**Univerzita Karlova v Praze**

Filozofická fakulta

Ústav anglistiky a amerikanistiky

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Olga R o e b u c k

Subverting Scotland: Cultural Identities in Contemporary Scottish

Fiction

**Subverze Skotska: kulturní identity v současné skotské literatuře**

Disertační práce

vedoucí práce – PhDr. Soňa Nováková, PhD., CSc.

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# Abstract

This dissertation deals with the possibility of expressing cultural identities in contemporary literature. Scottish literature was chosen as it stands for a country which has been undergoing significant changes in its self-definition. The Scottish nation is still searching for its position within larger European or global structures. Thus, it provides an interesting basis for examining the validity of such concepts as nation, state or national culture during a period of time which has tended to abandon these traditional structures under the influence of globalisation. This cultural process of re-definition fuels an outburst of literary creativity and since the beginning of the 1980s, Scottish literature has been experiencing an incredible boom aiming mainly to get rid of traditional and limiting cultural representations. The dissertation is based on cultural and literary analysis. Cultural analysis starts with characterising the contemporary Scottish cultural context, typical mainly for its traditional dualities and internal oppositions, such as nation and region, coloniser and colonised, Highland and Lowland, Scottish and British, male and female. Most of these dualities have historical roots and the task of this text is also to find out to what extent these are valid today and how they influence contemporary Scottish self-definition. The second part of cultural characteristic focuses on establishing a theoretical frame of reference, which is later used in the literary analysis. Starting from the actual concept of identity in general, the discussion leads to the themes of national culture, postcolonial experience, the possibilities of minority literary representation and also characterising Scottish literature as *minor* literature. This discussion is mainly based on the ideas of Stuart Hall, Michael Bakhtin, Benedict Anderson, Homi Bhabha and Michel Foulcault. Literary analyses are structured around the characteristics of minority literatures formulated by Gilles Deleuze and Félix Guattari in their *Kafka: Toward a Minor Literature*. Individual literary works are examined from the point of view of language deterritorialisation, political character and collective assemblage of enunciation. Literary analyses feature these authors: James Kelman, Alasdair Gray, Iain banks and Janice Galloway. Deterritorialisation of language is with most authors based on the combination or the juxtaposition of local Scots and Standard English (e.g. Kelman uses Glaswegian Scots not only as the language of communication, but also as the language of his protagonists´ internal monologues). Some authors take the meaning of deterritorialisation further: Alasdair Gray experiments with the possibilities of distributing meaning between the word and the image; Janice Galloway's heroines experience a kind of dislocation of language, when they are forced to remain silent or speak according to pre-rehearsed dramatic dialogues. The political character of the novels is reflected either in explicit political commentaries (e.g. Banks openly rejects conservative policies), or it can be seen on the level of deep subversions: in the case of Kelman and Banks it is the subversion of the traditional concept of the male hero, Gray deals with Scottishness as the entrapping system and Galloway explores the notions of female domestic space or the questions of female creativity. Collective assemblage of enunciation is reflected in the language through which the authors express their collective identity. At the same time, it is conveyed by means of the experimental character of these literary works, through which the authors express the need to abandon the monolithic understanding of identity and open Scottish literature to a multiplicity of voices.

