to this thesis. The Devil appears in the selected prose, most prominently as the mysterious noble patron Gil-Martin in *The Private Memoirs and Confessions of a Justified Sinner* and in various forms throughout *The Three Perils of Man*, often in a human form and rarely in an animal one. The association of evil with the ability to assume another's appearance can be observed in Gil-Martin's gradual hijacking of Robert's life. By adapting to Robert's worldview and slowly assuming most of his features, Gil-Martin robs him of his agency, identity and sanity. Robert spends the last part of the plot diving deep into paranoia and doubting the power he has over his own actions. This instance can be readily interpreted as an ingenious psychologization of Robert Wringhim. Through the traditional motif of a person succumbing to diabolical powers is depicted Robert's gradual radicalization, failed attempt to deal with his conscience and subsequent mental decline. The fact that Gil-Martin's machinations are depicted as genuinely supernatural in no way diminishes their use as an instrument of characterization.

Related to the devilish figure is a motif of a person's double, or more precisely doppelgänger, also known as cowalker.<sup>51</sup> In *The Private Memoirs and Confessions*, the distinction between the two is at times unrecognizable. Traditionally perceived as a bad omen, the doppelgänger fulfils the role of a shadow self to Robert, representing his repressed desires and taking his radical religious doctrines to their extreme conclusions.

### **2.3 Transformation of man to animal**

Shapeshifting into animal forms could be considered one of the most ubiquitous and universal motifs in human culture, yet it is the least represented in Hogg's prose from the motifs selected. The reason for this scarcity is most likely Hogg's cautious approach to genuinely supernatural topics in fear of alienating his readership. This ambiguous status of animal transformation is well represented in *The Three Perils of*

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<sup>51</sup> *An Encyclopedia of Fairies*, 1st ed., s.v. "Co-Walker."

*Man*, which is the only piece of Hogg's prose including a true transformation of man to animal. The novel includes a genuine form of this kind of transformation accomplished through supernatural means and an ambiguous version, a stratagem meant to smuggle an army into a castle under the guise of cattle. Both of these examples cannot be fully explained through rational understanding, but rather follow folklore logic. The motif of a victory accomplished through animal disguise is well-known from antiquity and, combined with shapeshifting, can be traced even further. This amount of cultural presence will evoke familiarity in almost all period readers and lead them to accept the irrational situation in the frame of a folktale.

This process is closely related to Hogg's tendency to portray superstition as an essential part of his characters' worldview. Folk beliefs and superstitions shape the perception of his character as they oscillate between accepting the supernatural as commonplace or awe-inspiring. Worthy of interest is the related moral element apparent in the man to animal transformation motif. It is directly stated that "men must be made accessory to their own transformation"<sup>52</sup> and that this decision is ethical in nature. In *The Three Perils of Man*, most of the men gathered at a feast succumb to their animalistic passions and lower their guard against the supernatural. This tempting feast itself echoes a very old motif known from antiquity and fairy folklore.<sup>53</sup> Those that possess virtue are immune to being transformed as a symbolic statement of their moral integrity.<sup>54</sup> This intersection of folklore and morality is another instrument of characterization. Hogg perceived folklore and tradition as manifestations of higher moral order and therefore used folklore motifs as means of expression for many of his characters and their ethics. It should also be noted that Hogg's moral standpoint is more complex than a simple exaltation of virtue. The transformation of men is only temporary and their carnal qualities are seen as ambiguous. Their beastly nature goes through a metamorphosis from mere animals into victorious heroes. The animal disguise inspired by their transformation serves as a sublimation of the original motif.

The transformation of man to animal is closely connected to another intriguing motif. Change of form is traditionally associated with resurrection, afterlife and migration of the soul.<sup>55</sup> This association is present in Hogg's prose as a peculiar rite of

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<sup>52</sup> Hogg, *The Three Perils of Man*, Vol. 3, 63.

<sup>53</sup> Jane Garry and Hasan El-Shamy, *Archetypes and motifs in folklore and literature*, 104.

<sup>54</sup> Harris, *Folklore in nineteenth-century fiction*, 123.

<sup>55</sup> Jane Garry and Hasan El-Shamy, *Archetypes and motifs in folklore and literature*, 125.

passage. Those that engage in transformation from man to animal are seen as inherently liminal in character, neither men nor beasts. They can emerge from this liminal state as fully human, gaining reign over their passions and impulses. Those that remain in the ambiguous realm of transformation are deemed inhuman and close to the supernatural or outright demonic. Such is the case of John Brown, who becomes a wild, shape-shifting creature to the people of Chapelhope because of his secluded lifestyle and indistinct identity.

This “evolution from animalistic existence”<sup>56</sup> has further connotations to the position of men in medieval society. The majority of the plot of *The Three Perils of Man* is built upon the notion of courtship and masculine performance. These chivalric concepts are meant to refine brutes into gentlemen and garner the approval of their chosen ladies. The fact that this courtship ritual takes place on the backdrop of a brutal siege is an irony too obvious to be missed.

