The Scottish Gothic Modes and Imaginary as Manifested in James Hogg's the Private Memoirs and Confessions of a Justified Sinner and R. L. Stevenson's the Strange Case of Dr. Jekyll and Mr. Hyde

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Abstract

The thesis aims at providing examples and explanations of Scottish Gothic modes and imaginary as manifested in the work of James Hogg and his seminal novel *The Private Memoirs and Confessions of a Justified Sinner* and Robert Louis Stevenson's novella *The Strange Case of Dr. Jekyll and Mr. Hyde.* It begins by contextualizing the Scottish Gothic itself, only to proceed and provide a brief overview of both Hogg's and Stevenson's literary persona and their specific employments of Gothic features in literature. Some of the most important events that shaped Scottish history mainly in the 17th and 18th century are provided before turning to the main part concerned with a comparative delineation of Scottish Gothic modes and imaginary in the form of religious fundamentalism, preoccupation with sin and death and different divisions. I conclude by observing how Robert Louis Stevenson continues to explore Hogg's concerns and concepts in the late 19th century.

Table of contents

Introduction …… 1

1. **The Romantic and Gothic tale mode ……..…..……..… 2**
   - **1.1 *Scottish Romanticism* ...……...…….……2-3**
   - **1.2 *Scottish Gothic* ……..……4-5**

2. **James Hogg's literary profile …….……...…..… 6-8**
   - **2.1 *The Private Memoirs and Confessions of a Justified Sinner* …….……. 8-10**
   - **2.2 *Gothic Hogg* …….…..……10-11**

3. **Robert Louis Stevenson's literary profile ……...…...…… 11-13**
   - **3.1 *The Strange Case of Dr. Jekyll and Mr. Hyde* ……..……...……..13-14**
   - **3.2 *Gothic Stevenson* ……..……....…….. 14-15**

4. **Calvinist Scotland's historical frame ……...…..…….. 15-19**

5. **Scottish Gothic modes and imaginary in Hogg's *Confessions* and Stevenson's *Dr. Jekyll and Mr. Hyde* …….……...…… 19**
   - **5.1 *Calvinist predestination* ……...…… 20-26**
   - **5.2 *Duplicity* ……...…… 26-35**
   - **5.3 *The Uncanny* ……...……...……...…… 35-39**
   - **5.4 *Religious fundamentalism* ……...…… 39-45**
   - **5.5 *Sin and death* ……...…… 45-48**

6. **Robert Louis Stevenson's derivative of Hogg's concepts ……...…...…… 48-53**

Conclusion ……...……...……. 54

Bibliography …….. 55-59

Introduction

What I want to focus on in this thesis is the question of identities and how it is manifested through the employment of a specific genre, modes and imaginary. I decided to focus on two Scottish authors whose literary personas and motives I deem have common points. By choosing James Hogg and Robert Louis Stevenson, along with their seminal works *The Private Memoirs and Confessions of a Justified Sinner* and *The Strange Case of Dr. Jekyll and Mr. Hyde*, I also chose to present some of the most important historical events in Scottish history that shaped them, and made them resort to specific literary modes and the Gothic fiction genre when exploring identities.

I provide examples and explanations of some crucial modes and imaginary these two authors share. That is further supported by paying attention to the authors' literary profiles, environments and distinctive features that pertain to the Gothic fiction genre and that work well when applied to questions of identity.

What I aim to display through pondering these two Scottish authors and the modes they share is the close connection that can be found between our environments or national identities and individual identities.

1. The Romantic and Gothic tale mode

Bearing in mind that Gothic literature finds its inception as a subgenre of Romantic literature, it can be observed how they share many features. Experimentation with genres, focusing on the writer's or narrator's emotions and points of view, inclusions of supernatural elements and a special interest in the past are some of the most common tenets of both Romantic and Gothic literature. Their thriving period encompasses the late 18th and early 19th century. They also share some themes, such as the guilt- haunted hero/wanderer, and both contain a strong psychological concern with interior mental processes. [1]

Romantic and Gothic modes do diverge though when it comes to providing answers to problems which torment the human state. Romantic writing puts a lot of faith in imagination and believes in their resolution through the creation of a higher order. Gothic writing on the other hand believes in no such thing, and rather leaves moral and emotional turmoil ambiguous and unresolved. [2]

1.1 Scottish Romanticism

Even though Romanticism as such is founded on many general properties shared by different writers, some national characteristics can still be traced. After all, *...the idea of national Romanticism is of course central to the idea of Romanticism itself.* [3] National culture in the Romantic era is vital and often associated with the literary techniques of *altermentality* and accompanying inflections of genre. [4] Other than that, incorporating native and folk traditions in

[1] Robert D. Hume (1969: 288)
[2] Ibid., 290
[3] Murray Pittock (2016: 1)
[4] Ibid., 8

order to explain human existence is also not so uncommon, where these folk elements stand as denominators of the periphery being presented.[5]

One of these British peripheries important in this case is the Scottish one. It is considered that Scotland as such occupies a rather anomalous position in the topology of post-colonialism because of its unique shifting between colonized and colonizer, and producer and recipient of a global English language. [6] This in hand led many to consider Scotland as neither English nor foreign many times, which produced a so-called inauthentic Romanticism – one defined by a mystified and ideological commitment to history and folklore.[7]

Historically speaking, Scotland's identity was very much marked by its union with England in 1707 through the Acts of Union, which initiated a state of division in Scotland. It should not come as a surprise that many writers began to invoke the national past, ancestral origins and regionally popular traditions in an attempt to try and reimagine Scottish identity during this new state of Union. [8] What marks Scottish Romanticism, and further on Scottish Gothic, is this image of a self-divided Scottish culture projected against an idealized English model.[9] This fragmentation of sensibility is that much more accentuated by a further linguistic split which can be observed, both in Romantic and Gothic literature, between thought, defined by English as the language of Enlightenment philosophy, and feeling, marked by Scots language of the folk. [10]

[5] Murray Pittock (2016: 10)
[6] I. Duncan, L. Davis, J. Sorensen (2004: 2)
[7] Ibid., 1
[8] Ibid., 3
[9] Ibid., 6
[10] Ibid., 6

1.2 Scottish Gothic

Gothic fiction, ever since its affirmation with the 1764 Horace Walpole novel *The Castle of Otranto*, has enjoyed a rather steady decline in interest and fascination. The centuries long fascination and employment of this type of fiction can be found in its essential purpose. Although Gothic fiction has since the 18th century seen some changes, mainly in its stock features [11], its core purpose has not changed, it still expresses cultural anxieties stemming from different repressions.

Even though it is argued that the Gothic began as a mode of dealing with troubling pasts[12], the more complex the world and society became, and the more imminent certain repressions became, the more complex did Gothic forms become. Today we can speak of Gothic literature as such that operates on two levels, one internal and the other external. The external forms were and still remain to be signs of psychological disturbance and are as such manifested as madness and hallucinations, whereas the internal Gothic forms tend to reflect much wider anxieties, which center on the individual[13], and his or her maneuvering in the society they are a part of.

Turning to the Scottish strain of Gothic, one cannot help but notice the impact that the 18th-century Union with England had on Scottish identity as a whole. It resulted in Scotland losing its independence, and the inception of the nation's social and cultural division between primitive Highlands and modern Lowlands. [14] A specific divisive presentation of Scotland started being more and more present throughout the 18th and specifically 19th century – where

[11] Fred Botting (1996: 2)
[12] David Punter (2002: 122)
[13] Fred Botting (1996: 7)
[14] C.M. Davison, M. Germana (2017: 2)

you either had Scotland nostalgically reconceptualized as a pre-modern domain of untouched, natural sublimity, or as a state fraught by barbarism and clan warfare, a state England had thankfully left. [15]

The historical background that shapes these works mostly relates to the Covenanting movements of the 16th and 17th century which fought to retain Scottish Presbyterianism as Scotland's sole religion, the Act of Union of 1707, which united Scotland and England, and the First and Second Jacobite Rebellions of the 1715 and 1745, which sought to re-establish the Catholic Stuarts to the Scottish throne.

A distinctive feature of Scottish Gothic is its seamless merging of psychological introspection and supernatural subversion,[16] where the supernatural is in fact treated as something real and possible, making it that much more unsettling, but also at the same time a strong tool for psychological introspection of one's identity.

Without a clear background regarding genre features and specific national articulations of the same, one cannot attempt to successfully explain the literary motivations of James Hogg's work *The Private Memoirs and Confessions of a Justified Sinner* and Robert Louis Stevenson's work *The Strange Case of Dr. Jekyll and Mr. Hyde.* Both these authors speak about identity and the effect different kinds of repression have on it. This is most of the time expressed through the merging of the national and the supernatural or uncanny, something quintessentially Scottish. This merging is evident in the employment of certain supernatural stock features, mainly doubles in this case, all the while by using the backdrop of historical circumstances and settings.

[15] C.M. Davison, M. Germana (2017: 2)
[16] Ibid., 4

2. James Hogg's literary profile

James Hogg was born in November 1770 at Ettrickhall farm, in the valley of Ettrick in Selkshire, as the son of Robert Hogg, a tenant farmer and former shepherd, and Margaret Laidlaw. Unfortunately, following his father's bankruptcy he was forced to terminate his schooling time at the very young age of six. Over the next years he did various farming work and simultaneously borrowed books for his self-education. It was during his time working as a shepherd in 1788 that he acquired a reputation of being a poet and songwriter. [17]

James Hogg began his literary career in the 1810s when he moved to Edinburgh. At that time Edinburgh was a thriving literary center. His breakthrough came with his poetic miscellany *The Queen's Wake* in 1813. But what ended up being one of his most important professional ventures was his friendship and professional involvement with William Blackwood, a rising publisher, who together with Hogg launched *Blackwood's Edinburgh Magazine* in 1817. [18] Throughout his career, Hogg also faced with challenges. Thanks to John Wilson, a *Blackwood's Magazine* editor, James Hogg was branded the name *The Ettrick Shepherd* – an image he found hard to shake off in literary circles, as this satirical and fictionalized version of James Hogg became more and more popular in the satirical series *Noctes Ambrosianae*, written by Wilson and published in *Blackwood's Magazine*.[19] It was not until Andre Gide's 1940 rediscovery of the novel *The Private Memoirs and Confessions of a Justified Sinner*, that James Hogg's literary persona and this fictional satirical persona of the *Ettrick Shepherd* became disentangled. [20]

[17] I.Duncan, D.S.Mack (2012: xi)
[18] Ibid., xi
[19] Ibid., xi
[20] Ian Duncan (2012: 2)

By contemporary standards, James Hogg was seen as a failure as a novelist – his contemporaries' justification of that lay in the fact he was uneducated in their eyes, he was a shepherd poet, a peasant and hence the name the *Ettrick Shepherd*. [21] But readers today, especially thanks to Andre Gide's reinterpretation of his seminal novel *The Private Memoirs and Confessions of a Justified Sinner* (henceforth simply referred to as *Confessions*) see James Hogg as the unique and innovative literary talent that he was.