# Abstrakt v českém jazyce

Disertační práce se zabývá otázkou možností vyjádření kulturních identit v současné skotské literatuře. Skotská literatura byla vybrána proto, že představuje národní literaturu země, která prochází rozsáhlými změnami v oblasti sebedefinice. Skotský národ svou vlastní pozici v rámci větších evropských struktur teprve hledá a proto poskytuje zajímavý prostor pro zkoumání validity konceptů národa, státu a národní kultury v době, která již takovéto tradiční prvky opouští především díky vlivu globalizace. Kromě jiného je skotská literatura zajímavým objektem zkoumání i proto, že již od počátku 80. let 20. století zažívá jakousi renesanci, charakteristickou především touhou po osvobození Skotství a skotské kultury od tradiční limitující reprezentace. Práce je založena na kulturní a literární analýze. Kulturní analýzu tvoří nejprve charakteristika současného skotského kulturního prostředí, které je typické především tradiční rozporuplností mezi koncepty jako jsou národ a region, kolonizátor a kolonizovaný, Highlands a Lowlands, skotský a britský, ženská a mužská kulturní reprezentace. Většina těchto dualit má historické kořeny a úkolem textu je zjistit, do jaké míry jsou tyto provázány se současností, tj. do jaké míry tyto duality ovlivňují kulturní sebedefinování současného Skotska. Kromě konkrétní charakteristiky skotského kulturního kontextu je součástí práce i ustanovení teoretického referenčního rámce, který je dále využit v literární analýze. Od samotného konceptu identity (obecně) přechází rozbor k tématům národních struktur, postkoloniální zkušenosti, možností literární reprezentace menšinové kultury a konečně k charakteristice skotské literatury jako menšinové literatury. Teoretický základ této analýzy tvoří zejména myšlenky Stuarta Halla, Michaela Bachtina, Benedicta Andersona, Homi Bhabhy a Michela Foucaulta. Struktura literárních analýz je založena na charakteristice menšinových literatur, kterou formulovali Gilles Deleuze a Félix Guattari ve své knize *Kafka: Za menšinovou literaturu*. U jednotlivých děl je tak vždy zkoumána deteritorializace jazyka, politický charakter a subverze tradičních kulturních a společenských konceptů a kolektivní povaha výpovědi. Literární analýza se věnuje těmto prozaikům: James Kelman, Alasdair Gray, Iain Banks a Janice Galloway. Deteritorializace jazyka je u většiny autorů založena na práci se skotštinou v kombinaci se standardní angličtinou (např. Kelman používá glasgowskou skotštinu nejen jako jazyk komunikace, ale i jako jazyk vnitřních monologů svých postav). Někteří autoři posouvají význam deteritorializace dále, jako Alasdair Gray, který experimentuje s možnostmi rozložení významu mezi slova a symboly, nebo Janice Galloway, jejíž hrdinky jsou nuceny mlčet či hovořit dle předem nacvičených divadelních dialogů. Politický charakter románů je reflektován nejen v explicitních politických komentářích (např. u Bankse, který otevřeně odmítá konzervativní politiku), ale také na úrovni skrytých subverzí: u Kelmana a Bankse jde o subverzi tradičního konceptu mužského hrdiny, u Graye je to otázka skotství jako omezujícího konceptu, u Galloway pak jde o subverze domova jako ryze ženského prostoru či otázek ženské kreativity. Kolektivní výpověď je obsažena nejen v jazyce, kterým autoři vyjadřují konkrétní kolektivní identity, ale také v experimentální charakteru těchto literárních děl, jímž je vyjádřena nutnost opustit monolitické chápání identity a otevřít skotskou literaturu rozmanitosti hlasů

# Introduction

To explore the features of any country's culture offers interesting results. But to explore the culture of a country that is undergoing a major change in defining itself, promises to be especially revealing. Scotland and its culture can certainly serve this purpose very well, as the newly sought position of the Scottish people as a nation directs the rethinking of not only the national, but also all the other cultural identities of such a human entity.

It can be argued that the strong awareness of national identity in Scotland has its roots somewhere in the depths of the nation's history and it is by no means a modern phenomenon. However, the atmosphere of change seems to be omnipresent in many fields of contemporary Scottish culture, literature being one of them. Therefore, it is the aim of this text to analyse the cultural identities presented in the works of selected contemporary Scottish writers: James Kelman, Alasdair Gray, Iain Banks and Janice Galloway. James Kelman is not only regarded a recognised Scottish writer, but at the same time represents Glasgow, a city whose strong literary tradition offers space for comparison with the new tendencies in Kelman's supposedly experimental literary works. James Kelman was chosen particularly for his own strong and proclaimed identification with Glasgow and Scotland. Alasdair Gray stands for rather different literary voice: the intellectual artistic expression with very strong experimental features, Iain Banks is one of the young authors who reflect the current Scottish cultural reality in his novels full of unexpected turn-outs. Finally, Janice Galloway is one of the female voices in the predominantly masculine presentation of Scottish culture. All the authors are contemporary writers, which will enable the analysis to be reasonably up-to-date and show the real state of the analysed features of a modern Scottish society as seen and interpreted by local and thus involved writers.