### **3. Wise and the Foolish**

Wise fool is an ancient folkloric motif concerned with the duality of the rational and irrational, subversion of the worldly order and transgression through socially provocative behaviour. Therefore, the relationship between wisdom and foolishness shouldn't be perceived in opposition, but rather as two sides of the same coin. Examples of such dualities can be readily found in Hogg's work. Clever servants, elders and other cunning folk play a considerable role in the traditional communities and beyond, as they are the bearers of folklore, common wisdom and national identity. Their various eccentricities and antisocial behaviours set them apart from the social order, yet in the process, allow for greater expression unrestricted by taboo or societal expectations. They fulfil the role of a guide, benefactor and bearer of oral lore. Clearly associated with old age, there are nonetheless considerable exceptions to this rule present throughout Hogg's work.

This chapter will be split into two subcategories, namely that of the *Clever persons and acts* and *Fools*. Displays of cleverness or cunning are traditional characteristics of a folk hero and this motif translates well into the analysed prose. In

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<sup>56</sup> Harris, *Folklore in nineteenth-century fiction*, 123.

particular, female heroines seem to be notably gifted with quick wit, as evident from many deceptions, clever schemes and rhetorical skills in which female characters engage with evidently higher frequency than their male counterparts. This subchapter will analyse examples of clever persons and their actions from the selected prose, discuss the relation of this motif with femininity and establish its place in the author's work. Fools will be the focus of a second subchapter, their characters explored and follies put into perspective. Their dual nature as comedic characters evoking laughter by their silly antics and cunning tricksters able to outsmart those above their station offers a rich source of folkloric material with insight into the manner and mentality of various characters.

### **3.1 Wise and the Foolish in the selected prose**

The dual motif of the wise and the foolish has a significant presence in the selected prose. Primarily concentrated in *The Three Perils of Woman* and *Tales of the Wars of Montrose*, the motif is nonetheless present in all of the selected prose. This chapter will be focused on the motif *J. The Wise and the Foolish* according to *Stith Thompson's Motif-Index of Folk-Literature* with subchapters dedicated to its subdivisions *J1100—J1699. Cleverness* and *J1700—J2749. Fools (And other unwise persons)*.

*The Brownie of Bodsbeck* is a considerable source of the above-mentioned motif. Many of its characters display foolish and clever behaviour in equal measure and their numerous escapades constitute an important element of the plot. These behaviours are varied, yet often reveal the characters' worldview and ethics. The foolish behaviour manifests mainly in the form of superstitious fear, religious panic and a certain rustic simple-mindedness. The motif of a wise woman as well as a village fool is well represented in the character of Agnes Alexander, better known as Nanny Elshinder. Introduced as an enigmatic servant employed at the Chapelhope farm, she is an endless reservoir of clever remarks, folk wisdom and silly antics. Nanny fulfils the role of a supportive elder to the young Katharine Laidlaw, while herself being prone to superstition and foolish behaviour. It is exactly this duality of wisdom and foolishness that marks the motif. While Alexander's superstitious tendency is often presented as silly and misguided, it is also inextricably linked to the folk wisdom she displays. Notable is also the fact that Nanny, despite all of her superstitions, never

gives in to the religious panic and the resulting ostracization of Katharine. She is rather willing to help despite her fear of the supernatural, and even investigates the strange happenings at the Chapelhope farm. Emerging from all these observations is an image of a woman with enough insight and integrity to doubt her assumptions and refuse to compromise her kindness in the face of social and religious repercussions.

Other examples of this motif include the numerous inhabitants of Chapelhope countryside. Apart from the few peculiar shepherds and farmhands, the most notable ones would be John Clerk and John Brown, also known as the Brownie of Bodsbeck. John Clerk is throughout the plot presented as an utterly immoral man abusing his religious authority. Despite his engagement in an attempted rape, blackmail and manipulation, he is still portrayed as a ridiculous figure. His ignorance and baseness of character is addressed multiple times in the text itself<sup>57</sup> and the absurdity of his behaviour is depicted as condemning rather than purely comedic. As such, he is a rare example of a dangerous fool in Hogg's prose.

John Brown is depicted much more favourably, as a Covenanter in a difficult position, with people to protect and only the superstitious fear of the local populace protecting him from direct persecution. His foolishness is a part of his brownie persona, a certain childishness and unpredictability intrinsic to the fairy folklore.<sup>58</sup> Brown taunts, rhymes and engages in a highly performative mode of behaviour, all in pursuit of his role. His cunning, an uncanny ability to appear and disappear, as well as an elderly appearance count among the qualities of a wiseman figure and therefore provide further proof of the duality of the motif. Worthy of attention is also the fact that John Brown and Nanny Elshinder are revealed to be long lost husband and wife,<sup>59</sup> establishing the parallel between them.

*The Three Perils of Man* offers a selection of foolish and clever characters. The most prominent among them is Margaret Stuart, a scheming noblewoman employing all manner of trickery. Depiction of her cunning oscillates between a relatively innocent impishness and devious malice. The darker side of Margaret's personality is presented as a product of her femininity.<sup>60</sup> This connection between female characters and trickery can be found multiple times in the selected prose, establishing an

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<sup>57</sup> Hogg, *The Brownie of Bodsbeck*, Vol. 1, 115.

<sup>58</sup> *An Encyclopedia of Fairies*, 1st ed., s.v. "Virtues esteemed by the fairies."

<sup>59</sup> Hogg, *The Brownie of Bodsbeck*, Vol. 2, 34.

<sup>60</sup> Hogg, *The Three Perils of Man*, Vol. 1, 80.

association between the motif and a perception of women in the popular imagination of the period. Despite all of her cunning, Margaret can be blinded by her emotions and find herself in a dire situation by being too confident in her deceptions.<sup>61</sup> This occasional lapse in judgement leads to several foolish situations and solidifies the duality between the foolish and the wise.

