

Univerzita Palackého v Olomouci  
Filozofická fakulta  
Katedra anglistiky a amerikanistiky

Bakalářská práce

**‘Where Extremes Meet’ – The Scottish Traditional  
Perception of Evil in Literature**

*„Kde se setkávají krajnosti“ – Tradice vnímání zla ve  
skotské literatuře*

Kateřina Bínová  
Anglická filologie

Mgr. Ema Jelínková, Ph.D.

Olomouc 2017

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

In Olomouc.....

I would like to thank to Mgr. Ema Jelínková, Ph.D., the supervisor of my bachelor's thesis, for all the advice and materials she had provided me with to support my writing.

## **CONTENTS**

<b>1. <u>The Writers' Lives</u> .....</b>	<b>6</b>
<b>1.1 James Hogg – The Author Striving for Being Recognised as a Writer .....</b>	<b>6</b>
<b>1.2 Robert Louis Stevenson – The Author Unafraid to Cross Boundaries .....</b>	<b>7</b>
<b>1.3 Muriel Spark – The Author of the Exile.....</b>	<b>9</b>
<b>2. <u>The Analysis of the Stories</u>.....</b>	<b>11</b>
<b>2.1 James Hogg: <i>The Private Memoirs and Confessions of a Justified Sinner</i> (1824)     .....</b>	<b>11</b>
<b>2.1.1 Evil in <i>The Private Memoirs and Confessions of a Justified Sinner</i> .....</b>	<b>12</b>
<b>2.1.2 The Publication and Structure of the Novel.....</b>	<b>14</b>
<b>2.2 Robert Louis Stevenson: <i>The Strange Case of Dr Jekyll and Mr Hyde</i> (1886)...</b>	<b>15</b>
<b>2.2.1 Evil in <i>The Strange Case of Dr Jekyll and Mr Hyde</i> .....</b>	<b>16</b>
<b>2.2.2 The Structure and Publication of the Novella.....</b>	<b>18</b>
<b>2.3 Muriel Spark: <i>The Ballad of Peckham Rye</i> (1960).....</b>	<b>19</b>
<b>2.3.1 Evil in <i>The Ballad of Peckham Rye</i> .....</b>	<b>20</b>
<b>2.3.2 The Structure and the Publication of the Novel.....</b>	<b>23</b>
<b>3. <u>Influences</u>.....</b>	<b>24</b>
<b><u>Conclusion</u> .....</b>	<b>26</b>
<b><u>Resumé</u>.....</b>	<b>28</b>
<b><u>Anotace</u>.....</b>	<b>29</b>
<b><u>Abstract</u>.....</b>	<b>30</b>
<b><u>Bibliography</u>.....</b>	<b>31</b>

## **Introduction**

“Where Extremes Meet’ – The Scottish Traditional Perception of Evil in Literature’ seeks to analyse the topic of evil as it is presented in the traditional works of Scottish literature. The emphasis in the investigation of the notion of evil is put on three major writers of Scottish descent as well as their crucial works. James Hogg’s novel *The Private Memoirs and Confessions of a Justified Sinner* (1824), Robert Louis Stevenson’s novella *The Strange Case of Dr Jekyll and Mr Hyde* (1886) and Muriel Spark’s novel *The Ballad of Peckham Rye* (1960) are the subject matter of the thesis and serve as a support for the research.

All the three authors explore traditional themes of Scottish literature in their works, among others the central theme of mystery and evil depicted in a character of a double nature. As Head stresses: ‘In both Scottish and Welsh fiction it is the dominant presence of English culture that represents the force to react against, but that remains present as a negative pole in the equation of nationality.’<sup>1</sup> Having acknowledged this, it is also the period of time in which each of the works was published that influenced both its creation and reception.

Firstly, Hogg’s *The Private Memoirs and Confessions of a Justified Sinner* was published in 1824 during the period known as the ‘Scottish Romanticism’ however two major events in the Scottish history that may have influenced the overall creation of the particular work preceded its publication. After the crowns of Scotland and England were united in 1603 and the union of both parliaments followed in 1707, Scotland has ever since been part of the United Kingdom. Still, Scottish writers in general and James Hogg in particular preserved their unique writing style that can be identified as a Scottish one. Considering Hogg’s nationality, McCracken-Flesher notes: ‘Although Hogg was on display in London, the nation was of course Scotland, and Londoners understood that his gift was Scottish.’<sup>2</sup>

Secondly, the story of Stevenson’s *The Strange Case of Dr Jekyll and Mr Hyde* (1886) is set in the nineteenth century London, the Victorian epicentre of culture. Young accounts for that specific time in British history:

---

<sup>1</sup> Dominic Head, *The Cambridge Introduction to Modern British Fiction, 1950-2000* (Cambridge: Cambridge University Press, 2002), 147.

<sup>2</sup> Caroline McCracken-Flesher, ‘Hogg and Nationality’ in *The Edinburgh Companion to James Hogg*, ed. Ian Duncan and Douglas S. Mack (Edinburgh: Edinburgh University Press, 2012), 73.

'[The Evangelicals] had established a certain level of behaviour for all who wished to stand well with their fellows. In moralizing society they had made social disapproval a force which the boldest sinner might fear. ... The Evangelical discipline, secularized as respectability, was the strongest binding force in a nation which without it might have broken up, as it had already broken loose.'<sup>3</sup>

Stevenson published his novella in that time and met with a great success.

Thirdly, Muriel Spark's *The Ballad of Peckham Rye* that was published in 1960 takes place in the 1950s London and could be as well read as a reflection of the post-war society. Still the success of this publication was to a large extent overshadowed by Spark's latter novel *The Prime of Miss Jean Brodie* (1961).

As for the structure, the thesis is divided into three major parts. The first part is dedicated to the authors' lives, the second provides analyses of the three works, the third part presents how Hogg's *Confessions* and Stevenson's *Dr Jekyll & Mr Hyde* influenced other authors.

Evil in each work is, on the one hand, in contradiction with good, but on the other hand, when good and evil encounter, it is evil that makes the presence of good apparent and vice versa.

---

<sup>3</sup> George Malcolm Young, *Portrait of an Age* (London: The Camelot Press Ltd., 1949), 4-5.

## **1. The Writers' Lives**

This chapter provides an overview of the lives of the three authors that are dealt with in the thesis—James Hogg, Robert Louis Stevenson and Muriel Spark. It seeks to highlight the most remarkable events and achievements of their days.

### **1.1 James Hogg – The Author Striving for Being Recognised as a Writer**

James Hogg (1770 – 1835) is predominantly known as one of the Scottish prolific poets, however, his fourth and also his last novel *The Private Memoirs and Confessions of a Justified Sinner* published in 1824 gained him the reputation of a capable novelist, yet it did not happen during his lifetime.

James Hogg was born in a small village of the name Ettrick in Scotland in the year 1770. He was a second of four sons to Robert Hogg, a farmer, and his wife, Margaret (née Laidlaw), who occupied herself with collecting folk tales which later influenced James' literary output. Hogg's school attendance did not last long since his father experienced bankruptcy when James was only six years old. This unpleasant situation forced Hogg to work as a servant at a neighbour's farm to help his family in the troublesome financial situation.