If we assess the environment of contemporary Scotland, the most obvious feature of the omnipresent mood will surely be that of *identity tiredness*, as Neal Ascherson suggests. The failed devolution vote in 1979, when Scotland lost the chance finally to alter its status as a stateless nation was a traumatic experience. The necessary votes of forty per cent of the electorate to enable the abolishing of Home Rule could not be raised. The sense of national identity sank into depths. However, the Scotland of the mid 1990s once again began to assert its future as an independent state after the Scottish Parliament was re-established.[1] According to Neal Ascherson, the great identity debate of the 1980s and 1990s is over, as it ceased to

interest.[2] There are several reasons for such a development. First of all, the search for national identity in Scotland has overshadowed the importance of other identities: gender, region, religion, ethnicity etc. Nevertheless, it is obvious that the label "Scottish" does not effectively describe most of Scotland's population. Secondly, Scotland's struggle for a position and an identity within a larger political unit has a long history and is marked by countless downturns in public opinion. An example of such a historical event, marked by a "yawning gap between the politicians and the people"[3] is nothing less than the Act of Union of 1707, in which the political decision to give up Scottish independence utterly contradicted public will. The third reason for abandoning the theme of national identity was the whole inclination of identity politics in the 1990s. Citing Neal Ascherson once again, Scottish literature can be characterised as the imaginative counterbalance of the political lack.[4] Therefore, after the devolution referendum in 1979, there followed the great cultural boom of the 1980s with the Scottish literary renaissance, represented mainly by the Glasgow-based authors Alasdair Gray, James Kelman in fiction, and also Liz Lochhead in drama and Douglas Dunn, Hugh MacDiarmid and Edwin Morgan in poetry. With the establishment of the Scottish Parliament in 1999, Scotland suddenly had an official scheme of cultural politics and this political upsurge has once again been accompanied by certain inversion in the cultural world: while the politicians have been focusing on local Scottish issues, the voice of Scottish culture is sounding various international themes, or as Douglas Gifford suggests, finds its realisation in so-called "new internationalism".[5] The dichotomy between the cultural and the political in Scotland falls well into the mosaic of dualities that has traditionally characterised Scotland.

The following text is devoted fully to an analysis of fiction, though the urge to re-define Scotland has also been reflected in poetry or drama. Atilla Dósa refers to Bakhtin in his claim that whereas prose writing is more authentic, because it includes a variety of individual voices, the poetic style is burdened with a certain unity.[6] Such a claim makes rather rigid assumptions about the poetic genres, and its validity can be easily doubted. The variety of poetic voices has been suggested above. To some extent, poetry uses the same techniques as fiction, particularly in the use of local dialect, which very often helps to distinguish the

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[1] Neal Ascherson, speech delivered at the *British Council Literature Seminar*, 3 March 2005, Kostelec nad Černými Lesy.
[2] Ascherson.
[3] T. M. Devine, The Scottish Nation 1700-2000 (London: Penguin Books, 2000) 9.
[4] Ascherson.
[5] Douglas Gifford, "Imagining Scotlands: The Return to Mythology in Modern Scottish Fiction," Studies in Scottish Fiction: 1945 to the Present, ed. Susanne Hageman (Frankfurt Am Main:Lang, 1996) 17-49; 17.
[6] Attila Dósa, "In Response to Bakhtin: Hermeneutic and Therapeutic Dialogues in Contemporary Scottish Literature," Forum for Modern Languages Vol. 41, No. 3, 2005: 289-305; 297.

individual voices even in poetry. The poetry of Liz Lochhead offers a good example: her poems are written in her own version of Glaswegian Scots, and are full of expressions which are of her own invention. The decision to focus on fiction, rather than poetry or drama, has not been motivated by the above rather biased opinion. The reasons lay more in the desire to explore also narrative techniques and the way in which these convey or undermine the idea of nationality and other identities.