Other notable cunning personas include Master Michael Scott and Roger, the friar. They are presented as parallel yet opposing characters. Scott is a genuine magician aligned with demons and other supernatural forces, while Roger is a chemist in hiding. Noteworthy is the fact that Roger is falsely accused of witchcraft,<sup>62</sup> joining the ranks of persecuted cunning folk in the selected prose. Both are perceived as dealing with the supernatural, but Roger uses only deceptions and clever devices to match Scott in a battle of wits. This competition is won by Roger and his use of science, presented as a triumph of human ingenuity over diabolical powers.

*The Private Memoirs and Confessions of a Justified Sinner* includes a number of wise and foolish individuals, chief among them the protagonist Robert Wringhim. Despite all of his deviousness and considerable education, Robert is easily persuaded to play the part of a fool in his own story. Religious fanaticism and self-righteousness constitute his fatal flaws, leading him to a downward spiral of radicalization, physical and mental decline. The fact that Robert succumbs to Gil-Martin's manipulations could be in part attributed to his highly religious upbringing. His intense hatred towards the secular world is clearly informed by the radical doctrine of Calvinism, especially the concept of predestination. These environmental influences are only accentuated by Robert's vindictiveness and victim mentality, leading him to harass his family for their perceived sinfulness. Robert is depicted as more despicable than dangerous on his own, but becomes murderous after his association with Gil-Martin. This change in willingness to do harm is gradual, but builds upon the foundation of irrational hatred, groupthink and a tendency towards dehumanisation provided by his Calvinist background. Through this character development, Hogg clearly addresses religious fanaticism as a source of foolish and irrational behaviour.

The motif of a wise fool is significantly present in two other characters, John Barnet and Samuel Scrape. John Barnet is a somewhat vulgar, but honest man employed as a beadle at Robert's parish. He is portrayed as the most pragmatic and

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<sup>61</sup> Hogg, *The Three Perils of Man*, Vol. 1, 88-89.

<sup>62</sup> Hogg, *The Three Perils of Man*, Vol. 2, 15.



reasonable member of the denomination, assuming a more relaxed approach to his religion and often scolding young Robert for his religious overzealousness. Barnet's unpretentious presentation makes him an outstanding character in Robert's early environment and even an attempted guide. The fact that his advice is disregarded doesn't affect his position as the voice of reason and a wiseman.

Samuel Scrape is an odd example of the motif. Fulfilling the role of Robert's servant at the time of his decline, he is the last reasonable man at his side. Perceived by Robert as a peculiar character by virtue of his common origin and mannerism,<sup>63</sup> Samuel is nonetheless his only source of counsel and companionship. Scrape is loyal and accommodating even to a man of Robert's reputation, providing advice, assistance and clever remarks. All of these factors qualify Samuel as an interesting example of the studied motif.

*The Three Perils of Woman* is a rich source of the examined motif in the selected prose. In the span of its three volumes, the book offers a number of wise and foolish characters, each of a particular type. The whole of *Love* deals with the inherent foolishness of romantic infatuation and the variety of approaches to this issue. Agatha Bell could be considered a somewhat naïve protagonist, but hardly a proper representative of the fool motif. Her friend Cherubina Chalmers is a much better example. Portrayed in the text itself as trickish and fairy-like, her silliness stands out in contrast to the considerably more serious Agatha. Yet, despite Cherubina's seemingly silly demeanor, her approach to life is revealed to be much more mature and willing to sacrifice her own happiness for that of others. At the end of the story, she emerges as the wisest, if the least happy, party in the whole situation.

As a prime example of the fool motif could be considered Richard Rickleton. A buffoonish figure clearly inserted for its comedic value and a certain rustic appeal. The character surely bears a resemblance to a certain type of person Hogg dealt with often and therefore constitutes a biographic element.<sup>64</sup> Rickleton's small-mindedness, straightforward demeanor and quick temper lead to many comical and absurd situations arising mainly from misunderstanding. Even if mostly well-meaning, Rickleton's behavior establishes him as a foolish figure and an example of the motif.

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<sup>63</sup> Hogg, *The Private Memoirs and Confessions*, 295-296.

<sup>64</sup> Henry T. Stephenson, *The Ettrick Shepherd*, 40-41.

In one of the stories, fittingly named *Leasing*,<sup>65</sup> we can find a number of characters adhering to the motif. Two of the most notable of these characters would be David Duff and Sarah Niven. Duff is a sexton at the local parish and a man-of-all-work employed by its minister. Despite the general silliness of his behaviour and many absurd situations he gets himself into, Duff is depicted as opportunistic and even ghoulish, especially in instances when he robs the dead<sup>66</sup> or tries to sell their remains.<sup>67</sup> He is even perceived as representing the darker part of human nature on one occasion.<sup>68</sup> This is an interesting case of the fool portrayed as a despicable, yet resourceful and at times even kind figure.

Sarah Niven is a clear example of a cunning person, employing deception and disguise. She is even described as a “dark - eyed elf”.<sup>69</sup> Her rhetorical abilities are highlighted and she manages to deceive multiple characters over the course of the plot. The way Sarah meets her tragic end is of considerable folkloristic interest. She is last seen alive by a shepherd, who perceives her as a pale figure singing over a grave with her dead child in arms, reminiscent of the mythical banshee. This repeating motif of cunning folk presented as supernatural beings, fairies and spirits in particular, implies their association in popular imagination.