It was not until Hogg's early twenties, that he became deeply interested in literature while working as a shepherd in Selkirkshire and Dumfriesshire. He began writing poems and as he was remarkably successful in it (*The Scots Magazine* published some of the poems) he decided to follow his career path as a writer and moved to Edinburgh in 1810. Yet Hogg returned to Selkirkshire three years later and started working at a farm in Yarrow, but he did not stop being published regularly and he managed to maintain important relationships with the Edinburgh influential personalities including, among others, Walter Scott.

James Hogg met William Blackwood and helped him launch *Blackwood's Edinburgh Magazine* in 1817. Hogg's works were consequently published by Blackwood and this fact provided Hogg a contemporary fame. As Garside argues:

'Hogg's development as an author was not only made possible but also shaped by contemporary publishing conditions. ... Hogg benefited from two established kinds of support, already available to later eighteenth-century working-class writers: in the form of patronage and through

publication by the subscription method, whereby sponsors from the general public vouched to purchase copies of a book on publication.'<sup>4</sup> Even though he could profit from these benefits, he faced financial difficulties repeatedly. Nevertheless, his 1824 novel is one of the most remarkable pieces of writing that any Scottish author has ever written. Tulloch mentions the fact that:

'James Hogg had a problem with novels, and yet he wrote one of the greatest novels of the nineteenth century [*The Private Memoirs and Confessions of a Justified Sinner*]. He essayed the popular genres of his time – sentimental novel, Gothic fiction, historical novel, national tale – but always produced something rather different from the way these genres had defined themselves.'<sup>5</sup>

Hogg had written several prose titles such as *The Three Perils of Man* (1822) or *The Three Perils of Woman* (1823) before he wrote the above mentioned novel that he is most recognised for nowadays—*The Private Memoirs and Confessions of a Justified Sinner* (1824)—and that is also the subject matter of the thesis.

Since his prose works did not sell well, Hogg returned to writing poems, songs and to farming. The 'Ettrick Shepherd', as Hogg was nicknamed, died on 21 November 1835 and was buried in Ettrick kirkyard.

## 1.2 Robert Louis Stevenson – The Author Unafraid to Cross Boundaries

Even though Robert Louis Stevenson (1850 – 1894) ranks among the most underappreciated and underestimated authors, his works have become widely recognised and read again because of their complexity and Stevenson's ability to cross not only geographic but also social boundaries. Stevenson is well-known as the author of the novella *The Strange Case of Dr Jekyll and Mr Hyde* (1886) which deals with the concept of a double identity.

Robert Louis Stevenson was born in Edinburgh into a middle-class family on 13 December 1850. His father, Thomas Stevenson, was a lighthouse engineer by profession and his mother, Isabella Mary Balfour, came from a respectable family background whose members were ministers of the Church and also practised the legal

---

<sup>4</sup> Peter Garside, 'Hogg and the Book Trade' in *The Edinburgh Companion to James Hogg*, ed. Ian Duncan and Douglas S. Mack (Edinburgh: Edinburgh University Press, 2012), 21.

<sup>5</sup> Graham Tulloch, 'Hogg and the Novel' in *The Edinburgh Companion to James Hogg*, ed. Ian Duncan and Douglas S. Mack (Edinburgh: Edinburgh University Press, 2012), 122.



profession thus Stevenson's childhood was considerably influenced by the strict rules of Victorian respectability.

From his early childhood, Stevenson suffered from a condition known as an affection of lungs which massively afflicted his whole life. His father was a busy businessman and his mother herself suffered from a pulmonary disorder therefore neither of them could take care of Robert properly. As a consequence, the Stevensons hired a nurse for little Robert. Her name was Alison Cunningham and was nicknamed 'Cummy' by Stevenson. He developed one of his closest relationships with her.

Stevenson's nurse was very fond of Christian belief hence it was her who introduced him to the difference between good and evil. In the stories she told Robert were included even horrifying stories about Hell and this may be the main reason why Stevenson experienced numerous nightmares not only in his childhood but also in his adult life. This fact may have actually had a great impact on his 1886 novella.

Hammond accounts for the creation of *The Strange Case of Dr Jekyll and Mr Hyde*: 'The germ of the idea came to him in a nightmare, from which he was awoken by his wife Fanny.'<sup>6</sup>

Robert Louis Stevenson studied engineering at The University of Edinburgh, however, he very much enjoyed spending night time in the Old Town. He decided to change the branch of his study and replaced engineering by law at the age of twenty-one. In 1873, Stevenson left Edinburgh to travel as travelling was one of his lifetime passions. Not surprisingly then, his first publications were travel books. William Gray proposes:

'There was something of a pose in Robert Louis Stevenson's claim to feel out of place in England. The demands of geography and of social class meant that he was bound to become familiar at least with London, which lay on the route from Edinburgh to the Continent.'<sup>7</sup>

During one of his stays abroad, he met a married American woman with two children, Fanny Osbourne, who later became his wife. The married couple settled in a sunny part of the South of England, namely in Bournemouth, in the year 1885.

---

<sup>6</sup> John R. Hammond, *A Robert Louis Stevenson Companion* (New York, NY: Macmillan Publishing Co., Inc., 1984), 115.

<sup>7</sup> William Gray, *Robert Louis Stevenson: A Literary Life* (Basingstoke: Palgrave Macmillan, 2004), 1.

His novel *Treasure Island* (1883) gained him the reputation of a distinguished writer. Although he wrote various other prose works, he became widely known for his 1886 publication of the novella *The Strange Case of Dr Jekyll and Mr Hyde*.

Stevenson's father Thomas died a year after the publication of *Dr Jekyll and Mr Hyde* and the money that Robert inherited provided him with the possibility to move to America in order to find a better climate to ease his rapidly deteriorating health.

Stevenson and his wife settled in Samoa in 1889. He wrote *Catriona* (1893) and did not manage to finish *Weir of Hermiston* (published unfinished in 1896). Robert Louis Stevenson died of a cerebral haemorrhage on 3 December 1894 aged 44.

### 1.3 Muriel Spark – The Author of the Exile

Muriel Spark (1918 – 2006) can be regarded as one of the most provocative authors of the second half of the 20<sup>th</sup> century. Due to her conversion to the Catholic faith in 1954, she has been repeatedly labelled as a Catholic writer and the readers can be easily influenced by this fact while reading any of her books and therefore automatically presuppose a content concerning faith or religion related topics.

Muriel Spark, née Muriel Sarah Camberg, was born on 1 February 1918 to a Scottish father (an engineer by profession), Bernard Camberg, and an English mother, Sarah Elizabeth Maud (née Uezzell). She completed the process of education at the Edinburgh James Gillespie's School for Girls in 1935.

Spark was very skillful in writing already in her childhood as she was awarded the Walter Scott prize for a poem 'Out of a Book' at the age of 12. The experience of attending a public school provided her with enough creative inspiration to write one of her most acclaimed novels *The Prime of Miss Jean Brodie* (1961). After she left school, she attended the Heriot-Watt College in Edinburgh where she took a course in précis writing.

Muriel Spark married Sydney Oswald Spark in 1937 and she lived in Southern Rhodesia (now Zimbabwe) for a few years of the marriage. Muriel and Sydney had a son named Samuel who is, however, better known by his middle name Robin. She left both her husband and son behind in 1940, her marriage to Sydney Oswald Spark was eventually divorced in 1943. During the Second World War, Spark worked as a propagandist for the war effort at the Political Intelligence Department of the British Foreign Office.