The first chapter, *Living Dualities*, examines the character of Scottish culture and society, and the main task of this chapter is to provide a cultural basis for the subsequent literary analysis. Such a cultural framework is of great importance in a text which deals with literature as a product of national culture. At the same time, the whole notion of *national* will be presented in different historical understandings. The nature of Scottish cultural reality has traditionally been described as full of oppositions. The first chapter explores a variety of dualisms which are also addressed later in the literary analyses of the selected works of fiction. The most significant dualism is that of the *colonial* and the *colonised*. It may seem at first sight that the investigation of this particular opposition is rather historically based. This can hopefully be sufficiently explained by reference to the fact that the major event that has, for centuries, caused the most significant tensions in Scottish culture and politics was the Act of Union of 1707. Furthermore, till the present, Scottish historians and sociologists have not been able to find a unanimous opinion regarding the nature and importance of this event, which for some signifies an everlasting national failure, while for others it embodies an important turn fuelling Scottish national identity.

Other significant oppositions analysed in the first chapter symbolise identities that have often been overlooked in attempts to define Scotland as a nation, i.e. due to focusing solely on national identity. The opposition between *Highland* and *Lowland* symbolises the different relationship of the two regions to national culture. This section disputes the changing status of the Scottish Highlands and mainly the invention of the Romantic tradition commonly identified as *tartanry*, i.e. the extension of the symbols of Highland culture on to the whole of Scotland. The very basis of cultural icons that have been perceived as misleading and limiting lies in this dualism. The analysis here, however, attempts to stay away from a simple rejection of this cultural process of creating tradition. On the contrary, it tries also to present opinions that see *tartanry* as a source of Scottish national creativity.

The duality between *nation* and *region* brings out various political issues connected with Scottish existence within Great Britain. Therefore, it is closely connected with the distinction between *Scottishness* and *Britishness*. This section of the text also refers to some

historical events, mainly in connection with the changing approaches to nationalism and definitions of national culture. The Scottish political reality and changing political ambitions are also discussed. The analysis also presents various views concerning the Anglicisation of Scotland and the readiness with which traces of English culture have been accepted in different Scottish regions.

The chapter ends with a discussion of the dualism of *male* and *female*. The gender aspect of Scottish culture is very important, mainly due to the culture's prevailingly masculine character. The text mentions some literary traditions that have contributed to silencing the female voice, in spite of the fact that Scottish women writers have sometimes been more capable of reacting to worldwide or European literary movements. That is probably caused by the fact that women writers have been ignored in terms of the Scottish national canon. They have consequently not been bound by the necessity to write purely Scottish national literature, and they have been free to inhale the air of world literary fashions and influences.

The idea of a national literature, a national literary canon and the nation as such is thoroughly analysed in the chapter titled *Stealing the Baby*. This chapter explores various theories which can be applied to reflect Scottish reality in culture and literature. The opinions presented here involve the theories of Mikhail Bakhtin, Benedict Anderson, Homi Bhabha and Jacques Derrida, and refer to others such as Michael Foucault. The dispute investigates the need to refrain from a monolithic understanding of cultural and literary representation towards the multiple and multidimensional space of a text. The text is also analysed as a political tool, with regard to the Foucauldian idea of the power of discourse and literary representation as an act of power.

The analysis moves on to the issue of the changing understanding the concept of the nation and national identity. The changing nature of world structures is certainly abandoning the concept of the nation state, and thus the idea of national culture also receives a completely new meaning. The text again presents a variety of theories of nation and nationalism. The final stage of these concepts is viewed in the light of Anderson's and Bhabha's postcolonial theories, and mainly with reference to the postmodern understanding of the role of national communities in the globalised world (referring, e.g., to Zygmunt Bauman).