His literary persona can be described as completely laced with double visions – whether they be manifested, structurally in his works, as fluctuations of tone and viewpoint, movements across genres, cultural registers from the theological and folkloric to the scientific and across rural and urban settings. [22] What is so specific to James Hogg are his frequent leaps between genres in a single work, something he demonstrates well in his novel *Confessions*.

Hogg multiplies and shifts perspectives in his works, and he does not provide us with a fixed and reliable narrative voice. He encourages flexible reading, one involving instinct and the reader's ethical agency. [23]

The author Meiko O'Halloran describes in her work *James Hogg and British Romanticism: A Kaleidoscopic Art* Hogg's work as bearing a sort of kaleidoscopic trait. She explains the term using the example of the novel *Confessions* where she says Hogg's kaleidoscopic literary techniques can be observed in his playful and creative ways of fusing many conflicting literary forms and their ideas – in *Confessions* for example *…religious fanaticism and the effacement of national, political and personal identities are presented through*

[21] Graham Tulloch (2012: 122)
[22] Ian Duncan (2012: 8)
[23] Meiko O'Halloran (2016: 15)

a fusion of genres and literary forms circulating in the novel – the Gothic, comedy, tragedy, the drama, spiritual autobiography, pamphlet, parable, allegory, folk tale, private journal, periodical and letter.[24] This mixing of genres and primarily shifting of perspective and destabilizing of narrative voices allows for *Confessions* to be read in various ways, despite some universally agreed interpretations.

2.1 The Private Memoirs and Confessions of a Justified Sinner

Although the novel *Confessions* was published in 1824, it was not until the 20th century that it got the recognition it deserved. Even though today we look at the novel as bearing certain modernistic traits, primarily its depiction of fragmented identities, some of which are interpreted as being a study of schizophrenia, we still have to conclude how at its core this is a Scottish Gothic novel and its plot and characters' identities are defined by Scottish history of the late 17th and early 18th century.

Plotwise, the novel being in line with Hogg's dual visions, begins with the Editor's narrative. He tells of the story of the Laird of Dalcastle marrying Rabina, a woman adhering to the antinomian sect of Calvinism. The two contrast each other to the point of hate. They occupy different rooms in the castle, but despite that Rabina bears two sons to the laird. One of them is acknowledged by the laird and taken up as his successor, George Colwan Jr., while the younger one, Robert, is not, as it is often implied he might not have been the laird's legitimate son, since Rabina became acquainted with Reverend Robert Wringhim Sr. at the time. The boys grow up separately and they do not meet until they are both adults.

[24] Meiko O'Halloran (2016: 13)

Considering the fact how they are brought up in different households, they foster completely different mindsets and attitudes. George Colwan Jr. inherits his father's Jacobite sympathies, while Robert, now bearing the Reverend's last name Wringhim, is completely absorbed in the Calvinist teaching of predestination and the Elect. Intent on purging the world of what he believes are sinners, and furthermore motivated by the fact he is revealed to be one of the Elect, his animosity for his brother only grows stronger. Starting with his brother he begins his justified purging spree, but only ends up committing more and more gruesome crimes of murder and engages in self-destructive behavior which leads him to suicide. The Editor then presents us with a found manuscript, which in fact comprises of Robert Wringhim Jr.'s confession and memoir. Robert's part serves to present us with the same plot, but this time told in a more personal manner inviting readers' sympathies. Robert tells us of his upbringing in the spirit of Calvinism and its dominating idea of predestination. He tells us of his communion with an uncanny man named Gil-Martin, who he at first sees as his fellow think-alike, but as time progresses becomes the Devil incarnate who only leads him to ruin.

Both the novel's plot and structure make finding out the truth about some events a futile endeavor. The juxtaposition of the objective Editor's accounts and the more subjective first-person accounts of the sinner himself do not place narrative authority with either of them.[25]

To conclude, just as Meiko O'Halloran declares in her book *James Hogg and British Romanticism: A Kaleidoscopic Art …The novel Confessions explores various emotional and*

[25] Rosemary Jackson (2009: 63)

social complexes and the dangerous consequences of individual choice and destiny, in relation to the sinister effacement of personal and national identities. [26]

The novel is concerned with the fact how religious, political and familial sources of authority are repeatedly manipulated, skewed and subverted. [27] What Hogg manages to enmesh brilliantly in *Confessions* is the fictional material of a double or Devil haunting the character of Robert Wringhim Jr., historical details of religious and political division and the real geography of Edinburgh and the Borders.[28] Furthermore, central to the novel's plot is its presentation of one of the most extreme practice of Calvinist fate, one based on the idea of predestination; saying how humanity has been doomed since the first fall of mankind in the form of Adam and Eve, and no good deeds can change that, since God has already predetermined and chosen only a handful of people whom He will save and accept in Heaven, the so-called Elect, and the impact that has on forming one's identity.

2.2 Gothic Hogg

Having provided a very brief introductory overview of the novel's plot, I proceed to outline Gothic literary modes that Hogg employs in his works, especially in the novel *Confessions*. Looking at the strain of Gothic that Hogg uses, one can see how rather than employing typical Gothic tropes of the 18th century, he treats the supernatural elements as something constituting the reality the characters inhabit. He employs doubles and they serve as an expression of one's fragmented and dissociative identity.

[26] Meiko O'Halloran (2016: 178, 179)
[27] Ibid., 190
[28] David Blair (1997: xiv)

Hogg's literary Gothic mode is focused on contrasting urban modernity and rural tradition, but also the failure to establish an agreed account of the Scottish past and present. [29] Considering Hogg's background as a farmer, a shepherd, a poet – essentially someone who has lived within the tradition he is trying to evoke and preserve – it comes as no surprise he is trying to emphasize the importance of oral tradition in this new modern and predominantly Anglicized Scotland. His Gothic, as explained by Scott Brewster, emerges from the vernacular storytelling tradition or oral tradition of Lowland Scotland, one he perceives to be under attack.[30] But this doubling of the rural and urban, the oral and literary, is not necessarily nostalgic. The 1707 Union and its aftermath is often addressed by Hogg in his works, and Gothic literary modes such as plots driven by traumatic or secret past, fragmented and ambiguous narratives and unreliable narrators only further help Hogg in his depiction of fragmented selves and societies fraught by the Union.

The Scottish Gothic carries a strong national emphasis and in Hogg's works, especially in the novel *Confessions*, this strong longing for the retrieval of the Scottish *locus amoenus*, an unspoiled and idealized place of safety and comfort, is manifested in contrasting the *unheimlich* (unfamiliar) Anglicized post-Enlightenment Scots and the *heimlich* (familiar) native Scots.

3. Robert Louis Stevenson's literary profile

Robert Louis Stevenson was born on November 13th 1850 in Edinburgh as the only child of Margaret Balfour and Thomas Stevenson. Since his family had a long-standing tradition of

[29] Scott Brewster (2017: 115)
[30] Ibid., 115

working as lighthouse-builders, Robert Louis Stevenson was first sent to study engineering, before shifting to law. [31] His literary success came with his work *Treasure Island* in 1883.

Stevenson is regarded as one of the most famous, and at the same time also least well-known in terms of his literary persona. We know him to be the author of two of the most famous works of fiction; *Treasure Island* and *The Strange Case of Dr. Jekyll and Mr. Hyde*, works that seem almost disembodied from their author. [32]

When attempting to demonstrate his literary profile, I have to begin by acknowledging the fact that most of his seminal Gothic works pertain to the era of *fin de siècle*. Gothic literature of that time found its drive primarily in uncovering the … *features of a culture in crisis, determining the exact nature of the agents of dissolution and decline, identifying what is unfixed, transgressive, other, and threatening, in the hope it can be contained, its threat defused; and there is the desire to redefine and fix a 'norm', to reestablish the boundaries that the threatening other seems to disrupt and destabilize.* [33]

These tenets were met through merging with the various 19th-century theories of the mind foreshadowing Freud's theory of psychoanalysis. Psychoanalysis as a theory focuses a lot on ideas of repressed selves and on looking at society wholly as an instigator of these repressions and anxieties …*It examines how and why our most strongly held beliefs and perceptions are sometimes at odds with empirical evidence.* [34] It shatters borders existing between reality and fantasy, so as to imply the absurdity of absolute rationalism. This is exactly what Stevenson does in his works, he plays with the idea that our desires may in fact be a lot darker than we believe

[31] Penny Fielding (2010: vii)
[32] Ibid., 1
[33] Glennis Byron (2012: 187)
[34] Michelle A. Massé (2012: 308)

them to be. Bearing in mind that Stevenson was familiar with the ongoing 19th-century scientific theories considering the mind and its duplicity, he decided to employ these concepts of the unconscious. Like his predecessor James Hogg, he too imbues his work with Calvinist stress on human fallibility and guilt[35] and the impact that has on the shaping of identity, but now in a modern, fast-paced and industrial environment.

3.1 The Strange Case of Dr. Jekyll and Mr. Hyde

The novella *The Strange Case of Dr. Jekyll and Mr. Hyde* was published in 1886. Stevenson's novella is today synonymous with the employment of the term duality or double, and it is often used as an example for a fragmented and deeply troubled personality thwarted by the bonds of society and its definitions of morality and semblance.