Her career as a writer began after the World War II in London. Spark held the editor post of *The Poetry Review* in the years 1947-1949, she wrote studies of authors such as Mary Shelley or the Brontë sisters and she also actively participated in The Poetry Society as a General Secretary.

Spark converted to Roman Catholicism in 1954 and her first novel entitled *The Comforters* was published three years later in 1957. Her conversion to the Catholic faith earned her the reputation of a Catholic writer even though it is not case of her work as a whole. Haddox argues that:

‘Only in the first nine years of Spark's career as a novelist, in the works stretching from *The Comforters* (1957) to *The Mandelbaum Gate* (1965), is it possible to identify continuous (though often qualified) support for Catholic beliefs and practices. And indeed, both Spark's religious admirers and her detractors tend to emphasize these novels.’<sup>8</sup>

Allan Massie stresses another crucial point concerning Spark's writing with the relation to her being a Catholic:

‘Muriel Spark wrote no novels before her conversion to Catholicism. It is not perhaps presumptuous to suggest that this acceptance of Faith and the Church removed certain barriers which had deterred her from writing fiction, and gave her a point of view from which to regard experience in a way that made sense.’<sup>9</sup>

During her lifetime, Muriel Spark lived in places such as New York City, Rome and a small village Civitella della Chiana in Tuscany, Italy. She was awarded a large number of honours and tributes, for instance an honorary degree in literature from Strathclyde University in 1971. She also received similar honours from the Universities of Aberdeen, St Andrews, Edinburgh and many others. She became a Dame of the British Empire in 1993 and her alma mater Heriot-Watt bestowed Spark on an honorary doctorate in the year 1995.

Muriel Spark died in Tuscany on 13 April 2006 aged 88.

---

<sup>8</sup> Thomas F. Haddox, ‘Religion for “Really Intelligent People”’: The Rhetoric of Muriel Spark's “Reality and Dreams” in *Religion & Literature*, Vol. 41, No. 3 (2009): 44.

<sup>9</sup> Allan Massie, ‘Calvinism and Catholicism in Muriel Spark’ in *Muriel Spark: An Odd Capacity for Vision*, ed. Alan Norman Bold (London: Vision and Barnes&Noble, 1984) 95-96.

## **2. The Analysis of the Stories**

In this chapter, the three stories are analysed with the emphasis put on the element of evil in each of them as well as how it is perceived in the story. It also comments on the plots of each work as they follow chronologically.

### **2.1 James Hogg: *The Private Memoirs and Confessions of a Justified Sinner* (1824)**

The above mentioned revolutionary novel can be considered as one of the works of great importance as for what is now known as the Scottish tradition in literature. It conducts a survey of a gradual road to perdition of a fanaticised individual. The whole novel features a rather anti-Calvinistic undertone.

*The Private Memoirs and Confessions of a Justified Sinner* deals with a story of Robert Wringhim Colwan and his elder half-brother George who initially do not know that they are brothers. George was brought up by his father George Colwan while his younger brother Robert was raised by his mother Rabina and Reverend Wringhim yet both of the brothers practically lived 'under each other's nose' as their parents, though living separately, resided in the same house. When the two brothers meet already as young men in Edinburgh, where a great deal of of the story is set, they do not notice how much they look alike at first. 'He [George] perceived a lad with black clothes, and a methodistical face, whose countenance and eye he disliked exceedingly, several times in his way, and it was all the notice he took of him the first time they two met.'<sup>10</sup> But eventually George is informed that that young man with a hostile look is his own brother. Ever since their first meeting Robert follows George everywhere he goes. Moreover, Robert rejects George's offers to behave friendly to each other. One night George is murdered and after initial accusations of one of George's peers people in the town eventually reckon that it was Robert who killed him, however, Robert disappears before he can be accused of the crime.

At this part of the novel, the second section begins in a form of what can be regarded as Robert's diary where he confesses all his sins and, not alarmingly, it already starts on a rather negative note: 'My life has been a life of trouble and turmoil; of

---

<sup>10</sup> James Hogg, *The Private Memoirs and Confessions of a Justified Sinner* (Oxford: Oxford University Press, 1981), 21.

change and vicissitude; of anger and exultation; of sorrow and of vengeance.'<sup>11</sup> In this written confession, not only does Robert Wringhim recall his own childhood emphasizing that he sinned ever since he can remember, but also the more recent events such as his encounter with Gil-Martin which essentially seems to be inevitable:

'As I thus wended my way, I beheld a young man of a mysterious appearance coming towards me. I tried to shun him, being bent on my own contemplations; but he cast himself in my way, so that I could not well avoid him; and more than that, I felt a sort of invisible power that drew me towards him, something like the force of enchantment, which I could not resist.'<sup>12</sup>

Meeting Gil-Martin has an immensely dreadful effect on Robert since it is him who inducts Robert into evil, immoral, or even horror practices such as murder. Robert is, broadly speaking, urged to commit a murder by Gil-Martin in belief he does it for the faith's sake.

Robert's confessions become gradually harder and harder to follow hence it is highly possible that he begins to lose his mind. It is suggested by Roger Lewis that symptoms of schizophrenia can be traced in Robert.<sup>13</sup> The nearer towards the end of the memoir the story gets, the harder it is for Robert to continue with his life as a social outcast. In the course of time, Robert cannot bear his state of both mind and body therefore he decides to end his life by committing a suicide.

### 2.1.1 Evil in *The Private Memoirs and Confessions of a Justified Sinner*

Evil in Hogg's *The Private Memoirs and Confessions of a Justified Sinner* is impersonated in the main character called Robert Wringhim Colwan as well as in his mentor Gil-Martin, even though the readers cannot be absolutely sure who or what exactly Gil-Martin is.

'Traditional beliefs are pervasive, especially around the demonic figure of Gil-Martin. He is initially thought to be an exotic Eastern prince; people cannot remember his name. ... Hogg skilfully suggests that, while

---

<sup>11</sup> James Hogg, *The Private Memoirs and Confessions of a Justified Sinner* (Oxford: Oxford University Press, 1981), 97.

<sup>12</sup> James Hogg, *The Private Memoirs and Confessions of a Justified Sinner* (Oxford: Oxford University Press, 1981), 116.

<sup>13</sup> Roger Lewis, Introduction to *Confessions of a Justified Sinner* (London: Everyman, 1992), xxii.

Gil-Martin might be the devil, he might, equally, be a fragment of the characters', narrators', and even the readers' imagination.'<sup>14</sup>

In any case, Gil-Martin's character is subjected to a major development throughout the story. He enters the story as an advisor who is there to help Robert, nevertheless, he eventually becomes Robert's crippling burden. Furthermore, Robert's devilish companion has the power to change his appearance as his 'countenance changes with [his] studies and sensations.'<sup>15</sup>

There are at least two murders committed in the story—by the end of the memoir, Robert loses the track of time and also does not know who he is thus it can be only guessed how many mortal sins actually take place in the story. It is inevitable to suggest that Gil-Martin more than likely takes the advantage of Robert's current state of having unsound mind and uses his appearance while committing other crimes ('Wringhim comes to believe that he has a criminal *doppelgänger*, since he finds himself accused of crimes, including the seduction and murder of a girl, and the murder of his own mother, of which he has no recollection.'<sup>16</sup>)

But yet another issue that can be looked at as immoral takes place in the story and needs to be referred to. James Hogg as the author of the novel more than clearly presents its readers with a love affair between George's and Robert's mother Rabina and Reverend Wringhim (Robert being the 'outcome' of their affair) since Wringhim is the only person who spends time with her after she separated from her husband George Colwan because of his heavy drinking habit and godlessness. What can, by contrast, seem utterly ridiculous is the excuse Reverend Wringhim provides to disprove that speculation when addressed by his servant.