Finally, the chapter positions Scottish literature within the realms of minority writing. Such a classification prepares the ground for characterising the main theoretical framework of the literary analyses of individual selected novels. As the idea of cultural identities in contemporary Scottish fiction is rather broad, it was necessary to select a well-defined but, at the same time, non-restrictive frame of reference, which would help to set the boundaries of

this text. Such a framework was offered by the work of Gilles Deleuze and Félix Guattari in their *Kafka: Toward a Minor Literature*. On the basis of Franz Kafka's literary works, they illustrate the character of minor literature and the creativity it can display within the borders of major language and writing. Their theory interprets minority writing as a *joyous opposition*, i.e. subverting the limits which majority culture imposes on the minority. The basic characteristics of minor literature are: the deterritorialisation of language, the political character of minority writing and, finally, its collective quality (or as Deleuze and Guattari term it: *collective assemblage of enunciation*). These categories were then used as three main points in analysing the literary works of each selected author.

*Waiting for Godot in Glasgow* is a chapter devoted to the works of James Kelman (b. 1946). He clearly represents the Glaswegian school of writing, which he and Alasdair Gray are said to have initiated. Kelman's novels, which were selected for the analysis, i.e. *The Busconductor Hines* (1984), *A Disaffection* (1989) and *How Late It Was, How Late* (1994), represent different stages in the author's writing career and also various degrees of the protagonists' abilities to deal with the adversities of their existence. The expression "existence" seems most fitting, as Kelman conveys almost Becket-like existentialism of late twentieth-century Glasgow (hence the title of the chapter). Kelman represents not only Glasgow but also the working class community and culture in his works, and this determines the type of language deterritorialisation that can be found in his novels. His characters use local Glaswegian Scots and often resort to the mode of internal monologue.

The political charge of Kelman's works is also clearly connected with working class identity. He makes many explicit comments about the state of the Scottish working class affected by the growingly individualist society. In all three novels analysed here, the author portrays characters trapped in a situation that they hate, but are unable to escape. The politicality of Kelman's works is also clear on the level of deep subversions. He clearly undermines the clichéd tradition of the male rural hero typical of Kailyard literature, as well as the macho working-class Glaswegian of the 1930s urban novels. These are related to the subversion of traditional Scottish masculinity. Kelman's heroes are incapable of communication with women, and their relationships with females are burdened with a range of male inadequacies. However, Kelman as an author is himself unable to take this subversion further. His female characters are often limited to the traditional silence or to so-called *significant absence*.

In terms of the collective quality of Kelman's writing, his main achievement lies in the attempt to free working class writing of its traditional constraints, above all macho heroism.

Furthermore, his portrayal of Glasgow presents a new and rather powerful literary landscape, which has inspired many other writers of the younger generation. Chronologically, the analysis of James Kelman's works should follow after the chapter devoted to Alasdair Gray. From the point of view of the main analysed theme, i.e. cultural identities and opening up of national writing to multiplicity of voices, however allows this inversion. Kelman in his works does identify the main problem areas of Scottish entrapment, but it is Gray, who shows the way how to deal with them.

The chapter titled *Beauty, Beasts and Dragons* is devoted to Alasdair Gray (b. 1934), who is the next representative of the Glasgow school. His monumental novel *Lanark* has provided a powerful inspiration for other literary works. Many writers allegedly admit that Gray showed the way and they took his direction. This chapter presents an analysis of Gray's novels *Lanark* (1981) and *Poor Things* (1992). As is the case with all other writers in this text, Gray's works were also selected to represent different phases of the author's writing career.

The issue of language deterritorialisation seems particularly interesting in Gray's case. Not only does he use local Scots, but he uses it rather more extensively than his predecessors, not only in direct speech to localise the characters (as was the case of many authors of the Scottish tradition). Gray's deterritorialisation goes further: to convey meaning he often uses a combination of word and images. Gray's education in visual arts broadens his creative role. He takes charge not only of the text, but also of the illustrations and typography. By means of particular illustrations and, mainly, the varying font types, Gray indicates specific reading paths which the reader may or may not follow.