Plotwise, the novella centers on the characters of a lawyer Mr. Utterson, a Mr. Richard Enfield and the doctor Henry Jekyll. Central to the novella is Mr. Utterson's friendship with Henry Jekyll and his worrying about Jekyll's relationship with the monstrous entity of Edward Hyde. The novella structurally comprises of objective accounts of events which make it obvious that Henry Jekyll has entered a destructive friendship with Edward Hyde, who is portrayed as a murderous criminal. The characters of Mr. Utterson and Mr. Lanyon make it their goal to discover what is happening with their friend and are convinced he is being blackmailed by Hyde. The novella then shifts and concludes with the more personal accounts of the events by both Mr. Lanyon and Jekyll himself. What follows is the material of nightmares as it is revealed that through a chemical concoction of his making Jekyll has generated a way of splitting man's nature and has in fact created his double, Edward Hyde.

[35] Penny Fielding (2012: 8)

One interpretation of the novella propounds that it deals with the idea of man's duality and our dark suppressed desires, but it also …*reveals moral confusion, duality of man and the unpleasant consequences of relying on unethical principles in understanding the world and the human nature.* [36] Once again, we are presented with a work that draws a lot of its inspiration from the Calvinist idea of man's fallibility and a clear-cut division on pure evil and pure good. The idea is once again challenged and its impact observed, but this time in an industrialized and contemporary society. Hogg's critique of unquestioned religious determining of the nature of humankind is in Stevenson's case replaced, or rather morphed in a critique of scientific altering of human nature and mind.

3.2 Gothic Stevenson

Since I have already stated how Stevenson wrote most of his famous works during the *fin de siècle* of Gothic literature, now I proceed to present the modes Stevenson used in his employing of Gothic literature of the *fin de siècle*. Rather than employing exaggerations of any kind, Stevenson uses silence and understatement at its fullest in his Gothic tales. [37] In line with his fascination with ideas of the uncanny and unconscious, thematically, he is interested in investigating the mundane. Like in Hogg's case the fantastic is not employed so as to prove the existence of the supernatural or paranormal, they rather serve the purpose of delving into the human psyche.

In his tales, Stevenson emphasizes the feeling of uncanniness and self-isolation, which are primarily created by our own psyche, not some supernatural entity. Stephen Arata argues how he calls up the image of man's ruination, mutability of human subjectivity, the permeability

[36] Urszula Czyzewska (2004: 19)
[37] Stephen Arata (2010: 53)

of the human body, and the morphic possibilities of both the mind and body. [38] He avoids excess in the mundane and rather focuses on creating a balance between the good and evil.

Since the thesis is focused on examining the works of James Hogg and Robert Louis Stevenson, through their most famous literary endeavors *The Private Memoirs and Confessions of a Justified Sinner* and *The Strange Case of Dr. Jekyll and Mr. Hyde*, before heading off to the main part of the thesis in charge of providing examples of their shared literary modes and imaginary, it is crucial to provide a short overview of both their works and literary profiles. Their works center on issues of identity, and although that might not be such a unique point of interest to be shared between authors, the reasons behind its employment often are. Both authors being Scottish, meant that they were familiar with the 1707 Union and its impact on Scotland's national identity. This centering on duality and doubles in their works (*Confessions* and *The Strange Case*) was made far more personal considering the divisive nature of their home country.

Familiarizing with the history with which these authors had to grow up and that subsequently shaped their identities, also means to acquire a better understanding of the literary modes they were prone to use.

4. Calvinist Scotland's historical frame

A story and its characters will always be, to an extent, a reflection of its creator's attitudes and identity shaped by his/her national history. Which is why we cannot resort to presenting certain literary concepts without first looking at the history that initiated and shaped them.

[38] Stephen Arata (2010: 56)

Just as David Blair has put it in his 2003 introduction to the 1997 Wordsworth publication of the novel *The Private Memoirs and Confessions of a Justified Sinner…the book is framed by the experience of a man of the 1800s confronting and attempting to understand events from Scottish history of the late 17th and early 18th century,* [39] whereas Stevenson's novella, I would argue, is framed by experiences of a man of the late 1800s trying to maneuver a new industrialized world still tied to Calvinist concepts of man's absolutist divisive nature.

When observing the 17th-century Scotland, what can be noticed is a sort of feeling of bleakness, caused by a Calvinist Kirk, a term used to denominate the national Church of Scotland, which imposed new levels of discipline, launched attacks on immorality and any kind of pleasures, including music, dancing and drama. [40] The 17th century was marked by its 1603 Union of the Crowns of England and Scotland. Now, in 1603 James VI of Scotland, who became James I of England, found himself monarch of a single country, but with two churches with very different characters. This situation proved to be increasingly complicated as time progressed. Some of the issues he was faced with were the monarchy's underlying wish to unite the kingdom under one church and the Stuarts' political tendencies towards an absolutist style of governing and their outright Catholicism. [41]

This experience of being a part of a union imbued Scotland with a need to further assert itself, and it did so through the Church. When it comes to the religious situation in Scotland, it was Protestant, but the type of Protestantism that emerged in Scotland was far stricter, inspired

[39] David Blair (1997: viii)
[40] Jenny Wormald (2005: 123)
[41] David Blair (1997: x)

by Martin Luther and even more by John Calvin. In Scotland one of its main advocates was John Knox, a theologian who helped establish the new reformed Kirk of Scotland. [42]

Unfortunately, the Union of Crowns did not produce joyous Anglo-Scottish relations. In a way it meant dissatisfaction on both sides, because the English saw their court and government threatened by Scots, and the Scots were very much aware of being unwelcome in London. The Scots' fear of a stronger Anglicization of Scotland became a reality when Charles I succeeded his father James I. He made the situation in Scotland much worse, financially drained Edinburgh and wanted to Anglicize the Kirk.[43]

That manifested itself in culture through myth, which focused on portraying Scotland and its people as God's covenanted people. As Calvinism became more and more rooted within the country, numerous religious texts started expressing worry about the *…heavy pall of sin, the presumptuous dispensing of God's law and the image of a devil stalking the land.* [44]

The 18th century, now less bleak, nonetheless again became marked by another union, the 1707 Union of Parliaments whereby the Parliaments of England and Scotland were united. The 1707 Union was another way of ensuring England's control in terms of future rulers, as it constantly feared a new king and an independent Scotland would automatically increase chances of new allegiances against England, but the Union was not all that bad for Scotland as it enabled new trading possibilities which would in hand only boost the economy. This century was seen as a time of literary, agricultural, urban, industrial, religious and all in all societal flourishing in Scotland. The 1707 Union had a far more stimulating impact on Scots' creative powers. Feelings

[42] David Blair (1997: ix)
[43] Jenny Wormald (2005: 126, 134)
[44] Ibid., 145

of self-doubt and uncertainty about one's position within the monarchy now became a driving force and fertile ground for Scots proving their self-worth and identity. In terms of religious affairs, very few Roman Catholics were found in Scotland as it was predominately Protestant, and conflicts among Protestants were intense.[45] Presbyterians, and their control of the Church of Scotland, the universities and the rest of the national Establishment, opened the century, but soon they too were shaken by internal divisions. Moreover, the Kirk was by mid-century characterized by oppositions between an Evangelical, Orthodox and Moderate party.[46] The century was also marked by two unsuccessful Jacobite rebellions of 1715 and 1745 which tried to re-establish the rule of the Stuart line.

The 19th century saw the rise of industrialization and rapid changes in urban and social structures which swiped the entire United Kingdom, including Scotland. But this new age had an interesting impact on culture where, instead of engaging with this new age …*every sector of Scottish creative culture seemed to retreat into an idealized sentimental world.* [47] In literature, many authors, among them Walter Scott, James Hogg and Robert Louis Stevenson, produced works which centered on a variety of concerns …*the impact of profound economic and social change, the incubus of religious tradition, political reform and the changing nature of national identity.* [48]

By now it has become clear that both James Hogg and Robert Louis Stevenson paid a lot of attention to the human psyche. They both grew up within a predominantly Calvinist Scotland which emphasized the ultimate and inevitable fall of humankind, with the exception of the few

[45] Richard B. Sher (2005: 150, 151, 152)
[46] Ibid., 152
[47] I. G. C. Hutchison (2005: 196)
[48] Ibid., 196

Elect. Both authors dealt with ideas of split personalities and various manifestations of duality in their works (*Confessions* and *The Strange Case* respectively). This interest in identity and what constitutes it was mainly a result of their national history. As laid out, Scotland was marked by its unions with England and from then on constant attempts at maintaining independence within the monarchy. Anglo-Scottish relations were far from perfect and a common image of Scotland saw it as a barbarous state tormented by clan warfare. And with constant attempts at Anglicizing every aspect of its culture, from the language to the church, only led to a deeper identity crisis. Scotland was fraught by divisions which created an unstable national identity. Questioning some of the most impactful phenomena of the country's history, like Calvinism and its teachings for example, led to a better understanding of the human psyche in terms of its ability to cope with repression. This inquiry in the unconscious part of the mind where suppression and repression play an important role threw light on the importance of national identity and the ways in which it can either hinder or enhance our development.

5. Scottish Gothic modes and imaginary in Hogg's *Confessions* and Stevenson's *Dr. Jekyll and Mr. Hyde*

In the thesis I look at the literary modes and imaginary pertaining to the Scottish strain of Gothic fiction. I begin by explaining the theological system of Calvinism and its doctrines of predestination and election as one mode present in both James Hogg's *The Private Memoirs and Confessions of a Justified Sinner* and R. L. Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*. This religious system triggers many other rhetorical figures such as the one of doubles, the uncanny, religious and scientific fundamentalism and ideas of sin and death. This employing of specific modes and imaginary and their interrelatedness goes to show how identity and its formation is shaped by various social and familial backgrounds.