'I hae said mony a time, that he resembled you, sir. Naebody can mistake that.'

'But, John, there are many natural reasons for such likeness, besides that consanguinity. They depend much on the thoughts and affections of the mother; and, it is probable, that the mother of this boy, being deserted by

---

<sup>14</sup> Valentina Bold and Suzanne Gilbert, 'Hogg, Ettrick, and Oral Tradition' in *The Edinburgh Companion to James Hogg*, ed. Ian Duncan and Douglas S. Mack (Edinburgh: Edinburgh University Press, 2012), 18.

<sup>15</sup> James Hogg, *The Private Memoirs and Confessions of a Justified Sinner* (Oxford: Oxford University Press, 1981), 124.

<sup>16</sup> John Carey, Introduction to *The Private Memoirs and Confessions of a Justified Sinner* (Oxford: Oxford University Press, 1981), xii.

her worthless husband, having turned her thoughts on me, as likely to be her protector, may have caused this striking resemblance.<sup>17</sup>

Owing to Hogg's exceptional writing style it is absolutely impossible to perceive Robert's character as a sympathetic one. Lewis believes that: 'The character's over-mastering arrogance never mellows. (Tenderness is a sin and, like compassion, a temptation is to be resisted.)<sup>18</sup> This being said, another definitely curious personality trait of Robert's that needs to be mentioned is his attitude towards women. Throughout the whole story, there is not a single mention of Robert being engaged in any sort of a romantic relationship with a woman. When being later asked about a lady that is supposed to be his young mistress, he strongly disapproves of a suggestion like that saying: '... the mention of such a thing as *amours* with any woman existing, to me, is really so absurd, so far from my principles, so far from the purity of nature and frame to which I was born and consecrated, that I hold it as an insult, and regard it with contempt.'<sup>19</sup>

It has been previously mentioned that it is highly likely Robert begins to lose his mind by the end of the story, nevertheless, it needs to be pointed out that it has not always been the case since Robert acts very consciously at the point of meeting the figure of Gil-Martin and he is also perfectly capable of planning his sins with a clear mind.

### 2.1.2 The Publication and Structure of the Novel

The 1824 publication of the novel was not a successful one, in fact, '[o]n first publication in 1824 Hogg's *The Private Memoirs and Confessions of a Justified Sinner* could hardly be described as a popular novel.'<sup>20</sup> The event that brought Hogg his desired fame, unfortunately more than a hundred years after his death, was the reedition of the novel with the introduction by a French novelist and literary critic André Gide in the late 1940s.

---

<sup>17</sup> James Hogg, *The Private Memoirs and Confessions of a Justified Sinner* (Oxford: Oxford University Press, 1981), 106.

<sup>18</sup> Roger Lewis, Introduction to *Confessions of a Justified Sinner* (London: Everyman, 1992), xv.

<sup>19</sup> James Hogg, *The Private Memoirs and Confessions of a Justified Sinner* (Oxford: Oxford University Press, 1981), 177.

<sup>20</sup> Gillian Hughes, 'The Private Memoirs and Confessions of a Justified Sinner: Afterlives' in *The Edinburgh Companion to James Hogg*, ed. Murray Pittock (Edinburgh: Edinburgh University Press, 2011), 140.

Nevertheless, shortly after Hogg's death, a significantly different version of *Confessions* appeared on the market with a new title 'The Private Memoirs and Confessions of a Fanatic'. It was published in the fifth volume of *Tales and Sketches by the Ettrick Shepherd* (1836-1837). However, as Peter Garside points out<sup>21</sup>:

'In addition to making fairly sweeping standardisations of style and grammar, this version tends to remove any hint of 'indelicacy' or blasphemy; it also expunges much of the original theological content of the work, as well as several 'oral' intrusions (notably the Auchtermuchty tale) which are now seen as vital to its meaning and structure.

In other words, extensive alternations of Hogg's work caused a significant loss of the original work's identity and individuality, not to mention a complete loss of anti-Calvinistic tone from the earlier publication due to the strict censorship of the later version.

As Roger Lewis, the author of the introduction to the 1992 edition of the novel, pointed out 'It was in the spirit of Romanticism for its authors to pretend they were merely editors. This way, they could distance themselves from the toxic core of their visions: it was all imagined by somebody else, in the long ago.'<sup>22</sup>

Taking this statement into account, it does not come as much of a surprise that the novel is divided into two main parts. The first one presents the editor's narrative, the second one is, on the other hand, written as confessions by the sinner himself which makes this part more intimate and authentic as opposed to the first one. A part of the editor's narrative follows as the last part of the novel in which however appears James Hogg's name as the author of a letter addressed to a newspaper publisher giving account of the finding of Robert Wringhim's dead body.

## 2.2 Robert Louis Stevenson: *The Strange Case of Dr Jekyll and Mr Hyde* (1886)

The novella *The Strange Case of Dr Jekyll and Mr Hyde* (1886) can be characterised as a story of men or, more specifically, a story of friendship among them. It begins when two old friends are strolling through the streets of London, the first of them being a

---

<sup>21</sup> Peter Garside, 'The Private Memoirs and Confessions of a Justified Sinner' in *The Edinburgh Companion to Scottish Romanticism*, ed. Murray Pittock (Edinburgh: Edinburgh University Press, 2011), 179.

<sup>22</sup> Roger Lewis, Introduction to *Confessions of a Justified Sinner* (London: Everyman, 1992), x.



rather staid lawyer Mr Utterson and the second, a more theatrical, Mr Enfield. Both of them successively encounter a certain Mr Hyde who they both feel instantly threatened by. Enfield and Utterson share a mutual friend, Dr Henry Jekyll, and they experience a serious worry since it is Edward Hyde who figures in Henry's last will as an 'heir to a quarter of a million sterling'<sup>23</sup> of Jekyll's fortune.

Utterson is persuaded that Hyde must be blackmailing Jekyll and confides his suspicion to Dr Lanyon, who also happens to be Henry Jekyll's friend. As the story begins to untangle, it becomes more and more obvious that Henry Jekyll and Edward Hyde are the same person. The scene of revealing this finding takes place in the fourth chapter ('The Carew Murder Case') when Utterson's head clerk Mr Guest solves the mystery by comparing a letter by Hyde with an invitation written by Jekyll. '... there's a rather singular resemblance; the two hands are in many points identical; only differently sloped.'<sup>24</sup> The reader, however, has to wait until the very last chapter of the novella to learn about and maybe also understand Jekyll's reasons to divide his soul into two totally polar parts.