*Tales of the Wars of Montrose* include numerous examples of the motif at their most archetypal. This is in part caused by medievalist tendencies and fascination with the storytelling tradition apparent in the text. Apart from the characters fitting the motif by virtue of their behaviour or personality, we can also observe many traditional archetypes. One such example is Bauldy Kirkhope, a court jester with keen insight into his fellow men. The statement “never was mistaken in any person he had once seen”<sup>70</sup> addresses the cunning of a professional fool even directly in the text and solidifies the motif’s duality. Kirkhope’s employer, Sir Simon Brodie, could also be considered a specific iteration of the motif, being an established fearless fool. His exploits often come close to the framework of a folktale. Such situations include Brodie’s encounter with an outlaw disguised as a ghost<sup>71</sup> or his ride on a seal mistaken for a mermaid.<sup>72</sup>

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<sup>65</sup> Lying, deception

<sup>66</sup> Hogg, *The Three Perils of Woman*, 367.

<sup>67</sup> Hogg, *The Three Perils of Woman*, 338.

<sup>68</sup> Hogg, *The Three Perils of Woman*, 335.

<sup>69</sup> Hogg, *The Three Perils of Woman*, 87.

<sup>70</sup> Hogg, *Tales of the Wars of Montrose*, Vol. 2, 244.

<sup>71</sup> Hogg, *Tales of the Wars of Montrose*, Vol. 2, 68.

<sup>72</sup> Hogg, *Tales of the Wars of Montrose*, Vol. 2, 66.

His absurd bravery bordering on foolishness is addressed by other characters. Brodie himself is described as “altogether a fool”<sup>73</sup> even if his exploits often come close to a supernatural narrative and, in such folklore framework, his actions can be justified.

### 3.2 Cleverness

Clever acts are characteristic of cunning folk, tricksters and other wise archetypes. These displays of cleverness represent various interests and fulfil a number of functions. Closely examined in this chapter will be interactions of folk wisdom, femininity and the supernatural with cleverness and its expressions. The ambiguity between wisdom and cleverness will be explored and analysed in illustrative examples. The dehumanisation and empowerment of female characters through clever acts will be explored and interpreted based on motifs present in the selected prose.

The difference between wisdom and cleverness presents an interesting tension in Hogg’s prose. Wisdom is often perceived as a product of experience closely related to knowledge of traditional Scottish folklore. Wise characters often function as repositories for orally transmitted tradition in the form of song, legend or other kinds of oral lore. This association with storytelling relates to verbal skill, oratory and rhetorical prowess. Both wise and clever characters express their cunning in the form of clever remarks, verbal strategies and mastery over conversation. This can be seen in such characters as Nanny Elshinder or Sarah Niven, who both command a considerable rhetorical ability and use it mainly in defence of themselves or people close to them. Even Robert Wringhim and Gil-Martin, both portrayed as lacking in traditional wisdom, possess certain oratory skills that are a source of pride to them. Gil-Martin directly assumes the role of preacher and his sermon is described as a mesmerizing moment.<sup>74</sup> Robert is more inclined towards sophistry and religious apologetics, yet still displays a noteworthy command of the spoken word. It is rare to find an inarticulate wise character. Examples such as David Duff or John Barnet are portrayed as comedic figures because of their accent and misunderstandings in communication. Yet their status as speakers of Scots or Gaelic establishes a deeper connection to the native community and local traditions. Therefore, such instances are

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<sup>73</sup> Hogg, *Tales of the Wars of Montrose*, Vol. 2, 70.

<sup>74</sup> Hogg, *The Private Memoirs and Confessions*, 306.

ambiguous in their portrayal of rhetorical skill and cultural capital of multilingual speakers.

The relationship between femininity and cleverness in Hogg's prose is a fascinating one. Female characters are overrepresented in the role of trickster, storyteller or cunning person. They are often self-sufficient, resourceful and well-versed in oral lore. Women are also most often depicted as duplicitous, devious and of questionable moral character. The most plausible interpretation of this stereotype is a common sexism typical of the period. Cases of extreme misogyny can be found in the selected prose. In *The Three Perils of Man*, Douglas calls all women "pests of society ... subordinate creatures, created solely for man's disquietude"<sup>75</sup> followed by an equally bigoted speech to the same effect. Yet such attitudes are rare and limited to characters' opinions rather than the portrayal of women in general. Even if Hogg's heroines are mostly goal-oriented and capable of achieving their aspirations, they are still portrayed as intensely emotional and easily swayed by violent passions. An example of this ambiguous perception of female characters can be readily observed in depictions of sexual assault. There can be found multiple scenes of such a nature in the selected prose and in all instances the female victim manages to evade the assailant through her wits and steadfast determination. Nonetheless, these scenes are meant to be comical in character and focus more on the humiliation suffered by the unsuccessful assailant than on the female victim. Therefore, clever acts performed in self-defence by female tricksters are rarely depicted as proof of their capabilities, rather serving as an element of absurdity. Considerably better treatment is given to young female characters, such as Katharine Laidlaw or Agatha Bell. Their cunning actions are seen as benevolent and mostly done out of necessity. In comparison, adult women are depicted as devious and inherently duplicitous, such as Margaret Stuart and Sarah Niven.