5.1 Calvinist predestination

Calvinism as a religious system within Protestantism spread in Scotland during the Scottish Reformation, which began in the 16th century. One of its leading advocates was the theologian John Knox who upon his exile in Geneva was introduced to the teachings of John Calvin. The Scottish national Kirk soon became increasingly Calvinist in its nature and that meant that Calvinist doctrines quickly became a central part of every Scot's life. Before turning to the works of Hogg and Stevenson and their representations of Calvinism, I would like to present some of the most important historical and ideological points signifying Calvinism.

John Calvin (1509-1564) was not a university-trained theologian. Initially his father sent him to the University of Paris in order to study for the priesthood, and he was to be ordained before his father got in a quarrel with the cathedral chapter. After that Calvin was sent to Orléans and later Bourges to study law. In truth he did not want to become either a priest or a lawyer, but rather to live a quiet life of a scholar. He might have gone on to lead such a life had it not been for his rapid conversion to Protestantism, which also quickly led him to prominence in Protestant circles of Reform. [49]

He is most famous for having written his *Institutes.* He wrote the *Institutes* with two purposes in mind; to serve as a summary of basic Christian teaching and to function as an introduction to the further readings of the Bible. Structurally, his work comprises of various commentaries, sermons and lectures. [50]

[49] David C. Steinmetz (2004: 113, 114)
[50] Ibid., 114

The theory of predestination, which is one of the crucial points in Calvinism, was not something that Calvin first formulated and started preaching, as it already existed much earlier in the form of Augustinian doctrine of predestination, but he did believe that it explained best how faith could still exist in a sinful and fallen world. He considered it to be the mystery that created faith. [51]

Even though I have been using the term Calvinism extensively, when using that term I am in fact referring primarily to the movement which arose between the middle of the 16th and beginning of the 17th century based on the Reformed theology of John Calvin, and not to John Calvin. Calvinism was grounded on the reformed values of rejecting the authority of the Pope and marking the Bible, as God's direct words to be the supreme authority. The central doctrine of Calvinism was the predestinarian one. The former doctrine, which was articulated in its most uncompromising form in the *Westminster Confession* of 1647, asserted how some men are predestinated for everlasting life, while others are predestined for eternal damnation and death. This number of people predestined for either salvation or damnation is fixed, cannot be increased or decreased. [52] But William A. Ross, in his article 'The Ethical Basis of Calvinism', presents us with another interesting doctrine found in Calvinism, the doctrine of man's responsibility, claiming how for every sin we must assume full responsibility.

Calvinism centers, more than any other religious teaching, on the issues of man's corruption and sin. Stemming from the *Epistle to the Romans*, it declares how man is a being who has fallen from a state of perfection, he is depraved and corrupt and stained with sin. When he becomes aware of his sins, accepts the plan of salvation and becomes justified by faith in

[51] David C. Steinmetz (2004: 124)
[52] William A. Ross (1912: 439)

Christ, his nature is regenerated. [53] Calvinism also advocated patience and the welcoming of any suffering with humility, as it has been foreordained by God, then avoiding gradations of good and evil, and rather seeing it for its clear-cut division, and finally a life filled only with duty, discipline and work, stripped of any pleasures. This type of mentality coupled with the doctrine of election, only further accentuated violence and cruelty. [54]

Having provided a brief overview of Calvinism as a religious movement, I now turn to presenting its impact in the works of Hogg and Stevenson. Calvinism as a religious movement with its central doctrines of absolute predestination, election and justification by faith alone, I would argue motivates the employment of other modes and imaginary I will be probing in this thesis. Hogg and Stevenson were both influenced by these doctrines, and they infused *Confessions* and *The Strange Case* respectively with them. Unlike Stevenson, Hogg directly addresses these antinomian beliefs in his 1824 novel. He centers the novel on the personality of Robert Wringhim Jr. and follows him on his journey of self-deception and degeneration, predominantly caused by this unquestioned adherence to the doctrine of predestination and election. Robert is primarily a product of his surroundings and religious indoctrination fostered by his mother Rabina and, most of all, adoptive father Reverend Robert Wringhim Sr. who wholeheartedly believes in an irrevocable division on the wicked and just *…To the wicked, all things are wicked; but to the just, all things are just and right.*[55] Despite being brought up in an extremely religious family, Robert still succumbs to sinning and doubting:

I prayed three times every day, and seven times on the Sabbath; but the more frequently and fervently that I prayed, I sinned still the more…I lived in a hopeless and deplorable state of

[53] William A. Ross (1912: 441)
[54] Ibid., 441, 445, 449
[55] James Hogg (1997: 11)

mind; for I said to myself, 'If my name is not written in the book of life from all eternity, it is in vain for me to presume that either vows or prayers of mine, or those of all mankind combined, can ever procure its insertion now…I went on sinning every hour, and all the while most strenuously warring against sin, and repenting of every one transgression as soon after the commission of it as I got leisure to think…but how I shall repent me of their sin is beyond what I am able to comprehend.[56]

The citation above makes it clear that Robert is deeply perplexed by these doctrines. He ultimately desires the affirmation that he is the predestined one to be elect and saved by God himself. When he finally finds out about his election, he feels complete joy and freedom, believing his election signifies complete justification of sins:

That I was now a justified person, adopted among the number of God's children- my name written in the Lamb's book of life, and that no by-past transgression, nor any future act of my own, or of other men, could be instrumental in altering the decree…I wept for joy to be thus assured of my freedom from all sin, and of the impossibility of my ever again falling away from my new state…I deemed myself as an eagle among the children of men, soaring on high, and looking down with pity and contempt on the groveling creatures below.[57]

Feeling worthier than other people, Robert becomes intent on carrying out a certain purge of the world in order to cleanse it of the impurity of the non-elect. Considering this, it seems appropriate to make the moment of his election also the moment he first encounters Gil-Martin, or the Devil himself as he will later on be defined in the novel:

[56] James Hogg (1997: 69)
[57] Ibid., 79, 80

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.[58]

Robert's belief in the doctrine of predestination and election makes him a rather passive recipient of ideas. He is influenced and put on this path of righteousness first by his adoptive father, the Reverend Wringhim, whose whole system of beliefs is based on having …*to denounce all men and women to destruction, and then hold out hopes to his adherents that they were the chosen few, included in the promises, and who could never fall away.*[59] After all it was him who had imbued him with the feeling of invincibility …'*All the powers of darkness', added he,' shall never be able to pluck you again out of your Redemeer's hand…Rejoice and be thankful, for you are plucked as a brand out of the burning, and now your redemption is sealed and sure.'*[60]

His new mysterious friend, Gil-Martin, on the other hand is the instigator of many crimes that Robert ends up committing, fratricide being among them, and he is always there to interrupt any moment of clarity and doubt Robert might have, he is always there to justify predestination and Robert's acts:

…dare you say that there is not enough of merit in His great atonement to annihilate all your sins, let them be as heinous and atrocious as they may? And, moreover, do you not acknowledge that God hath pre-ordained and decreed whatsoever comes to pass?... That is,

[58] James Hogg (1997: 80)
[59] Ibid., 41
[60] Ibid., 79

none of us knows what is pre-ordained, but whatever it is pre-ordained we must do, and none of these things will ever be laid to our charge.[61]

An apparent critical attitude towards the beliefs held by the Wringhims can be best observed when the Laird of Dalcastle scolds the reverend by telling him *…You are, sir, a presumptuous, selfconceited pedagogue, a stirrer up of strife and commotion in church, state, in families, and communities. You are one, sir, whose righteousness consists in splitting the doctrines of Calvin into thousands of undistinguishable films, and in setting up a system of justifying-grace against all breaches of laws, moral or divine.*[62] Moreover, the character of Mr. Blanchard acts as another voice of reason, warning both Robert and us, the audience, about the dangers of extremism:

Religion is a sublime and glorious thing, the bonds of society on earth, and the connector of humanity with the Divine nature; but there is nothing so dangerous to man as the wresting of any of its principles, or forcing them beyond their due bonds: this is of all others the readiest way to destruction…I can easily see that both you and he are carrying your ideas of absolute predestination, and its concomitant appendages, to an extent that overthrows all religion and revelation together; or, at least, jumbles them into a chaos, out of which human capacity can never select what is good.[63]

Robert Louis Stevenson on the other hand does not directly address Calvinism as does Hogg, but his novella *The Strange Case* is nonetheless steeped in it, only now this impact is examined in an industrialized and fast-changing society of the Victorian era. Calvinism

[61] James Hogg (1997: 87)
[62] Ibid., 12
[63] Ibid., 90, 91

manifests itself in Stevenson's novella through the still present man's absolutist divisive nature, also pertaining to the Calvinist doctrine of predestination and the elect. As I have previously stated, Calvinism and its adjoining doctrines influence the inception of many modes, such as duality, the uncanny and fundamentalism, which are all employed in Scottish Gothic in order to express man's identity. In Stevenson's case we observe the long-lasting effect of Calvinism as seen through various divisions, extremism, repression and sin.

Calvinism is used as a tool to criticize personal misuses of beliefs, either religious or scientific, as is the case in Stevenson's work. Specifically, Hogg criticizes the Wringhims' corruption of Christianity through doctrinal absurdities. The Wringhims' perversions of Calvinist belief can best be observed in Robert's belief in justification without obligations, something that is not in line with *…mainstream Calvinist theology which argues that justification, even when by free grace alone, entails obligations of righteous conduct on the believer…the sinner's repentance does not earn his election, but it inevitably precedes it*.[64] He believes that being one of the Elect makes him free of any moral obligation, something that Calvinism in fact did not preach, and fails to see redemption is always possible.