On the political level, Gray mainly deals with Scottishness as such. The apocalyptic imagery and the portrayal of the imaginative lack in *Lanark* are a clear reaction to the state of Scotland after the failed devolution referendum in 1979 and the Thatcher years of the 1980s, which brought an end to many traditional Scottish industries and communities. The notion of national identity as an entrapping system is dealt with mainly on the level of deep subversions in *Lanark*, whose characters experience various types of entrapment and test out many possible escape routes, all of which seemingly fail. The novel *Poor Things* plays with ideas of the power of language and mainly the notion of artificial creation, which can either be related to the reinvention of Scottish culture, resulting in a limiting set of icons, or can be perceived as a subversion of the traditional understanding of the ideal of femininity. The entrapment portrayed in *Poor Things* concerns mainly the constraints of a woman in society.

The collective quality of Gray's works stems from the experimental way in which the author expresses the postmodern reality of Scotland. He thus addresses national identity (i.e. a type of collective identity), and suggests how it can be seen as an entrapping system, when it is imposed on an individual. Gray also addresses some of the traditional dualities characterised above, mainly the duality between male and female. On the whole, Gray's voice calls for the opening up of Scottish writing to a multiplicity of voices, thus freeing the way for many other writers, e.g. Iain Banks and Janice Galloway.

Iain Banks (b. 1954) is the next author in the analysis. The chapter *The World of the Reversed* is devoted to two of his novels: *The Wasp Factory* (1984), his striking first work, and *The Crow Road* (1992), which represents his 1990s period. Banks is characterised as an author difficult to label due to the range of topics that his works cover, and the generic eclecticism which is typical of him.

Banks takes the deterritorialisation of language one step further. By using local dialect in juxtaposition with the Standard English spoken by the protagonist in *The Wasp Factory*, he suggests the alienation of his characters due to their mental capacity or psychological state. Inability to communicate hinders the protagonist's ability to join the world around him and leads to his enhanced feeling of inadequacy. In *The Crow Road* Banks is somehow inspired by Gray's attempt to combine words and images. With his science-fiction writing skills, Banks uses a cryptic language that serves to set off a group of characters who are able to understand, thus suggesting the power of language.

Like Gray and Kelman, whom Banks openly acknowledges as his inspiration, he makes some openly political comments in his works (such as the class distinction suggested in *The Crow Road*, and the rejection of conservative policy in the same novel). More interestingly, Banks' novels contain very powerful deep subversions, which are achieved mostly by rather striking reversals. In case of *The Wasp Factory*, the protagonist's reversed identity subverts the tradition of the Scottish male hero. The use of an antihero, indeed, becomes a feature typical of Banks. His works also subvert the idea of entrapment and boundaries. In *The Crow Road*, Banks successfully overcomes the artificial and no longer valid border between Highland and Lowland, as well as urban and rural identity.

Iain Banks was chosen for the analysis particularly for the type of collective identities that he represents. On the one hand, he addresses the Scottish national phenomenon of lost selfhood (the character of Francis/Frances in *The Wasp Factory*), while, on the other hand, he is a rural writer who, however, does not necessarily base his works in rural Scotland. In fact,

his works combine the urban and rural inspiration and settings with the ease so typical of Banks' eclectic style.

The final chapter, *Female Voice*, not only deals with the works of Janice Galloway (b. 1955), but also outlines the development of the masculine character of Scottish culture and the changing position of the female element and cultural voice. Janice Galloway was chosen for her close relation to the male authors analysed in this text (she is perceived as one of the Glasgow School). Her novels *The Trick Is to Keep Breathing* (1989), her first published work, and *Clara* (2002), her latest novel, are very interesting in terms of analysis, because they represent the author's departure from the explicit handling of Scottish themes, and thus serve as a logical conclusion of this text.

In her novels, Galloway deterritorialises language in two ways: as a Scot and as a woman. The idea of double oppression is reflected in her use of Glaswegian Scots combined with the silences imposed on her female characters. Their inability to communicate freely is conveyed either by means of silences, or by speaking according to pre-rehearsed dramatic dialogues.