An interesting association can be observed between cunning characters and the supernatural. Clever persons, especially women, in the selected prose are often suspected of witchcraft or other connection to the supernatural. Such suspects are ostracized and perceived as a threat to the wider community. Often being a part of other vulnerable groups, cunning characters are a frequent target of bigotry, violence and religious persecution. The risk of targeting grows higher with social isolation and

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<sup>75</sup> Hogg, *The Three Perils of Man*, Vol. 3, 133.

perceived moral deviance. As such, the persecution creates a vicious cycle of social isolation and subsequent targeting. The association of cunning characters with the supernatural can serve as a part of the persecution process, aiding in dehumanisation and excommunication of these characters from their heavily religious communities. There can be found peculiar cases in which cunning characters are intentionally taking advantage of their perceived association with the supernatural. Their dehumanised personas can intimidate and hide under a guise of legendary creature. Such uses of superstition can protect an individual or a whole community, as is the case with John Brown and his fellow Covenanters in *The Brownie of Bodsbeck*. This subversion of persecution tactics creates an overlap of motifs in which supernatural elements, social dynamics and psychology of characters interact in an ambiguous state based on folklore logic.

### **3.3 Fools (And other unwise persons)**

The figure of a fool is an ambiguous one. Its definition as a merely comedic character can be easily problematized by overlapping motifs of trickery and other cunning behaviour. The duality of wisdom and folly seems to be a traditional aspect of both motifs. There can be found instances of unwise fools forming a distinctive group in the collective of Hogg's characters. Richard Rickleton and David Duff exemplify this type of simple-minded fool, yet even they present an ambiguous picture under scrutiny. Both characters are presented as closely tied to the traditional community and possessing a good amount of practical experience. Their buffoonish behaviour could even be perceived as a stereotypical expression of straightforward simplicity and association with the countryside.

On the other hand, there are complex cases of wise fools and cunning folk. Both Nanny Elshinder and Sarah Niven are portrayed as foolish in their behaviour while obviously belonging to the broader class of cunning folk. Nanny's silly mannerisms and personal quirks are clearly meant to be comical, yet they are all related to her knowledge of the traditional lore and understanding of her native community. Her fondness for song, legend and other traditional genres, finding their expression in Nanny's causal speech, attests to the relation between seemingly silly mannerisms and folk wisdom. Sarah's folly is associated more with excessive passion than

extravagance. Her cleverness is uncontested but overshadowed by what is depicted as an unbridled emotion. Sarah gets into trouble because of her ambiguously depicted temperament, yet this personal flaw has a close connection to her sharp wit and verbal ability.

Fools are closely tied to the motif of wise folk and fulfil the role of its dual aspect. Their silly behaviour may serve a simple comedic function, yet often grants another dimension to otherwise cunning characters and connects them to their folklore roots. This duality of motifs is a complex and interesting issue deserving of further research.

## **4. Deceptions**

In all of Hogg's prose, the boundary between the genuinely supernatural and rationally explainable is muddled at best. This fact could be accounted for by two main factors. A pragmatic part of Hogg's writing career demanded him to be perceived as a serious author and the whole-hearted inclusion of the supernatural could sabotage such aspirations. In part, these reservations towards superstition likely stemmed from Hogg's own self-consciousness about his upbringing in the rural community of the country. But what is of greater interest to this thesis is the fact that this ambiguous approach to the topic of the supernatural comes close to the worldview of characters depicted in his novels. Perceiving the non-religious supernatural to be marginal, yet present throughout their lives, these traditional communities were unwilling to discount all superstition as irrational. In opposition to this tendency towards superstition, there were strong social and religious pressures discouraging the belief in the unsanctioned supernatural. Resulting from this ideological clash was an amalgam of beliefs expressing folklore motifs in a form of inoffensive genres, such as local legends, songs and ghost stories. Counting among these genres are tales of marvellous feats, tests of prowess and cunning tricks. It is exactly this storytelling tradition that lends itself well to Hogg's work as it allows for a rationalised form of traditional folklore motif. In this chapter will be discussed the liminal area between the supernatural and rational, various rationalised expressions with folklore motifs at their core and their implications for the mentality of characters.

## 4.1 Deceptions in the selected prose

This chapter will analyse the motif *K. Deceptions* with special focus on its subdivision *K1800—K1899. Deception by disguise or illusion* and their examples in the selected prose. The motif of deception is closely related to that of transformation. Especially in Hogg's prose, the boundaries between a supernatural shape-shifting in contrast to a simple disguise are incredibly thin and often intersect. Distinguishing between the two motifs can become nigh impossible. This thesis approaches the issue by separating the ambiguous motifs based on how they are presented to the reader and perceived by other characters. Even if ultimately revealed to be highly improbable disguises, these motifs still fulfil the role of a transformation. Those that are never presented as genuine transformations, often more comedic or ironic in nature, will be categorised under deceptions or given a special focus.

In *The Brownie of Bodsbeck* can be found a whole array of cunning tricks. Most of this clever behaviour is displayed by female characters, namely Nanny Elshinder and Katharine Laidlaw. This association between femininity and deceptiveness is related to the notion of witchcraft present throughout the novel. Both Katherine and Nanny are excluded from wider society for their perceived association with the supernatural. This connection between cunning characters and their involvement with the supernatural can be often found in Hogg's prose and as such attests to a traditional association between the two. Elshinder is an archetypal example of a cunning woman. She is introduced to the reader as an enigmatic figure well-versed in old Scottish lore, especially songs.<sup>76</sup> She also serves as a confidant to Katharine, keeping her secrets and assisting in her plans. It is shown on multiple occasions that Nanny can resist interrogation and has her way with words.<sup>77</sup> Her rhetorical prowess is connected to her storytelling skills and complements her role as a wise woman.