5.2 Duplicity

Milica Živković argues in her article 'The Double as the 'unseen' of Culture: Toward a Definition of Doppelgänger' that a double is something that resists a clear definition and categorization, it a product of its time and shaped by specific social contexts.[65]

[64] Douglas Thorpe (1985: 7)
[65] Milica Živković (2000: 121, 124)

When examining the two authors that I chose to tackle, I argue that the long-standing influence of Calvinism and its doctrines of predestination and election may also be one of the reasons behind all these doublings of identity. After all, considering the notion of the elect, we are vexed with two questions, as proposed by Douglas Thorpe in his article 'Calvin, Darwin, and the Double: The Problem of Divided Nature in Hogg, MacDonald, and Stevenson' …*how could a person, not changing in any other respect, suddenly shift from the lot of the damned to the lot of the saved, and would his character change together with his spiritual fate?*[66]

Hogg's work *Confessions* is infused with duplicity, just as David Eggenschwiler observes in his article 'James Hogg's Confessions and the Fall Into Division'*...everything is at odds with everything else, wife set against husband, father against son, brother against brother*.[67] The most prominent dualities found in both Hogg and Stevenson are character dualities, where two characters are set against each other. James Hogg's central character duality is that of the two brothers, Robert Wringhim Jr. and George Colwan Jr. and then that of Robert and the mysterious persona od Gil-Martin. The brothers' lives begin on a divisive note, with Robert being brought up by his mother Rabina Colwan and the Reverend Robert Wringhim in a strictly religious environment, and with George being brought up by the Laird of Dalcastle and his mistress, Arabella Calvert in more secular terms. They both grow up having different natures, with Robert described being …*an acute boy, an excellent learner,* who *had ardent and ungovernable passions, and, withal, a sternness of demeanor from which other boys shrunk,*[68] whereas George is described as a …*generous and kind-hearted youth; always ready to oblige, and hardly ever dissatisfied with anybody, but much behind him* (Robert) *in scholastic acquirements, but greatly*

[66] Douglas Thorpe (1985: 8)
[67] David Eggenschwiler (1972: 26)
[68] James Hogg (1997: 15)

superior in personal prowess...[69] Robert grows dissatisfied with everybody whom he presumes are not predestined to be saved by God, and especially his brother and father whom he considers to be the worst kind of reprobates *...and went to his bed better satisfied than ever that his father and brother were castaways, reprobates, aliens from the Church and the true faith, and cursed in time and eternity.*[70] This hate for his brother only becomes stronger, and it takes the appearance of Robert constantly following young George wherever he goes to the point that George starts considering his half-brother to be a demonic figure haunting him:

...a fiend of more malignant aspect was ever at his elbow, in the form of his brother. To whatever place of amusement he betook himself, and however well he concealed his intentions of going there from all flesh living, there was his brother Wringhim also, and always within a few yards of him, generally about the same distance, and ever and anon darting looks at him that chilled his very soul…George conceived it to be a spirit. He could conceive it to be nothing else; and he took it for some horrid demon by which he was haunted…[71]

The two brothers can also be regarded as divided parts of a single personality…*Their characters indicate that, as doubles, they come into the category of complementary opposites, the divided halves of a sundered whole.* [72] Unfortunately, when we try to eschew integrating our contrasting natures, we only risk annihilation. Robert does not want to accept his half-brother. Although he justifies his hate for his brother through the doctrine of predestination and election, whereabout his brother would fall under the category of the wicked who are not chosen to be saved by God and are eternally damned, I would still argue his behavior is also jealousy-laden.

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[69] James Hogg (1997: 15)
[70] Ibid., 25
[71] Ibid., 27, 31
[72] John Herdman (1990: 72)

After all, George was not rejected by his father, the Laird. He grew up in a loving family and enjoyed a certain type of freedom in life that Robert simply cannot afford because of his antinomian background. Robert lives a life devoid of pleasure, in line with his Calvinist beliefs, and is only preoccupied with being one of the Elect and thus absolved and justified of his past and future sins. Whereas his half-brother is not plagued by such worries and lives his life to the fullest, imbued with pleasures and friendship. But for Robert it is easier to hate and annihilate his brother, than to accept him as family. This hate and fear of integration culminates in Robert's thoughts and ultimate execution of murdering his brother:

I began to have a longing desire to kill my brother, in particular…I had a desire to slay him, it is true, and such a desire too as a thirsty man has to drink.[73]

The duel was fierce; but the might of Heaven prevailed, and not my might. The ungodly and reprobate young man fell covered with wounds, and with curses and blasphemy in his mouth, while I escaped uninjured. Thereto his power extended not.[74]

Before turning to one of the most important examples of duality found in *Confessions*, some other types of divisions are also worth mentioning. To begin with, George Colwan Sr. or the Laird of Dalcastle and Rabina Colwan, or the Lady of Dalcastle represent two strong opposites. Rabina is the zealous Calvinist and the Laird is a man disinterested in matters of religion:

She would convert the laird in spite of his teeth: the laird would not be converted. She would have the laird to say family prayers, both morning and evening: the laird would neither

[73] James Hogg (1997: 101)
[74] Ibid., 118

pray morning nor evening…He also dared to doubt of the great standard doctrine of absolute predestination, which put the crown on the lady's Christian resentment.[75]

Their mutual resentment culminates in them furthering their division by retiring to different sides of the castle:

She therefore bespoke a separate establishment…The upper, or third, storey of the old mansion-house was awarded to the lady for her residence…They had each their own parties, selected from their own sort of people…[76]

They fail to try and integrate their opposing opinions and therefore learn something from each other, they do not compromise, but rather isolate each other. This type of divisive life marks their sons who grow up either not knowing about each other (George) or hating the other (Robert), and it triggers in them a feeling of fragmentation, especially in Robert who is ultimately uncertain when it comes to his own origins. Just as David Eggenschwiler neatly concludes *…the divisions that disrupt families, governments, and religions are also the divisions within each man.*[77]

Another type of duality or division that both Hogg and Stevenson employ in the works *Confessions* and *The Strange Case* is linked to the narrative structure. Both authors resort to employing a dual structure marked by objective and subjective retelling of the same events. In Hogg's case we have the Editor's narrative that is supposed to be seen as an objective account of the events and life of Robert Wringhim Jr., and the sinner's sympathy-invoking narrative told by Robert himself. We can observe this same dual frame in Stevenson's case as well, where

[75] James Hogg (1997: 9)
[76] Ibid., 9,10
[77] David Eggenschwiler (1972: 33)

objective accounts of events are told by the narrator in chapters and some of the same events are explained by two characters directly through their narratives (*Dr. Lanyon's Narrative* and *Henry Jekyll's Full Statement of the Case*). Employing and contrasting objective and subjective narratives also serves as a way to present the degeneration that the characters are going through, whereas one narrative presents the inner mental deterioration which is often manifested through doubles and the other narrative looks at the external deterioration that is often represented through criminal and sinful activities, such as murder.[78] By contrasting these two types of storytelling, what is achieved is their mutual annihilation in terms of providing us with the ultimate truth, and we are left speculating and gluing the pieces ourselves. By doing so, on a structural level, the authors further evoke the feeling of fragmentation and division that is a central theme to both of their works.

The most impactful divisions found in these two works are the ones between Robert Wringhim Jr. and Gil-Martin (*Confessions*) and Henry Jekyll and Edward Hyde (*The Strange Case*). The type of doubling that can be observed in these characters sees one of them assuming the role of the evil counterpart, that part of us that is supposed to be repressed and controlled. Gil-Martin and Edward Hyde first allow both Robert Wringhim Jr. and Henry Jekyll to feel free in their endeavors. For Robert that freedom comes in the form of Gil-Martin justifying every sin Robert commits and further solidifying his belief in his preordained election and salvation. Whereas for Henry Jekyll freedom comes in the form of Edward Hyde allowing him to freely engage in whatever pleasures he wishes, without having to put up with the scrutiny of society. But, considering the fact how both Hyde and Gil-Martin serve as escapes from society's bonds and are always considered as separate entities, it soon becomes clear that both Jekyll and Robert

[78] Richard J. Walker (2007: 54)

have problems accepting their opposing natures. They are interested in having a clear separation between what they presume to be only their law-and-religion abiding natures and the treacherous natures of Gil-Martin and Hyde.

Both Jekyll and Robert still do share a certain awareness of their dual natures, but somehow lack the desire to understand and integrate them:

I generally conceived myself to be two people. When I lay in bed, I deemed there were two of us in it; when I sat up I always beheld another person, and always in the same position from the place where I sat or stood…The most perverse part of it was that I rarely conceived myself to be any of the two persons…and I found that, to be obliged to speak and answer in the character of another man, was a most awkward business at the long run (Robert). [79]

…that man is not truly one, but truly two. I say two, because the state of my own knowledge does not pass beyond that point…I hazard the guess that man will be ultimately known for mere polity of multifarious, incongruous, and independent denizens (Jekyll). [80]

For Robert Wringhim Jr. the appearance of Gil-Martin comes right at the moment of his finding out to be one of the Elect, at the time of his spiritual pride. At first Gil-Martin serves the purpose of further solidifying Robert's beliefs about the infallibility of the Elect, and it is in those moments that he is described to be a carbon copy of Robert …*What was my astonishment on perceiving that he was the same being as myself!*[81]. He is not so much Robert's contrasting double as he is a sub-personality of Robert, that part of him that wants to believe all his sins are going to be justified, and that part of him that wants to be rid of any responsibility for his actions.

[79] James Hogg (1997: 106)
[80] R. L. Stevenson (1993: 42)
[81] James Hogg (1997: 80)

Accordingly, Gil-Martin, being the tempter that he is, never actually possesses his own appearance, he takes the appearance and mentality of whatever or whomever he is trying to please:

But he seemed constantly to anticipate my thoughts, and was sure to divert my purpose by some turn in the conversation that particularly interested me.[82]

'My countenance changes with my studies and sensations,' said he. 'It is a natural peculiarity in me, over which I have not full control. If I contemplate a man's features seriously, mine own gradually assume the very same appearance and character.[83]

If we decide to look at Gil-Martin as a separate being from Robert, then it is clear why he might be considered the Devil incarnate. He encourages Robert to commit murder, be it of Mr. Blanchard or his own brother George, to lie and deceive. But I maintain that other than being the Devil, he is also the externalization of Robert's repressions, desires and frustrations which are devilish in nature.