### 2.2.1 Evil in *The Strange Case of Dr Jekyll and Mr Hyde*

In this particular novella, evil has a physical form in Mr Hyde which is consciously created by Dr Jekyll as his pure evil alter ego. What is beyond Dr Jekyll comprehension is the fact that he wakes up not as his 'good side' but as Hyde, in other words, he begins to lose control over Hyde and Hyde's power keeps growing. Dr Jekyll becomes unable to accept evil as a part of his personality, therefore, although he wants to reclaim he is not fully capable of it even though his correction seems to be an honest one. 'I resolved in my future conduct to redeem the past; and I can say with honesty that my resolve was fruitful of some good.'<sup>25</sup> As the metamorphosis gets out of Jekyll's control he commits a suicide and what is found later by Utterson and Dr Jekyll's servant Poole is Hyde's body in Jekyll's clothes which may lead to a conclusion that there was a considerably bigger part of the evil Hyde in the body.

---

<sup>23</sup> Robert Louis Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde* (Ware: Wordsworth Editions Ltd, 1999), 17.

<sup>24</sup> Robert Louis Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde* (Ware: Wordsworth Editions Ltd, 1999), 22.

<sup>25</sup> Robert Louis Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde* (Ware: Wordsworth Editions Ltd, 1999), 50.

There is a sign of evil not only in Edward Hyde's deeds but also in his look as it is pointed out frequently throughout the story. People who encounter him—most of the time Henry Jekyll's closest friends—are profoundly shaken by his appearance.

'He is not easy to describe. There is something wrong with his appearance; something displeasing, something downright detestable. I never saw a man I so disliked, and yet I scarce know why. He must be deformed somewhere; he gives a strong feeling of deformity, although I couldn't specify the point.'<sup>26</sup>

It leads to a conclusion that the evil performed in the story by Mr Hyde, still considerably younger than Dr Jekyll, is plainly visible not only on his soul but on his body as well.

A significant attribute of *The Strange Case of Dr Jekyll and Mr Hyde* is the presence of contrasts in the story itself. Besides the good vs. evil contrast there is at least one more and it is the contrast between light and dark. As Ann C. Colley suggests in her essay 'Light, Darkness, and Shadow: Stevenson in the South Seas': 'Without the dark, light is without significance. In Stevenson, light is really incidental to darkness. As in *Dr Jekyll and Mr Hyde*, character, event, and revelation cannot exist without the background of night or shadow.'<sup>27</sup> This idea can be considered as central to the interpretation of the novella as all of Hyde's deeds are committed during dark nights.

The period of the publishing of the novella needs to be taken into account. The 19<sup>th</sup> century England, also commonly referred to as Victorian England, was a period of strict rules and the Victorian Age beliefs alongside with the social role of responsibility led to the creation of a double life. Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* was created during the period when contrasts between good vs. evil and moral vs. immoral were questioned on the daily basis. Hence the fact that the character of Dr Jekyll is a scientist by profession, thus a well-respected and recognised persona, makes the story more credible than Jekyll being for instance a thief.

---

<sup>26</sup> Robert Louis Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde* (Ware: Wordsworth Editions Ltd, 1999), 7.

<sup>27</sup> Ann C. Colley, 'Light, Darkness, and Shadow: Stevenson in the South Seas' in *Robert Louis Stevenson: Writer of Boundaries*, ed. by Richard Ambrosini and Richard Dury (Madison: University of Wisconsin Press, 2006), 187.

The chapter peculiarly entitled 'Henry Jekyll's Full Statement of the Case' is where Dr Jekyll's motives for creating a second self are explained. He clarifies that he consciously arrived at the conclusion that he needed two identities.

'With every day, and from both sides of my intelligence, the moral and the intellectual, I thus drew steadily nearer to that truth by whose partial discovery I have been doomed to such a dreadful shipwreck: that man is not truly one, but truly two.'<sup>28</sup>

The statement about man being truly two is definitely one of the most crucial parts of the novella. It is the very idea of creating a second side of the same man as a complete and evil opposite that makes Stevenson's novella stand out even nowadays.

### 2.2.2 The Structure and Publication of the Novella

The novella is divided into ten chapters. The first eight chapters ('Story of the Door', 'Search for Mr Hyde', 'Dr Jekyll was quite at Ease', 'The Carew Murder Case', 'Incident of the Letter', 'Remarkable Incident of Dr Lanyon', 'Incident at the Window', and 'The Last Night') are written in the third person point of view narrative form, on the other hand, the last two chapters ('Dr Lanyon's Narrative', and 'Henry Jekyll's Full Statement of the Case'), as their titles suggest, are written as narratives, i.e. from the first person perspective.

Ordering of the chapters in general and 'Henry Jekyll's Full Statement of the Case' being the last chapter of the novella in particular adheres to the overall impression of the story immensely as 'it [structure] makes possible a *gradual* unfolding of the solution to the mystery and a slow building up of tension which add considerably to the emotional impact of the story.'<sup>29</sup>

As for the publication, when *The Strange Case of Dr Jekyll and Mr Hyde* was published for the first time it became a book sensation. Hammond also notes that '[o]n its early publication in January 1886 it was immediately recognised as a work of unusual stature.'<sup>30</sup>

---

<sup>28</sup> Robert Louis Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde* (Ware: Wordsworth Editions Ltd, 1999), 42.

<sup>29</sup> John R. Hammond, *A Robert Louis Stevenson Companion*, (New York, NY: Macmillan Publishing Co., Inc., 1984), 117.

<sup>30</sup> John R. Hammond, *A Robert Louis Stevenson Companion*, (New York, NY: Macmillan Publishing Co., Inc., 1984), 115.

### 2.3 Muriel Spark: *The Ballad of Peckham Rye* (1960)

*The Ballad of Peckham Rye* was first published in 1960 as Spark's fifth novel. In this particular novel, she addresses one of the traditional values in Scottish literature—the notion of evil—in a new course, Spark actually satirizes it.

*The Ballad of Peckham Rye* tells a story of a Scottish young man Dougal Douglas who comes to reside in the eponymous London district and describes how his arrival influences anyone he meets, in other words, the 1950s lives of Peckham inhabitants seem shaken after Dougal has arrived in London. The first chapter presents the reader with a situation when a young man, Humphrey Place, refuses to marry his fiancée in front of the vicar during the wedding ceremony. The situation happens without any superfluous formulation: 'The vicar said to Humphrey, 'Wilt thou have this woman to thy wedded wife?' 'No,' Humphrey said, 'to be quite frank I won't.'<sup>31</sup> Humphrey's act is followed by numerous accusations still all have one argument in common and it is that he has done it because Dougal had influenced him in a bad way.

By the end of the first chapter, Spark already provides the reader with a clue of what will happen at the end of the story as she informs that some participants of the story will not know about Humphrey's decision at the wedding ceremony: 'Miss Merle Coverdale, lately head of the typing pool, did not hear of it. Mr Druce, lately Managing Director, did not hear of it. Neither did Dougal Douglas, the former Arts man, nor his landlady Miss Belle Frierne who had known all Peckham in her youth.'<sup>32</sup>

Then the story takes a form of a long flashback (the quintessential device of Spark's writing) starting at a point when Dougal joins Meadows, Meade & Grindley, a company of nylon textile manufacturers, as an Arts man. He is employed by Mr Druce to help the company eliminate the differences between industry and the Arts, and eliminate absenteeism however he acts vice versa, in other words, he encourages the employees of the firm to be absent from their job.

In Peckham, Dougal hires a room at Miss Frierne's place where he meets the above mentioned Humphrey Place, a refrigerator engineer. In Meadows, Meade & Grindley, Dougal befriends Merle Coverdale who is, as to be discovered later in the story, involved with Mr Druce in an affair that is, to her discontent, far from romantic.