The deep subversions in Galloway's works cover a variety of themes, ranging from the idea of domesticity, the nurturing home and home as the female space (in *The Trick Is to Keep Breathing*) and the idea of female creativity and domestic life (in *Clara*).

The collective assemblage of enunciation in her novels is represented mainly by her addressing the collective identities of gender and the implication of Scottishness. Galloway is often interpreted as a feminist writer (although she desires to escape that label) mainly due to her use of experimental writing: trying to avoid the constraints of the page and using the metaphor of text as the body.

The overall task of this text is to show how contemporary Scottish fiction functions as a minor literature, which is a label offering minimal constraint on the creativity of the writers. The idea of subversivity, by contrast, allows endless possibilities of addressing an unlimited variety of issues which the authors find pressing and important in their cultural context. The text does not intend to overlook the many Scottish-born and Scottish-bred writers, who do not concern themselves with Scottish themes and are indistinguishable from other British writers. Just as the political electorate in Scotland, and Scottish-born politicians, are not necessarily obsessed with Scottishness and Scottish themes, Scottish writers and readers also do not necessarily have to be obsessed that way. However, the choice of writers for the analysis was motivated by the need to present authors representative of the Scottish voice, in order to be

able to analyse the reflection of cultural identities in the "national" fiction as well as the changing nature of the notion of Scottishness.

# Living Dualities

As was already hinted above, identity construction in contemporary Scotland is burdened with many difficulties. If one were to use a single expression to characterise the process of formulating Scottishness, the most obvious would be 'negotiation', which characterises the many dualities that Scotland has to resolve. Christopher Harvie looks into the history of Scotland and gives evidence of the existence of competing identities long before the Scots lost their political independence. He claims that 'though Scotland's community of the realm was an early example of popular nationalism, the country was driven with complex divisions between Lowland and Highland, Gaelic and Scots, urban and rural, seaboard and landward'[7]. This work aims at developing an analysis of the dualities identified by Cristie March in her article *Bella and the Beast* as the tensions between the colonial and the colonised, region and nation, Scotland and Britain, Highland and Lowland, as well as masculine and feminine.[8] These are further reflected by the entangled linguistic situation marked by the uneasy relationship between Gaelic, Scots, Scottish dialect and Standard English. On the other hand, as Douglas Gifford claims, the clash between 'new internationalism' and traditional urban regionalism signifies a 'retreat to home territory to reassess identity'.[9] The task of this chapter is to explore each of these dualisms in greater detail, because they greatly influence the reflection of Scottishness in contemporary Scottish fiction. In fact, many modern Scottish writers strive to overcome these dualisms by searching new ties, links and routes which overcome or evade the boundaries constructed by tradition. This chapter, thus, represents a historical and sociological account of the development of the individual dualisms, which need to be examined carefully in order to fully understand the literary analyses presented further in the text.

Special heed is paid to the issue of the Act of Union of 1707. Detailed information and a detailed analysis are included because it is this particular moment in Scottish history that fuels most debates concerning Scottish nationhood and its status as a *stateless* nation. The dualism between the colonial and the colonised, discussed in connection with the Act of Union, is seen by many as the most serious of the Scottish dualities, and stands at the root of many other secondary dualisms (e.g. Highland and Lowland, urban and rural, etc.) The discussion presented in this chapter also strives to show that even Scottish historians and

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[7] Christopher Harvie, "Ballads of a Nation," <u>History Today</u> Vol. 49, Issue 9, 10-16; 12.
[8] Cristie March, "Bella and the Beast (and a Few Dragons too): Alasdair Gray and the Social Resistance of the Grotesque," <u>Studies in Contemporary Fiction</u> 43.4, 2002: 323-49; 324.

cultural analysts are far from reaching a consensus regarding this moment, which has been decisive in shaping and directing Scottish culture till the present time. Incorporation into the union, resulting in the position of *the colonised* has underlain attempts to formulate Scottish national culture. These attempts, however, have often resulted in creating rather binding cultural icons, which contemporary culture tends to resist.