Gil exhibits changes that are always in line with Robert's state of mind; at first he is this flatterer who encourages Robert to believe in his election and justification of sins, then he becomes a kind of mentor guiding Robert on his journey of cleansing the world of the non-elect and wretched, then when Robert commits too many sins and loses his recollection of them, Gil assumes the role of an accuser and judge …*Your crimes and your extravagances forced me from your side for a season…During that space, I grievously suspect that you have been guilty of great crimes and misdemeanors…*[84] He even keeps a record of Robert's sins …*You are accused*

[82] James Hogg (1997: 81)
[83] Ibid., 86
[84] Ibid., 131

of having made away with your mother privately; as also of the death of a beautiful young lady, whose affections you had seduced.[85] His final role becomes that of Robert's executioner who offers him the only escape from pain through suicide.[86]

In Stevenson's case, Henry Jekyll consciously creates his double, that externalization of long-repressed desires and behaviors in the form of Edward Hyde. Stevenson's world is a little less concerned with religion, and he depicts his doubles and repressed selves as occurring and caused by an industrialized and urban society. But, as for Robert in *Confessions*, so too in *The Strange Case*, the double is created as a means to escape responsibility. Hyde is consciously created by Jekyll who wants to conceal his pleasure pursuits. Jekyll creates Hyde because of pride and in order to be able to simultaneously attain the respect he assumes in society, as well as satisfy his desires without being judged:

I found it hard to reconcile with my imperious desire to carry my head high, and wear a more than commonly grave countenance before the public. Hence it came about that I concealed my pleasures…It was thus rather the exacting nature of my aspirations, than any particular degradation in my faults, that made me what I was, and, with even a deeper trench than in the majority of men, severed in me those provinces of good and ill which divide and compound man's dual nature.[87]

Something that both Robert Wringhim Jr. and Henry Jekyll share is their ultimate inability to control their counterparts. As soon as they become incapable of avoiding sin, they start deteriorating and fearing their doubles, believing them to be Devils:

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[85] James Hogg (1997: 131)
[86] Douglas Thorpe (1985: 10)
[87] R. L. Stevenson (1993: 42)

But from this time forth I began to be sick at times of my existence. I had heart-burnings, longings, and yearnings that would not be satisfied; and I seemed hardly to be an accountable creature…I was a being incomprehensible to myself…(Robert)[88]

I became, in my own person, a creature eaten up and emptied by fever, languidly weak both in body and mind, and solely occupied by one thought: the horror of my other self. (Jekyll)[89]

By not forgiving and accepting their contrasting natures, they only fall deeper in their fragmentation which manifests itself through their deterioration, loss of control, memory and reason.

5.3 The Uncanny

The Uncanny as defined by Sigmund Freud is the effect of projecting unconscious desires and fears into the environment and on to other people. The frightening effect the uncanny leaves is the result of hidden anxieties. The uncanny, put in simple words, is that frightening occurrence which leads to that what is known and long familiar.[90]

The Uncanny can be said to operate on two levels based on our understanding of the German words *Das Unheimlich* and *Das Heimlich.* The first level tells us that the word *Das Heimlich* signifies that which is familiar, friendly and comfortable, gives us a sense of being at home in the world, and therefore its negation in the form of the word *Das Unheimlich* summons the feeling of estrangement, not being familiar with something, not feeling quite at home. The second level defining these two words comes closer to explaining the uncanny's disturbing

[88] James Hogg (1997: 125)
[89] R. L. Stevenson (1993: 53)
[90] Rosemary Jackson (2009: 38)

power. In that context, *Das Heimlich* represents that which is concealed from others, all that is hidden and obscured and *Das Unheimlich* then has the function of uncovering and exposing all that has been hidden from us. At its core lies a sort of duality, as it functions to uncover what is hidden, but by doing so, it effects a disturbing transformation of the familiar in the unfamiliar.[91]

An uncanny experience is said to occur either when infantile complexes which were repressed are all of a sudden revived and when primitive beliefs which were thought to be surmounted and left behind us, are once again confirmed.[92] Essentially, the basic notion that I build upon in order to explain the uncanny is that it originates from a familiar notion which was once repressed and has returned to haunt us.

I previously looked into some aspects of duality that can be traced within the works of James Hogg (*Confessions*) and R. L. Stevenson (*The Strange Case*), but it is important to emphasize the fact that a lot of themes of the uncanny are connected with themes of doubles where the subject identifies himself/herself with someone else, so that he/she is constantly in doubt who is who, something that was clearly observed in Robert Wringhim Jr.'s inability to trace his actions and remember his crimes *…then is it as true that I have two souls, which take possession of my bodily frame by turns, the one being all unconscious of what the other performs; for as sure as I have at this moment a spirit within me, fashioned and destined to eternal felicity, as sure am I utterly ignorant of the crimes you now lay to my charge.*[93]

[91] Rosemary Jackson (2009: 38)
[92] S. Freud and H. Cixous (1976: 639)
[93] James Hogg (1997: 132)

Freud generally regards anything uncanny or provoking dread as being subject to cultural taboo and scrutiny[94], and that is exactly what is exhibited in the works of Hogg and Stevenson where both the characters of Robert Wringhim Jr. and Henry Jekyll have to cope with repressions that their society has imposed on them. What constitutes the familiar in these cases are their environments and beliefs. Robert Wringhim Jr.'s safety comes from his Calvinist upbringing. This type of upbringing forces him for one, in line with his faith, to devoid his life of any earthly pleasures as they are considered to be vile, to look at the world as constituted by clear-cut evil and good, and to believe all his sins will be washed away simply because he is one of the Elect. Now, all these familiar beliefs lead to certain repressions, and they are externalized in the form of an uncanny persona, named Gil-Martin. He appears uncanny because he escapes any definition, form and appearance. Robert sees him taking on the aspect of either him or his deceased brother, whereas other characters cannot quite define him, so they mostly resort to seeing him as a demon or the Devil, just like the character of Arabella Calvert, a supposed witness of the murder of George, sees him:

When I looked down at the two strangers, one of them was extremely like Drummond. So like was he that there was not one item in dress, form, feature, nor voice, by which I could distinguish the one from the other. I was certain it was not he, because I had seen the one going and the other approaching at the same time, and my impression at the moment was that I looked upon some spirit, or demon, in his likeness.[95]

In the case of R. L. Stevenson, Edward Hyde is unanimously defined as a brutish and deformed being:

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[94] Rosemary Jackson (2009: 41)
[95] James Hogg (1997: 53)

He must be deformed somewhere; he gives a strong feeling of deformity, although I couldn't specify the point (Mr. Utterson).[96]

...and the few who could describe him differed widely, as common observers will. Only on one point were they agreed; and that was the haunting sense of unexpressed deformity with which the fugitive impressed his beholders.[97]

As readers, we detect a feeling of uncanniness in Stevenson's case through his juxtaposing of the mundane world and the fantastic and gruesome occurring behind closed doors. Stevenson approaches this contrast with poise. This type of juxtaposition can best be observed when Mr. Utterson and Jekyll's butler Poole find his dead body:

There lay the cabinet before their eyes in the quiet lamplight, a good fire glowing and chattering on the hearth, the kettle singing its thin strain, a drawer or two open, papers neatly set forth on the business table, and nearer the fire, the things laid out for tea; the quietest room, you would have said, and, but for the glazed presses full of chemicals, the most commonplace that night in London. Right in the midst there lay the body of a man sorely contorted and still twitching.[98]

The scene demonstrates Stevenson's mastery at carefully balancing the good or mundane and the bad or deviating. The uncanny feeling of discomfort and tension is created by juxtaposing the minute description of this regular and mundane room and the terror of a distorted dead body lying in the midst of it.

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[96] R. L. Stevenson (1993: 7)
[97] Ibid., 18
[98] Ibid., 33

The uncanny we are dealing with in the works of Hogg and Stevenson is the type of uncanny that is linked to the inexplicable represented in their respective doubles. For Robert Wringhim Jr. the inexplicable lies in his double's form and true intentions. For Henry Jekyll the inexplicable does not come so much from the reason why the double is here, but rather from his subsequent inability to control Hyde. The uncanny presented in the works of Hogg and Stevenson are experienced both by the characters and the readers. We are going along this journey of gluing and connecting the pieces of narrative carrying the same type of uncertainty and fragmentation as the characters. Perpetrated by Calvinism and its divisive understanding of our natures, whether it is in the context of religious zealotry in the 18th century, or 19th-century urban scientism, the theme of man's conflicting desires to do good, but at the same time engage in pleasures is still seen as something to be controlled and hidden.

Within our environments we are often encouraged to hide behaviors and personality traits that are deemed devious. As a result of that we repress and hide our desires, and that leads us into further polarizations. And when these repressed elements resurface, we are ultimately left with something we cannot understand and let alone control. The uncanny ultimately represents our fears of the repressed and its resurfacing.

5.4 Religious fundamentalism

Every human being is a result of his/her environment, and different environments are fueled by their sets of beliefs. We generate morals and motivation from our beliefs. But for them to be applicable for every new generation, we must always critically examine them and adapt to the time which we abide. Most importantly we have to bear in mind they do not necessarily provide us with definitive answers. Hogg and Stevenson make it their task to examine the impact absolutist beliefs propounded as the objective truth have on identity.

According to the historical context in which Hogg places his novel's plot, he starts off with the idea of personal misuse of faith. Historically, he presents us with a late 17th and early 18th-century Scotland which we know as fraught by different unions with England and a burgeoning of Calvinist faith. We observe a time where religion is seen as being one of the main sources of truth. Hogg employs that idea as a literary mode helping him make a point about man's identity. In his novel *Confessions* Hogg examines religious fundamentalism in the form of antinomian Calvinism which is marked by literal adherence to specific doctrines and a rigid division into people belonging to the sect and those opposing it.