---

<sup>31</sup> Muriel Spark, *The Ballad of Peckham Rye* (London: Penguin Books Ltd, 1999), 8.

<sup>32</sup> Muriel Spark, *The Ballad of Peckham Rye* (London: Penguin Books Ltd, 1999), 14.

Dougal also decides to terminate a relationship with his girlfriend Jinny since she is ill. By this act, Dougal fully exposes what he calls his 'fatal flaw' which lies in him not being able to stand anyone being ill.

Having settled down and solved all the initial realities connected with his arrival, Dougal is ready to start his research on the inhabitants of Peckham. His time is, therefore, divided among the time he works for Meadows, Meade & Grindley, in addition to that, he is employed by their competitor Drover Willis and he also works for a retired actress and singer of the name Maria Cheeseman as he is in charge of writing her biography. In addition to these activities, Dougal finds himself in a constant fight with a young man of the name Trevor Lomas.

### 2.3.1 Evil in *The Ballad of Peckham Rye*

It may be supposed that the main character—Dougal—is the evil one in the story, however, it is also highly possible that it is only the way he acts, behaves and how the participants of the story perceive him that leads people in his surroundings behave badly. The reader could suppose that if there is an evil or immoral act such as murder to be committed it would be done by someone with a bad reputation or someone who exhibits criminal intents to a certain extent.

An important feature of the story is morality. Characters in the story are very well-aware of what is considered as moral/immoral behaviour and even though they do not always behave in accordance with their principles it is never beyond their understanding and they are conscious of their acts. There is a number of situations when the main characters do not behave as they should according to what is expected from them. Humphrey's aforementioned wedding can serve as a suitable example. Humphrey decides not to marry his fiancée Dixie Morse but he is blamed for his act as if he was under Dougal's control or influence. As another example of immoral behaviour, the affair between Merle Coverdale and her boss, the married Mr Druce, could be presented since leads to still another immoral act—the murder of Merle.

Merle's murder may be a rather surprising act since Spark does not provide the reader with much of a clue of what will happen at the end of the story and, as it is extremely likely that something will happen, there could be assumptions that whatever it is going to be, it will be done by Dougal. The murder itself is described in a very minimalistic way, almost casually: 'He came towards her with the corkscrew and

stabbed in into her long neck nine times, and killed her. Then he took his hat and went home to his wife.'<sup>33</sup>

Another important aspect of the story is Dougal's appearance. Although he is described as an attractive young man there is one thing that cannot escape the attention of Dougal's acquaintances and it is the fact that one of his shoulders must have been injured since it is somewhat deformed. What may lure the reader into thinking that it is Dougal Douglas who is the embodiment of the devil in the story is the fact that there is a sign on Dougal's body that he boasts of quite frequently. There are two lumps on his head. Halfway through the book the following dialogue takes place between Dougal and Humphrey:

'Feel these little bumps up here.' Douglas guided Humphrey's hand among his curls at each side. 'I had it done by a plastic surgeon,' Dougal said.

'What?'

'He did an operation and took away the two horns. ...'

Humphrey smiled and felt again among Dougal's curls.

'A couple of cysts,' he said.<sup>34</sup>

Taking into account that there is absolutely no sign of the supernatural throughout the whole story, there is a slim likelihood that Dougal would be the impersonation of the devil. Hence Dougal's lumps are indeed just cysts. Boyd stresses: 'It is far too thumpingly obvious (and very un-Sparkian) if, indeed, Dougal is meant to have some sort of symbolic role in the novel – to be an urban, low-grade Lucifer.'<sup>35</sup>

Yet, as the story gradually develops, some characters in *The Ballad of Peckham Rye* start being suspicious and eventually become convinced that there is something devilish about Dougal, as in Mr Weedin's case. 'Mr Weedin dropped his head on his hands. 'It may surprise you,' he said 'coming from me. But it's my belief that Dougal Douglas is a diabolical agent, if not in fact the Devil.'<sup>36</sup>

In *The Ballad of Peckham Rye*, Muriel Spark follows the Scottish tradition of literature in a sense of a character with a double identity which was dealt with earlier by authors such as James Hogg or Robert Louis Stevenson. Gardiner proposes that

---

<sup>33</sup> Muriel Spark, *The Ballad of Peckham Rye* (London: Penguin Books Ltd, 1999), 136.

<sup>34</sup> Muriel Spark, *The Ballad of Peckham Rye* (London: Penguin Books Ltd, 1999), 77.

<sup>35</sup> William Boyd, Introduction to *The Ballad of Peckham Rye* (London: Penguin Books Ltd, 1999), ix.

<sup>36</sup> Muriel Spark, *The Ballad of Peckham Rye* (London: Penguin Books Ltd, 1999), 81.

'Spark's interest in the Gothic double indeed was notable as early as in her biography *Marry Shelley: Child of Light* (1952) and Hogg reappears as Mrs Hogg of *The Comforters*.<sup>37</sup>

Nevertheless, in Dougal's case it does not divide his personality into a good and a bad one. Dougal Douglas creates his second self that he calls Douglas Dougal to be able to get a job in Drover Willis's textile manufactures.

'I'm after a job,' he said. 'I think I've got it.'

'You leaving Meadows Meade too?'

'No,' he said, 'oh, no, not on your life.'

'What's your game, Dougal?'

'Come and have a drink,' he said, 'and my Christian name is Douglas on this side of the Rye, mind that. Dougal Douglas at Meadows Meade and Douglas Dougal at Willis's, mind. Only a formality for the insurance cards and such.'<sup>38</sup>

It can be therefore suggested that Dougal and his alter ego Douglas do not differ in anything except for their employers.

In fact, Muriel Spark follows but also develops the Scottish tradition in literature in her very own sense. She approaches it in a different way and does not strictly stick to the element of evil and mystery as it is perceived in the works of Hogg and Stevenson since her account of the main character Dougal Douglas rather satirizes the whole concept of a devilish character having a double personality. It is Douglas' rhetoric that endorses the assumption that he is plainly playing the Devil the whole way through the story. In the following scene he clearly pokes fun at his colleague Miss Merle Coverdale yet she takes him absolutely seriously.

'I have powers of exorcism,' Dougal said, 'that's all.'

'What's that?'

'The ability to drive devils out of people.'

'I thought you said you were a devil yourself.'

'The two states are incompatible.'<sup>39</sup>

---

<sup>37</sup> Michael Gardiner, 'Body and State in Spark's Early Fiction' in *The Edinburgh Companion to Muriel Spark*, ed. Michael Gardiner and Willy Maley (Edinburgh: Edinburgh University Press, 2010), 38.

<sup>38</sup> Muriel Spark, *The Ballad of Peckham Rye* (London: Penguin Books Ltd, 1999), 70.

<sup>39</sup> Muriel Spark, *The Ballad of Peckham Rye* (London: Penguin Books Ltd, 1999), 102.

### 2.3.2 The Structure and the Publication of the Novel

*The Ballad of Peckham Rye* is written in a unique style since Muriel Spark used the omniscient point of view form of narration which could only strengthen her position as a 'Catholic writer' since this narrative form is often compared to the God point of view. What also needs to be pointed out concerning Spark's writing style is the fact that this particular novel is a dialogue-heavy work.