Elshinder is positioned in parallel to the much younger Katharine Laidlaw. Katharine shares with her elderly servant a certain air of mystery and is also similarly a subject of rumours. The local community suspects her of witchcraft and dealings with the legendary Brownie of Bodsbeck. Katharine adopts these assumptions into her presentation, feeding the rumours with her secretive behaviour. This shift from

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<sup>76</sup> Hogg, *The Brownie of Bodsbeck*, Vol. 1, 43.

<sup>77</sup> Hogg, *The Brownie of Bodsbeck*, Vol. 1, 48.

persecution to empowerment through deception is a crucial motif of the novel and its greatest deceit.

Laidlaw shows her ingenuity on other occasions as well. She manages to resist a sexual assault committed by John Clerk through the use of distraction and her rhetorical skills.<sup>78</sup> Katharine stalls Clerk's advances under the pretense of bible reading until she is assisted by John Brown and his company of Covenanters disguised as supernatural creatures. The subversion of religious authority present in the scene attests to the empowering utility of deception.

*The Three Perils of Man* is based on the motif of deception. The plot of the novel is driven by competing schemes of two rival ladies, Margaret Stuart and Jane Howard, together with their desire to aid their chosen champions. The most utilized deception in all of their schemes is a disguise. Both ladies are introduced disguised as their male relatives, Prince Alexander Stuart and Lord Jasper Tudor. This introductory deception is in equal part comical and obvious, even if not directly presented as a disguise until the following chapter. It establishes the rivalry of both ladies and presents their talent for subterfuge. Their disguises are depicted as able to pass perfectly among the common people and most of the hints pointing to their true identity come from their behaviour. The same disguise would later fail Lady Howard under close scrutiny. Her disguise is then deemed unconvincing and full of telling details, such as her pierced ears.<sup>79</sup> This instance is yet another example of Hogg's ambiguous distinction between folklore logic and rational observation.

The competition of cunning is doubtlessly won by Lady Stuart in the end. She goes through multiple disguises, fakes her own death and manipulates the situation from behind the scenes. Her second disguise is perhaps the most brilliant one. She assumes the role of her own fictitious page by the name of Colin Roy M'Alpin. The young age of these boy servants provides her with at least a modicum of reasonable cover and allows her to instruct, oversee and tease Douglas. As such, the persona is an immensely empowering one as it allows Margaret to effortlessly orient through masculine spaces and influence male-decided outcomes. Margaret manages to become a confidant and an advisor to Douglas, revealing to him lady Howard's disguise and subtly directing his actions. Most importantly, she is able to obtain a sincere impression of her chosen champion and interact with him as a near equal. Therefore,

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<sup>78</sup> Hogg, *The Brownie of Bodsbeck*, Vol. 1. 81-82.

<sup>79</sup> Hogg, *The Three Perils of Man*, Vol. 1, 52.



through the transgression of traditional gender roles, Margaret is for the first time able to achieve a genuine emotional connection to Douglas.<sup>80</sup> The fact that the disguise plays a role in her capture and seemingly lethal execution is only an illusory reversal of fortune as Margaret uses the occasion to her advantage. She assumes a new persona and deceives both readers and her fellow characters alike. This final persona of a monk is much closer to the transformation motif and was already analysed in the appropriate chapter.

Another considerable source of deception in the novel is Roger, the friar. As a famous scholar in disguise, he hides his identity for fear of persecution. Using various scientific disciplines to his advantage, Roger manages to win a competition of cunning with a genuine magician, Michael Scott. His use of optical illusions<sup>81</sup> and pyrotechnics<sup>82</sup> masqueraded as feats of magic fits the most straightforward definition of deception.

*The Private Memoirs and Confessions of a Justified Sinner* builds upon the deception motif considerably. We can find instances of genuine disguises,<sup>83</sup> yet most appearance alterations are unreliably presented as supernatural phenomena or products of a deteriorating mental state. Numerous cases of shape-shifting found in the novel could be better categorized under the transformation motif. A notable example would be Wringham's last disguise. He is instructed by Gil-Martin to dress in common clothes as a way to evade an enraged mob. This disguise is unambiguously presented as a simple change of clothes, but its adherence to folklore logic is exceptional.<sup>84</sup> The whole process is aided by magical gestures and given a ceremonial air, making it a form of folk ritual. The disguise is then depicted as supernaturally effective. It is therefore a rare instance of a disguise with no pretense of transformation while still presented as a genuine supernatural phenomenon.

The novel's anti-hero protagonist schemes and deceives constantly. His pathological desire to damage the reputation of his father and brother for their religious differences leads to a process of provocation, blackmail and even a murder attempt. This insidious behaviour culminates with the appearance of Gil-Martin, a mysterious figure fulfilling the role of an enabler to Robert. With Gil-Martin's assistance, Robert's

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<sup>80</sup> Hogg, *The Three Perils of Man*, Vol. 1, 41.