The antinomian Calvinism that Robert Wringhim Jr. is subjected to from childhood is the one practiced by his mother Rabina Colwan and Reverend Robert Wringhim. The doctrine of Calvinism as practiced by the Wringhims is split into a thousand obscure layers as the Laird of Dalcastle puts it …*You are one, sir, whose righteousness consist in splitting the doctrines of Calvin into thousands of undistinguishable films…*[99], and is therefore open to subjective evaluation. At its core lie the doctrines of predestination and election which are practiced in its most rigid form, meaning that the Reverend imbues young Robert with a strong sense of looking at people as either the elect and just or non-elect and wicked. He tells him that for now, in their earthly form they have to mix with these people, but that does not mean their sins will stain them too …*While we are in the world, we must mix with the inhabitants thereof, said he, and the stains which adhere to us by reason of this mixture, which is unavoidable, shall all be washed away.*[100], as they are elected by God himself to be saved, and that is enough for them to be considered good people. Deep down he senses there is something wrong with believing you are

[99] James Hogg (1997: 12)
[100] Ibid., 71

pardoned for sinning the moment you are elected to be saved, and that you have absolutely no responsibilities whatsoever in terms of your actions, something that mainstream Calvinism did not preach. In fact, mainstream Calvinism emphasized the idea of man's responsibility when it comes to sinning:

It is a doubt that, on all these emergencies, constantly haunts my mind that, in performing such and such actions, I may fall from my upright state.[101]

...I declined accepting any of them, and began, in a very bold and energetic manner, to express my doubts regarding the justification of all the deeds of perfect men.[102]

But the appeal of being freed from any responsibility and the constant reassurance that he gets from either Reverend Wringhim, or more often from Gil-Martin, makes him unwilling to change his ways. Robert spirals out of control because of that and commits one sin after another. The reason behind his downfall also lies in the fact that his beliefs clash with the world around him. This discrepancy found between what we believe in and the reality of the world is what ends up tearing our identities apart. To better deal with this harsh truth, we can help ourselves by engaging in conversations with people of diverging world views, who can, by disagreeing with us, make us grow and see the world for its complexity. That is something that Robert fails to do, as he only surrounds himself with people who think like him and cannot provide him with anything he already does not know.

An interesting contribution made by Hogg himself to the criticism of personal misuse of faith comes in the form of a short parable found within the novel, about the small town of

[101] James Hogg (1997: 114)
[102] Ibid., 116

Auchtermuchty. Told to Robert Wringhim Jr. by his servant Samuel Scrape, whom he calls Penpunt, it tells the story about a place called Auchtermuchty, a town filled with extremely religious people …*There was naught to be heard, neither night nor day, but preaching, praying, argumentation, an' catechising in a' the famous town o' Auchtermuchty.* [103], where one day a minister went missing, but on his place came a sublime stranger dressed in black. He started preaching to the people of Auchtermuchty that they would have to change their ways or else risk eternal damnation. For some reason the inhabitants were smitten by this stranger and his sermons, so much they did not dare to question his origin and intentions. Only a man called Robin Ruthven was aware of there being something wrong with this new preacher …*Robin Ruthven set up his head in the tent, and warned his countrymen to beware of the doctrines they were about to hear, for he could prove, to their satisfaction, that they were all false, and tended to their destruction!*[104], and he ended up exposing his true nature by lifting the preacher's gown, only for people to see he had cloven feet.

The story can be read in many ways, and as Samuel Scrape warns us …*there are many wolves in sheep's claithing, among us…mony deils aneath the masks o' zealous professors, roaming about in kirks and meeting-houses o' the land.*[105] A reading I propose for this story is also linked to religious fundamentalism. It cautions us not to be so susceptible to every belief we encounter, because it might be the result of distorted ideologies.

Fast forward to the late 19th century and the world of Robert Louis Stevenson and we no longer necessarily follow a rigid religious type of fundamentalism. But I believe its remnants can still be observed. Historically, when looking at the world of Jekyll and Hyde, we are dealing with

[103] James Hogg (1997: 137)
[104] Ibid., 139
[105] Ibid., 136

a period of 19th century which centered on science and its ways of providing what was thought to be the objective truth. More specifically, we observe an increase in scientific dabbling with the mind and human nature in general. Religious fundamentalism and its apparent inability to provide us with definitive answers about the human nature is now replaced with science and its attempts at providing the solutions to the same problem. In that way what was once the task of religion, now becomes the task of science and thus fundamentalism still lives and thrives in scientism.

The very nature and impact of scientism is questioned in Stevenson's work *The Strange Case* where we are introduced to the character of Henry Jekyll, a respectable 19th-century doctor who is so acutely aware of his conflicting natures that he seeks to scientifically separate them.

The Strange Case is not just a fantastic story dabbling with the supernatural. In fact, it unveils the reality of excessive usage of science to explain the world around us and ideas concerning the mind that were present in the 19th century. One of them was the dual-brain theory which argued that our left and right hemispheres of the brain could function independently. The left one was then seen as the logical seat of reason and linguistic ability, whereas the right one was linked to emotions.[106] But that theory was even further used to argue how the left side of the brain was associated with masculinity, whiteness and civilization, while the right side was the inferior one and linked to femininity, emotions, instincts, and the unconscious. This side was thought to be dominant among women, savages, children, criminals and the insane. [107]

For Henry Jekyll, who unlike Robert Wringhim Jr. is aware of his inherent duality …*I learned to recognize the thorough and primitive duality of man; I saw that, of the two natures*

[106] Anne Stiles (2006: 884)
[107] Ibid., 885

that contended in the field of my consciousness, even if I could rightly be said to be either, it was only because I was radically both…[108], scientific experimentation provides the answers for the problems of human nature. He creates his double, his evil denizen, so that he could enjoy certain freedoms and pleasures he cannot pursue when in the shoes of the respectable doctor Henry Jekyll:

If each, I told myself, could but be housed in separate identities, life would be relieved of all that was unbearable; the unjust might go his way; delivered from the aspirations and remorse of his more upright twin: and the just could walk steadfastly and securely on his upward path…[109]

Men have before hired bravos to transact their crimes, while their own person and reputation sat under shelter. I was the first that ever did so for his pleasures. I was the first that could thus plod in the public eye with load of genial respectability, and in a moment, like a schoolboy, strip off these lendings and spring headlong into the sea of liberty.[110]

The formula he concocts in his laboratory reduces something as complex as human nature to an alchemic potion, because when *…taking the medicine, the man without moral compunction indulges in debauchery and every kind of evil, and after taking the drug again, he returns to his original form of being.*[111] But, by dabbling with murky concoctions and risking his life *…I risked death; for any drug that so potently controlled and shook the very fortress of identity, might by the least scruple of an overdose…utterly blot out that immaterial tabernacle*

[108] R. L. Stevenson (1993: 42)
[109] Ibid., 43
[110] Ibid., : 46
[111] Urszula Czyzewska, Grzegorz Glab (2014: 22)

which I looked to it to change.[112], he creates impure potions which only worsen the situation and shatter his identity.

In this case what we are dealing with are the repercussions of obscure scientific experiments and a dangerous, unquestioned playing with the mystery of human nature through questionable laboratory concoctions.

Hogg and Stevenson explore the idea of fundamentalism as an appealing belief because it might allow for justification of sinful behavior and as such it can free you from a sense of responsibility. Robert Wringhim Jr.'s freedom comes from being indoctrinated to think his divine election justifies all his sins and rids him of any responsibility, whereas Jekyll's freedom comes from Hyde and what he allows for him; to freely indulge in all types of explicit behavior without fear of punishment. Hogg and Stevenson use fundamentalism/scientism ingeniously as references in their literary works in order to warn humanity not to cave into doctrines just because they offer appealing temporary solutions, but to rather be alert and critical. As national identities are also built on certain beliefs, it becomes clear why both Hogg and Stevenson decide to employ fundamentalism in their works, because as much as it can explain an individual's identity being shattered, it can also reflect national issues.

5.5 Sin and death

In Hogg's case the question of sin and sinning is approached through religion, or to be exact through the lenses of Calvinist antinomianism. Robert Wringhim Jr. is perplexed by questions of lesser and graver sins and his justification of them. Robert believes that he has already been doomed to sinning through his parents' original sin, and the only thing that can save

[112] R. L. Stevenson (1993: 43)

him from that is his divine election. In line with the antinomian sect he was brought up in, he believes the only thing he needs to avoid are women, sins of idolatry and misbelief:

Moreover, there were many of the most deadly sins into which I never fell, for I dreaded those mentioned in the Revelations as excluding sins…In particular, I brought myself to despise, if not abhor, the beauty of women...I kept myself also free of the sins of idolatry and misbelief, both of deadly nature; and, upon the whole, I think I had not then broken, that is, absolutely broken, above four out of the ten commandments…[113]

What worries Robert is not the seriousness of his sins, rather their multitude, and he manages to justify most of his sins as being part of his cleansing the world of the wicked and damned:

How much more wise would it be, thought I, to begin and cut sinners off with the sword! For till that is effected, the saints can never inherit the earth in peace. Should I be honoured as an instrument to begin this great work of purification, I should rejoice in it.[114]

In the meantime, I went on sinning without measure; but I was still more troubled about the multitude than the magnitude of my transgressions, and the small minute ones puzzled me more than those that were more heinous, as the latter had generally some good effects in the way of punishing wicked men…[115]

That is why he lapses into many sins, and it does not help that he is constantly followed by the persona of Gil-Martin who only further encourages his sinning sprees, but under the guise of justified sin made to better the world. This type of belief is in sharp contrast with the world

[113] James Hogg (1997: 78)
[114] Ibid., 85
[115] Ibid., 74

around them where murder is not seen as a sin you can be absolved of without assuming responsibility for it. Once Robert is cornered by his sins, he starts to lose any belief he had in Gil-Martin's good intentions …*whose presence and counsels I now dreaded more than Hell*[116], he is devoid of friendship and family, and sees no solution other than death.