Another aspect of the novel connected with the narrative form and Muriel Spark's distinctive style as a writer needs to be taken into account. The point of view of the novel is third person omniscient which was not that common for the twentieth century authors. Boyd highlights: 'She exploits – with more finesse than any other contemporary novelist – the omniscient view, so favoured by the giants of the nineteenth century but increasingly out of favour as the twentieth century has rolled on.'<sup>40</sup> Still Spark provides a pure account of the events as they follow rather than an effort to judge them.<sup>41</sup>

Throughout the story, Spark frequently uses the literary device of repetition and it also adheres immensely to her narrative method of using numerous instances of foreshadowing. It seems as if she wanted to emphasize some features of the story and make sure the readers would not fail to notice the fact that Dougal cannot bear sickness and it is his fatal flaw; a few characters are living a lie; or, who does or does not like Dougal Douglas.

As for the publication of *The Ballad of Peckham Rye*, it was first published in 1960, a year before the publication of *The Prime of Miss Jean Brodie* (1961) that is assumed to be Spark's most remarkable and widely read novel. It can be therefore suggested that the attention of the public oriented towards *Miss Jean Brodie* outshined the *Ballad*.

---

<sup>40</sup> William Boyd, Introduction to *The Ballad of Peckham Rye* (London: Penguin Books Ltd, 1999), vii.

<sup>41</sup> Paddy Lyons, 'Muriel Spark's Break with Romanticism' in *The Edinburgh Companion to Muriel Spark*, ed. Michael Gardiner and Willy Maley (Edinburgh: Edinburgh University Press, 2010), 90.



### **3. Influences**

The final chapter of the thesis aims to highlight some of the most substantial influences concerning both the content and form of the three works.

In this sense, it was James Hogg who adhered to the element of a double personality that occurs repeatedly in Scottish literature in his *The Private Memoirs and Confessions of a Justified Sinner* (1824) by exploring an individual who is, on the one hand, a respectable young orthodox catholic man but, on the other hand, commits sins on a daily basis.

When it comes to Robert Louis Stevenson and his novella *The Strange Case of Dr Jekyll and Mr Hyde* (1886), there are two major sources, apart from his aforementioned nightmare, that might inspire him to address a man of a double nature in his novella. The first one may strike as a transparently obvious one, it is Hogg's *Confessions*. Stonyk actively supports this suggestion:

'The most apparent literary influence on Stevenson is not the simple adventure story, nor the sensation novel nor even Gothic fiction, but a Scottish masterpiece, James Hogg's *Confessions of a Justified Sinner* (1824), with its theme of the twin-souled man betrayed into evil by promptings of his own nature.'<sup>42</sup>

Nevertheless, another incentive needs to be borne in mind, namely an actual historical figure of a Scottish man William Brodie. Hammond proposes that '[Stevenson] had been intrigued by the career of William Brodie (1741-88), a respected Edinburgh businessman who was simultaneously an unscrupulous thief.'<sup>43</sup>

Stevenson may count as the major influence for the Oscar Wilde's only full-length novel *The Picture of Dorian Gray* (1890) since the story also deals with a highly respected individual who deliberately chooses to live a double life after he has been lured into a lavish lifestyle full of sins.

Still another and also more recent Scottish writer, James Robertson, may be considered as an author following the classics of the Scottish tradition in literature. In his novel *The Testament of Gideon Mack* (2006) he adopts not only the concept of doubleness but also the same structure as Hogg's *Confessions*. Another similarity

---

<sup>42</sup> Margaret Stonyk, *Nineteenth-Century English Literature* (Basingstoke: The Macmillan Press Ltd, 1983), 264.

<sup>43</sup> John R. Hammond, *A Robert Louis Stevenson Companion* (New York, NY: Macmillan Publishing Co., Inc., 1984), 123.

between Robertson's *The Testament of Gideon Mack* and Hogg's *The Private Memoirs and Confessions of a Justified Sinner* suggests itself when it comes to the name of the character who is supposed to be the Devil. He, in fact, provides the name of Gil when asked for it, in Hogg's case Gil-Martin, as for Robertson's character it is Gil Mack.

## **Conclusion**

There is no doubt that James Hogg, Robert Louis Stevenson and Muriel Spark rank among the most prolific and widely recognized writers of Scottish descent and their work was to a certain extent influenced by the time they were active in the writing process. Yet they might not have achieved the desired fame and recognition during their lifetime, as it is in James Hogg's case.

*The Private Memoirs and Confessions of a Justified Sinner* by James Hogg may be considered as a starting point of Scottish literature that deals with the notion of evil in an individual as the main character, Robert Wringhim, brought up in a strictly Catholic environment gradually becomes an incorrigible sinner. Even though it is Gil-Martin who manipulates him into committing mortal sins, it needs to be highlighted that Robert sinned since his childhood. The figure of Gil-Martin can be regarded as a considerably mysterious one since the reader does not know whether he is the true Devil or just a voice in Robert's head.

Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* explores a story of a highly respected scientist Henry Jekyll who cannot resist the temptation of evil and is persuaded that there are two sides of him in one body, his good self and evil self. Hence he creates his alter ego in order to be able to pursue his sinister dreams. The author masters the genre of mystery by building the reader's tension as he does not reveal Jekyll's true intentions until the very last chapter.

*The Ballad of Peckham Rye* by Muriel Spark approaches the literary tradition of Scotland in an original way—by using satire. The main character Dougal Douglas shapes the lives of everyone who makes his acquaintance ever since he comes to reside in Peckham. Dougal's manners, especially the way he talks and looks – in addition to a deformed shoulder, he repeatedly points out the two bumps on his head, make the other characters believe that he is an incarnated Devil. The story also centres on what the main characters consider as immoral behaviour and although they are aware of it they do not make much of an effort to improve it.

It can be therefore concluded that evil in the three authors' works is perceived diversely. In *The Private Memoirs and Confessions of a Justified Sinner*, it is a fanaticised person who, under the influence of Gil-Martin's devilish power, perpetrates horrendous sins.

*The Strange Case of Dr Jekyll and Mr Hyde* gives an account of a desperate man who can no longer resist the temptation of acting on the evil side hence creates his alter ego, the same man but purely evil and in a different body, to implement his lust. *The Ballad of the Peckham Rye* follows the story of a young man Dougal Douglas who does not necessarily act evil but, more accurately, his manners and rhetoric make the other characters of the story believe that he is the Devil himself.

## Resumé

Tato bakalářská práce se zabývá pojmem zla se zaměřením na tři autory skotského původu – Jamese Hogga, Roberta Louise Stevenzona a Muriel Sparkové a jejich stěžejní díla, *Vyznání ospravedlněného hříšníka* (1824), *Podivný případ Dr. Jekylla a pana Hyda* (1886) a *Balada z předměstí* (1960). Zlo je v těchto dílech představováno jako opak dobra, přesto je ale k existenci dobra zapotřebí.

První část bakalářské práce se zaměřuje na životy tří autorů s důrazem na jejich literární působení. Druhá část se pak věnuje rozboru každého díla jednotlivě s přihlédnutím na jeho obsah, vnímání zla v daném románu/novele, také zahrnuje informace o členění díla a detaily jeho publikování. Třetí a zároveň poslední část poukazuje na možné vlivy zkoumaných literárních děl na jiné autory.