<sup>81</sup> Hogg, *The Three Perils of Man*, Vol. 2, 49-50.

<sup>82</sup> Hogg, *The Three Perils of Man*, Vol. 2, 55.

<sup>83</sup> Hogg, *The Private Memoirs and Confessions*, 129.

<sup>84</sup> Hogg, *The Private Memoirs and Confessions*, 317-318.

religious doctrines grow considerably more radical and his deceptions lethal. This development can be clearly understood as a symptom of Robert's declining mental state fuelled by religious fanaticism, social alienation and personal hatred. The Devil figure in the form of Gil-Martin serves as a representation of Robert's repressed desires and guilt as well as Hogg's commentary on the depraved nature of religious fanaticism. As such, the deception motif serves as an instrument of psychologization, depicting the gradual process of radicalization through a folklore motif.

*The Three Perils of Woman* offers a similarity to *The Brownie of Bodsbeck* in its focus on female tricksters and their deceptions. Sarah Niven is the most prominent example of this archetype, and her deceptions are numerous. She is shown to be able to talk her way out of many difficult situations and the description of her lies, distractions and other verbal deceptions is given a considerable focus. In close parallel with Katharine Laidlaw is Niven's use of rhetorical prowess to deflect sexual advances of her employer and evade an assault.<sup>85</sup> Notably present is also the element of religious authority. Niven's employer is a church minister and his advances are presented as a form of care for her spiritual and social well-being. She deflects them with a feigned ignorance and a matter-of-fact approach, resisting the religious pressure with a folk-like straightforwardness.

Deception motifs are scarce in *Tales of the Wars of Montrose*, yet some examples of mistaken identity and multiple disguises can be found.<sup>86</sup>

## 4.2 Deception by disguise or illusion

The ubiquitous use of deception in Hogg's prose is clearly motivated by a desire to offer his readership a more palatable, rationalised version of the folklore from his native Anglo-Scottish Border. After all, "disguise certainly offers an effective rationalised representation of the supernatural"<sup>87</sup> and Hogg was eager to elevate his work to the literary standard of his contemporaries. His constant struggle between a half-hearted historical novel and a socially provocative supernatural narrative leads to a peculiar amalgam of both. These "tensions between historical and fictional standards

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<sup>85</sup> Hogg, *The Three Perils of Woman*, 72.

<sup>86</sup> Hogg, *Tales of the Wars of Montrose*, Vol. 2,

<sup>87</sup> Petrie, "Transition from Folk to Literature," 261.

for narrative”<sup>88</sup> produce a complex storytelling framework “in which the use of disguise and the workings of the supernatural overlap, thus encouraging the rationalisation process”.<sup>89</sup> Some of these rationalisations are considerably far-fetched and offer no more explanation than their supernatural counterparts. This seeming contradiction could be attributed to the “tension between reason and superstition”<sup>90</sup> that Hogg engaged in often. Being a product of the Border country with all of its superstitious traditions and at the same time moving in the highest literary circles created a creative dilemma that he was never able to fully reconcile. Rather than letting it negatively affect his work, Hogg harnessed this tension. The result is the liminal quality of his work that creates an intentional ambiguity between rational reality and supernatural otherworld.

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<sup>88</sup> Harris, *Folklore in nineteenth-century fiction*, 107.

<sup>89</sup> Petrie, “Transition from Folk to Literature,” 262.

<sup>90</sup> Harris, *Folklore in nineteenth-century fiction*, 109.

## Conclusion

I have analysed the selected prose through a folklore framework based on the *Motif-Index of Folk-Literature*, with special focus given to the relationship between the folklore motif and psychologization of characters. Through the exploration of the three most prominent motifs, folklore emerged as a medium of expression, characterisation and psychologization in Hogg's prose. The transformation motif presents an especially notable nexus of associations pertaining to the identity, gender and social environment of characters. The ambiguity introduced by liminal qualities of disguise and alternate personas further problematize the motif. The relation between gender and folklore in Ettrick Shepherd's work appears as a prospective subject for further study.

After a thorough analysis of Hogg's prose with the focus on folklore motifs and their relation to the psychologization of his characters, I have come to the conclusion that folklore motifs are used to express perceptions, aspirations and mental states of characters beyond the frame of a traditional historical or mystery novel. This psychologization through folklore touches on a number of issues related to characters' identity, self-realization and social environment, including gender, class and religion. The folklore motif is therefore an essential element of psychologization in Hogg's prose, even if often obscured by an ambiguous depiction or pseudo-rational explanation.

## Summary

After analysing five examples of Hogg's prose, focusing on the folk motif and its connection with the psychologization of characters, I came to three relevant categories. These categories include transformations, the wise and the foolish characters, and deception. The analysis of these motives led to conclusions worthy of a detailed description.

Its numerous examples are left ambiguous in their supernatural connotations, yet clearly betray their folklore roots. Of considerable interest is the transgressive nature of transformation and its connection to gender. Male personas of female characters are, in a vast majority of cases, empowering and expressive beyond societal expectations, able to seamlessly blend into masculine spaces and exercise a great amount of influence. This relates to the issue of class transformation, which allows for greater mobility in a highly hierarchical society and is often used as a means of escape from religious and societal persecution. The connection between transformation and religion is further highlighted by the superstitious association of shape-shifting with diabolical powers and the Devil.