Stevenson on the other hand does not look at sin through the lenses of religion, rather, in the world of Jekyll and Hyde, sin is observed through the lenses of societal morals and norms. Any deviation and destabilization of what is dubbed the norm is seen as sinful action. The 19th-century Victorian society is primarily concerned with outward appearance, class and morals. Excessive pleasure is practiced by everyone but mentioned by no one. This is why transgressive behavior is carefully monitored, because it signifies the fragility of the entire system, and it is why when the respectable doctor Henry Jekyll is seen to behave suspiciously, the apparent reason behind it lies in some past sin or transgression:

He was wild when he was young; a long while ago, to be sure; but in the law of God there is no statute of limitations. Ah, it must be that; the ghost of some old sin, the cancer of some concealed disgrace; punishment coming, pede claudo, years after memory has forgotten and self-love condoned the fault.[117]

Both authors also employ the idea of death as the ultimate and only answer to Robert's and Jekyll's problems. Our mortality and the idea of death represent the most elusive and uncanny notions that we can try to grapple with …*Death does not have any form in life, our unconsciousness makes no place for the representation of our mortality.*[118] We do not have a

[116] James Hogg (1997: 130)
[117] R. L. Stevenson (1993: 13)
[118] S. Freud and H. Cixous (1976: 543)

definitive explanation of death and what happens after. Nonetheless we are still inclined to fantasize about it, to dwell on the thought of what it might look like. Robert Wringhim Jr. and Henry Jekyll, when cornered by their sins and inability to control their evil natures, succumb to suicide, seeing it as the only solution to their suffering:

...and since our everlasting destiny is settled by a decree which no act of ours can invalidate, let us fall by our own hands, or by the hands of each other; die like heroes; and throwing off this frame of dross and corruption, mingle with the pure ethereal essence of existence, from which we derived our being (Robert). [119]

...and there is some miserable comfort in the idea that my tormentor shall fall with me. (Robert)[120]

Will Hyde die upon the scaffold? Or will he find the courage to release himself at the last moment? God knows; I am careless; this is my true hour of death, and what is to follow concerns another than myself. Here, then, as I lay down the pen, and proceed to seal up my confession, I bring the life of that unhappy Henry Jekyll to an end.[121]

6. Robert Louis Stevenson's derivative of Hogg's concepts

My thesis dealt with examining the works of James Hogg and Robert Louis Stevenson and the imaginary and modes they share when discussing human psychology and identity. Both being Scottish meant they grew up with Calvinism as a dominating religious strain, which in hand transpired a multitude of questions related to the approach to human nature. One of the

[119] James Hogg (1997: 161)
[120] Ibid., 165
[121] R. L. Stevenson (1993: 54)

main ideas that was challenged by both authors was this absolutist consideration of human nature being either purely good or evil.

I would like to conclude the thesis with a chapter that posits how Robert Louis Stevenson in many ways presents a continuation of some of Hogg's ideas. After all, Stevenson was familiar with his predecessor and some even argue *Confessions* inspired him to write *The Strange Case*. Whether that was the case or not is not so relevant, because looking at *Confessions* and *The Strange Case* we can observe a continuation and enhancement of congruent ideas.

Both Hogg and Stevenson were ahead of their time in many ways. James Hogg published his novel in 1824 and through it he explored the instability of identity. A theme that Stevenson then carried on in the *fin de siècle* setting of a metropolis.[122] Hogg also initiated a two-level approach in representing degeneration first through the subjective/internal level where doubles are employed and then secondly through the objective/external level which concentrates on criminal behavior.[123]

It is quite interesting to observe how both these authors opted for the literature of the fantastic as their medium of telling a story and presenting certain ideas related to human psychology and identity. The reason behind that can even be observed in the sheer etymology of the word fantastic. It comes from the Latin, *phantasticus*, which means to make visible, to manifest something.[124]

Both authors make it their task to expose truths about the multifariousness of our natures, and the danger lurking behind fundamentalist views of the world. The appeal they find in the

[122] Richard J. Walker (2007: 54)
[123] Ibid., 55
[124] Rosemary Jackson (2009: 8)

literature of the fantastic comes from the fact that this is a literature in many ways free from conventions and restraints that realistic texts assume. Firstly, the literature of the fantastic does not observe the unity of time, space and character, and most importantly, it is a literature of desire, it traces the unspoken and unseen of culture and society, it wants to make visible that which has been silenced, made invisible, covered and absent. [125]

Since I have already expounded some of the major modes and imagery these authors share and employ in their works, I will now rather concentrate on another idea I believe Hogg gives us a glimpse of in his novel, but it is not until Stevenson that we see it fully conceptualized.

I believe that James Hogg initiates a discussion about the complex interaction that exists between our environments and individual identities. This connection can be observed through the various forms of indoctrination we might be subjugated to from youth, and which shape our view of the world.

Every environment in which we abide is based and built on certain beliefs and norms of behavior. But how do we make sure these norms and rules are obeyed? A crucial element in obtaining order is punishment. I view that on top of the mentioned modes in chapter five of the thesis, Hogg also touches upon the question of punishment.

Punishment as such is always seen as necessary when somebody is deviating from what seems to be the norm. In the world of *Confessions*, the norm is dictated by religion. In that way it is closely linked to ideas of sinful behavior. The antinomian sect of Calvinism in the novel considers women, idolatry and misbelief in the divine salvation by God to be sins. This is the norm within which Robert Wringhim Jr. is brought up, and those are the deviations that Robert

[125] Rosemary Jackson (2009: 1,2)

avoids at all cost. Excommunication from the Elect represents punishment for Robert, but he fails to account for the punishment that might befall him when committing murder. Since we can conclude the novel's plot spans approximately across the late 17th and 18th centuries, we are still in the period where physical punishment is practiced, and that would mean Robert would probably be facing death by hanging for his crimes of murder. Despite that, what worries Robert is not related to the possible corporal punishment. The more he is deteriorating mentally, the more he starts welcoming death *…utter oblivion that I longed. I desired to sleep; but it was for a deeper and longer sleep…I longed to be at rest and peace, and close my eyes on the past and the future alike…*[126] Robert fears the influence that Gil-Martin has on his psyche and the way he has completely taken over his mind. The severity of this fear can be observed in a scene towards the end of the novel when an angry mob is physically assaulting Robert because of his crimes, but all he can think of is that he prefers this fate more than being manipulated by Gil:

The scene that ensued is neither to be described nor believed if it were. I was momentarily surrounded by a number of hideous fiends, who gnashed on me with their teeth, and clenched their crimson paws in my face; and at the same instant I was seized by the collar of my coat behind…Horrible as my assailants were in appearances (and they all had monstrous shapes) I felt that I would rather have fallen into their hands than be thus led away captive by my defender at his will and pleasure without having the right or power to say my life, or any part of my will, was my own.[127]

Stevenson takes the idea of fear of punishment a step further. But just like Hogg, he too links it with one's surroundings. Speaking of punishment and its history, a renowned

[126] James Hogg (1997: 127)
[127] Ibid., 161

philosopher, Michel Foucault, in his 1975 work *Discipline and punish*, outlined its move from excessive public, physical punishment to a more private invisible discipline that impacts our psychological sense of selfhood and therefore acts as a medium of mass control which gained more popularity at the end of the 18th and beginning of the 19th century.[128]

This is exactly what Stevenson's work explores. The 19th-century setting presents us with a Victorian bourgeois society that places great importance on standards and norms of behavior. Punishment becomes privatized and abstract to us. In the past when you were accused of certain transgressions and deviations from the norm you were publicly executed either by being burnt on the stake, decapitated or hanged. As morbid as it may sound, this type of punishment was quick and it focused on the body, whereas the punishment that was later on introduced focused on the collective mind and fears inherent to the collective mind.[129] The type of punishment that replaced this corporal one focused on the deviator's mind and soul.

The focus is laid not on corporal punishment and the fear of it, but on isolation and confinement. Since we are inherently social beings and all we crave is connection and a feeling of belonging to a group, when we feel an individual might be endangering that, and risking the stability of an environment we all pertain to, we create observed spaces. We start inhabiting spaces where our everyday behavior, identity, activities and apparently unimportant gestures are carefully surveilled so as not to deviate from the norm. [130]

In this observed space, vision and observing each other becomes the medium through which our actions are judged and signs of failure to achieve the standard are detected. As a result

[128] Anne Schwan and Stephen Shapiro (2011: 12)
[129] Ibid., 20
[130] Ibid., 71

of that we are made fearful of being different, we are in a constant state of anxiety because we fear our actions might not be normal enough.[131]

This is the type of environment that Henry Jekyll finds himself in. He has a reputation to uphold, that of a renowned doctor incapable of transgressions. After all, the stability of the system he pertains to depends on its members' ability not to deviate, but to move within socially accepted norms. Taking into account that the system is superimposed on an individual, everybody in Jekyll's circle starts to worry about him and his strange behavior, partly because they are his friends, but partly because they are trying to protect the stability of their environment. That is why Mr. Utterson and Mr. Lanyon are desperate to find out what is the nature of Jekyll's relationship with Hyde, who is Hyde and why is he blackmailing Jekyll. Judging by the old saying you are as good as the company you keep, any affiliations with a deviator is detrimental to everyone close to him.

These are in fact the most effective ways of controlling identities. The kind of control exhibited in society from the 18th century forward focuses not on literal physical chains and the fear of corporal punishment, but rather on ideological chains. People are now controlled through manipulation where imposed ideas are presented as always having existed within us.

[131] Anne Schwan and Stephen Shapiro (2011: 118, 119)

Conclusion

The Scottish union with England and the dominant religious strain of Calvinism were among the strongest instigators of a double vision that started presiding over the Scots people and writers. Such a historical frame transpired questions concerning identity and the relationship between individual and society. This found its creative expression in the literature of the fantastic and Gothic fiction where the image of the repressed was not uncommon.

Inspired by their national history, religious circumstance and current 19th-century theories about the mind, both James Hogg and R. L. Stevenson imbued their works with literary modes concerning the uncanny and various duplicities, all inquiring the state of the repressed. They addressed notions of personal misuse of beliefs and science through religious fundamentalism and scientism. But all the aforementioned modes were ultimately a result of the religious teachings of Calvinism and its adjoining doctrines of election and predestination.

Even though *Confessions* and *The Strange Case* respectively were works of the early and late 19th century, they still exhibit many modernistic traits, primarily their concern with fragmented and dissociative personalities. Notions of observed and monitored spaces, fears of punishment and norm deviations are some of the concepts that found their inception in Hogg but were fully conceptualized in Stevenson's *fin de siècle* novella.

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