Cílem této bakalářské práce je analyzovat koncept zla v těchto třech klíčových dílech skotské literatury. Tato práce poukazuje na fakt, že zlo v každém ze zkoumaných děl, je zlo chápáno a vyobrazeno odlišným způsobem. Ve *Vyznání ospravedlněného hříšníka* se autor James Hogg zaměřuje na jinak ortodoxního katolíka Roberta Wringhima, který se pod vlivem postavy nazvané Gil-Martin, stane zfanatizovaným jedincem, který se neostýchá páchat i smrtelné hříchy v přesvědčení, že je to pro dobro víry. *Podivný případ Dr. Jekylla a pana Hyda* pojednává o uznávaném vědci, který se ovšem nemůže zbavit nutkání páchat zlo a právě k tomuto účelu si vytvoří své alter ego, které je od postavy doktora Jekylla zcela oddělené v této podobě pak páchá hrůzné činy, např. vraždu člena parlamentu. *Balada z předměstí* se zaměřuje na příchod mladého Skota, Dougala Douglase, do čtvrti Peckham Rye v Londýně a hlavně na to, jak jeho příchod ovlivní osudy všech zúčastněných. Autorka Muriel Sparková nicméně ke tradici zla ve skotské literatuře přistupuje originálně, a sice používá literární žánr satiry. Tím pádem je zcela vyloučeno, že by byl Dougal opravdový ďábel, naopak, svou rétorikou a chováním se snaží obyvatele předměstí přesvědčit, že ďáblem je.

## **Anotace**

**Příjmení a jméno:** Bínová Kateřina

**Katedra:** Katedra anglistiky a amerikanistiky

**Název práce:** „Kde se setkávají krajnosti“ – Tradice vnímání zla ve skotské literatuře

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

**Počet stran:** 34

**Počet příloh:** 0

**Počet znaků** (bez bibliografie): 57 293

**Klíčová slova:** zlo, tradice, skotská literatura, James Hogg, Robert Louis Stevenson, Muriel Spark, vnímání zla

**Charakteristika:** Tato bakalářská práce se zabývá pojmem zla a jak je tento pojem vnímán v dílech tří významných autorů skotského původu – Jamese Hogga, Roberta Louise Stevensona a Muriel Sparkové. Jak Hugh MacDiarmid poznamenal, Skotsko obecně a jeho literatura konkrétně se nacházejí „kde se setkávají krajnosti“. Zlo je tím pádem představováno jako opak dobra, přesto je ale k existenci dobra zapotřebí.

## **Abstract**

**Name:** Kateřina Bínová

**Department:** Department of English and American Studies

**Title:** 'Where Extremes Meet' – The Scottish Traditional Perception of Evil in Literature

**Supervisor:** Mgr. Ema Jelínková. Ph.D.

**Number of pages:** 34

**Number of attachments:** 0

**Number of characters** (Bibliography excluded): 57, 293

**Keywords:** evil, tradition, Scottish literature, James Hogg, Robert Louis Stevenson, Muriel Spark, perception of evil

**Characteristics:** This thesis is to deal with the notion of evil as it is perceived in three major writers of Scottish descent, James Hogg, Robert Louis Stevenson and Muriel Spark. As it was pointed out by Hugh MacDiarmid, Scotland in general and its literature in particular is to be found 'where extremes meet'. Evil is therefore presented as opposing good, yet being necessary to the existence of good.

## **Bibliography**

### **Primary sources:**

Hogg, James. *The Private Memoirs and Confessions of a Justified Sinner*. Oxford: Oxford University Press, 1981.

Spark, Muriel. *The Ballad of Peckham Rye*. London: Penguin Books Ltd, 1999.

Stevenson, Robert Louis. *The Strange Case of Dr Jekyll and Mr Hyde*. Ware: Wordsworth Editions Ltd, 1999.

### **Secondary sources:**

Bold, Valentina, and Suzanne Gilbert. 'Hogg, Ettrick, and Oral Tradition'. In *The Edinburgh Companion to James Hogg*, edited by Ian Duncan, and Douglas S. Mack, 10-20. Edinburgh: Edinburgh University Press, 2012.

Boyd, William. Introduction to *The Ballad of Peckham Rye* by Muriel Spark, v-x. London: Penguin Books Ltd, 1999.

Carey, John. Introduction to *The Private Memoirs and Confessions of a Justified Sinner* by James Hogg, xi-xxviii. Oxford: Oxford University Press, 1981.

Colley, Ann C. 'Light, Darkness, and Shadow: Stevenson in the South Seas'. In *Robert Louis Stevenson: Writer of Boundaries*, edited by Richard Ambrosini, and Richard Dury, 181-188. Madison: University of Wisconsin Press, 2006.

Gardiner, Michael. 'Body and State in Spark's Early Fiction'. In *The Edinburgh Companion to Muriel Spark*, edited by Michael Gardiner, and Willy Maley, 27-39. Edinburgh: Edinburgh University Press, 2010.

Garside, Peter. 'Hogg and the Book Trade'. In *The Edinburgh Companion to James Hogg*, edited by Ian Duncan, and Douglas S. Mack, 21-30. Edinburgh: Edinburgh University Press, 2012.



Garside, Peter. 'The Private Memoirs and Confessions of a Justified Sinner'. In *The Edinburgh Companion to Scottish Romanticism*, edited by Murray Pittock, 178-189. Edinburgh: Edinburgh University Press, 2011.

Gray, William. *Robert Louis Stevenson: A Literary Life*. Basingstoke: Palgrave Macmillan, 2004.

Haddox, Thomas F. 'Religion for "Really Intelligent People": The Rhetoric of Muriel Spark's "Reality and Dreams"'. *Religion & Literature* 41 (2009): 43-66.

Hammond, John R. *A Robert Louis Stevenson Companion*. New York, NY: Macmillan Publishing Co., Inc., 1984.

Head, Dominic. *The Cambridge Introduction to Modern British Fiction, 1950-2000*. Cambridge: Cambridge University Press, 2002.

Hughes, Gillian. 'The Private Memoirs and Confessions of a Justified Sinner: Afterlives'. In *The Edinburgh Companion to James Hogg*, edited by Murray Pittock, 178-189. Edinburgh: Edinburgh University Press, 2011.

Lewis, Roger. Introduction to *Confessions of a Justified Sinner* by James Hogg, ix-xxiii. London: Everyman, 1992.

Lyons, Paddy. 'Muriel Spark's Break with Romanticism'. In *The Edinburgh Companion to Muriel Spark*, edited by Michael Gardiner, and Willy Maley, 85-97. Edinburgh: Edinburgh University Press, 2010.

Massie, Allan. 'Calvinism and Catholicism in Muriel Spark'. In *Muriel Spark: An Odd Capacity for Vision*, edited by Alan Norman Bold, 94-107. London: Vision and Barnes&Noble, 1984.

McCracken-Flesher, Caroline. 'Hogg and Nationality'. In *The Edinburgh Companion to James Hogg*, edited Ian Duncan, and Douglas S. Mack, 73-81. Edinburgh: Edinburgh University Press, 2012.

Stonyk, Margaret. *Nineteenth-Century English Literature*. Basingstoke: The Macmillan Press Ltd, 1983.

Tulloch, Graham. 'Hogg and the Novel'. In *The Edinburgh Companion to James Hogg*, edited by Ian Duncan, and Douglas S. Mack, 122-131. Edinburgh: Edinburgh University Press, 2012.

Young, George Malcolm. *Portrait of an Age*. London: The Camelot Press Ltd., 1949.