The dual motif of the wise and the foolish presents an ostensible contrast between cunning folk and fools. However, under a close analysis of the selected prose, there can be found a number of unifying elements. Many of these characters are silly and cunning in an equal measure, even if a more distinct category of comedic buffoons can be encountered. Yet, even these extreme examples still possess features of cunning folk, painting a more complex picture of the motif. The related association between clever characters and the supernatural can serve a double role, as an instrument of dehumanisation and persecution or empowerment through identification with a supernatural being.

The motif of deception provides a means of expression for many of Hogg's characters and is closely tied to the transformation motif. The ambiguity between a disguise and genuine transformation presents a signature tension in Hogg's prose as well as a fascinating object of study. The observable relationship between deceptive behaviour, femininity and the supernatural firmly establishes the interconnectedness of motifs in a complex web of associations aiding in the process of psychologization.

## Resumé

Po analýze pěti příkladů Hoggovy prózy, se zaměřením na folklórní motiv a jeho souvislost s psychologizací postav, jsem došel ke třem relevantním kategoriím. Tyto kategorie zahrnují transformace, moudré a pošetilé postavy a klamání. Rozbor těchto motivů vedl k závěrům hodným podrobného popisu.

Motiv transformace poskytuje širokou škálu tematických souvislostí, včetně genderu, sociální třídy a náboženského fanatismu. Jeho četné příklady jsou ponechány nejednoznačné ve svých nadpřirozených konotacích, přesto jasně prozrazují své folklórní kořeny. Pozoruhodný je transgresivní charakter transformace a její souvislost genderem. Mužské persóny ženských postav jsou ve většině případů zmocňující a expresivní nad rámec společenských očekávání, schopné plynule zapadnout do mužských prostorů a značně ovlivnit své okolí. To souvisí s problematikou třídní transformace, která umožňuje větší mobilitu ve vysoce hierarchické společnosti a je často využívána jako prostředek úniku před náboženskou a společenskou perzekucí. Spojení mezi transformací a náboženstvím je dále zvýrazněno asociací transformace s ďábelskými silami i samotným Ďáblem.

Duální motiv moudrých a pošetilých představuje zdánlivý kontrast mezi chytrými charaktery a hlupáky. Při podrobném rozboru vybrané prózy lze však nalézt řadu sjednocujících prvků. Hranice mezi moudrými a pošetilými postavami je často velmi tenká, jelikož obě kategorie postav spoléhají na lidovou moudrost a jsou náchylné k výstřednímu chování. Mnohé z těchto postav jsou ve stejné míře pošetilé i lstivé, ač lze narazit na výraznější kategorii komických hlupáků. I tyto vyhraněné postavy jsou ovšem často protřelé a zakořeněné v místních tradicích, přispívající ke komplexitě motivu. Související spojení mezi chytrými postavami a nadpřirozenem pak slouží dvojí roli, jako nástroj dehumanizace a pronásledování nebo zmocnění prostřednictvím identifikace s nadpřirozenem.

Motiv klamu poskytuje výrazový prostředek mnoha Hoggovým postavám a úzce souvisí s motivem transformace. Nejednoznačnost mezi převlekem a pravou proměnou představuje v Hoggově próze typické napětí a zároveň fascinující předmět studia. Pozorovatelný vztah mezi klamným chováním, ženskostí a nadpřirozenem potvrzuje provázanost motivů ve složité síti asociací podporující proces psychologizace.

## **Annotation**

This thesis sets out to prove the relation between the folklore motif and psychologization of characters in the prose of James Hogg, study these relations and present a comprehensive list of used motifs with focus on their function in the process of psychologization. For this purpose, the thesis draws from the work of James Hogg and designates it as its primary source. The terminology of this thesis derives from *Stith Thompson's Motif-Index of Folk-Literature*. In the span of this thesis, I will analyse four novels, two novellas and one collection of short stories. Present motifs will be categorized according to *Thompson's Motif-Index* and analysed in a psychological context of Hogg's prose. The resulting listing of folklore motifs in the context of the prose and their relation to the psychologization of characters can serve as a comprehensive list of motifs in Hogg's prose and a resource in future folkloristic or literary studies.

## **Key words**

*psychologization, folklore motif, gender, social class, persona, archetype, oral lore, storytelling, cunning folk, traditional community, historical novel, Anglo-Scottish border*

## **Anotace**

Tato diplomová práce si dává za cíl prokázat vztahy mezi folklórními motivy a psychologizací postav v próze Jamese Hogga, zkoumat tyto vztahy a poskytnout přehled užitých motivů se zaměřením na funkce které plní při psychologizaci postav. Za tímto účelem čerpá z prózy Jamese Hogga a činí ji svým primárním pramenem, přičemž se ve své terminologii opírá o *Stith Thompsonův katalog folklórních motivů*. V průběhu práce bude analyzován vzorek čtyř románů a jedné povídkové sbírky, přítomné motivy rozříděny dle *Thompsonova katalogu* a vyloženy v psychologickém kontextu díla. Výsledný index folklórních motivů s jejich kontextuálním zasazením do díla a vztahů s psychologií postav pak může posloužit jako přehled motivů v Hoggově próze stejně jako zdroj v navazujícím folkloristickém či literárním studiu.

## **Klíčová slova**

*psychologizace, folklórní motif, gender, sociální třída, persóna, archetyp, lidová slovesnost, vyprávění, vědmy, tradiční komunita, historický román, Anglicko-skotská hranice*



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