The desire for redefinition stems mainly from the collapse of the above described dichotomised framework of definition. It aims at breaking away from traditional myths and icons and arriving at a new understanding of contemporary Scotland, perhaps not locked in itself, but related to the global community. It is clearly not only the Scottish history and mythology that inspire the authors, as they quite often use icons from other cultures. However, it should be pointed out that there are academics who see Scottish bipolarity as a driving force of identity construction, rather than a hindrance, and who point out the historical value of such bipolarity, clearly referring to G. G. Smith and his "Caledonian Antisyzygy". Gerard Carruthers, for example, stresses the idea of 'tradition defined by its internal oppositions'. To visualise the core of Caledonian Antisyzygy, he cites Smith's very powerful metaphor of Scotland 'as the gargoyle grinning at the elbow of a kneeling saint.'[10] The idea of the Caledonian Antisyzygy is based in Walter Scott's romantic portrayal of Scotland and suggests a division between this very romantic Scotland, symbolising the heart, and the rational picture of the British future of Scotland, symbolising the head. The following chapter, *Stealing the Baby*, deals with the effects of this dated concept in greater detail, but apart from the apparent limits that it poses on the understanding of Scottish culture, it well expresses the nature of traditional Scottish duality.

To address in brief the first of the Scottish 'internal oppositions', i.e., that between the colonial and the colonised, a crucial factor is that Scotland indeed became a part of Great Britain through an Act of Union in 1707, and this to a great extent economically motivated and enabled the Scots to share in the imperial trade. According to Richard J. Finlay: 'The Scots regarded themselves as the "mother nation" of the Empire and the Union was portrayed as an imperial partnership with England'.[11] On the other hand, the signs of subordination of Scotland to England within the Union cannot be overlooked. For the English, the Act of Union of 1707, was clearly motivated, at least in part, by a desire to colonize and thus take

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[9] Gifford 24.

[10] Gerard Carruthers, David Goldie, Alasdair Renfrew, <u>Beyond Scotland: New Contexts for Twentieth-Century Scottish Literature</u> (Amsterdam, New York: Rodopi, 2004) 11.

[11] R. J. Finlay, <u>A Partnership for Good: Scottish Politics and the Union since 1880</u> (Edinburgh: Donald, 1997) 15.

over decision-making from the Scots. Since the Scottish alliance with France, and the Jacobite activities so typical for the Scottish Highlands were, perceived as a threat to the official policies of England, parliamentary union with Scotland was seen as an essential condition for the future stability of the British Isles.

The Anglo-Scottish Union, carried through despite popular hostility, became a good example of the carrot-and-stick policy so often used in Britain's colonial past: freedom and statehood (if only partial) was sacrificed for advantages which time proved to be in many aspects inadequate. Devine suggests some rewards that the Scots gained from their consent to the Union of 1707: apart from freedom of trade, these were mainly the secured historical rights and privileges of the Kirk, the Scottish Presbyterian Church, the secured rights of the Court Party, the main supporter of the Union in Scotland, and also the secured interests of the most powerful Scottish noblemen (Queensberry, Argyll etc.).[12] The Act of Union and the motivation of the Scottish Parliament to pass such a document, by which this body in fact abolished itself, remains, quite understandably, one of the most fervently discussed themes in Scottish cultural and political history. The gains were – especially in terms of cultural and national identity, but also in purely economic terms – so negligible in comparison with the incredibly far-reaching consequences of such a decision, and it has left a permanent mark on the consciousness of the 'untamed nation', which is the message that the Scots project through their national symbols (thus producing yet another grievance).

The main dispute over the motivation for the decision on the Act of Union is fuelled by two opinions, both of which reflect the tension between the colonial and the colonised. According to many scholars, the main motivation was in the need to gain access to colonial markets (as expressed above with reference to Cristie March). T. M. Devine provides a meticulous historical and economic account of the pre-union situation in the Scottish economy, stressing the significance of the failed Darien project, an expedition through which Scotland wanted to establish a colony in Central America, which would give access to the Pacific and Atlantic simultaneously, thus aiming to make Scotland a significant colonial power.[13] Financial compensation for the Scottish losses in the Darien project was a part of the Union deal. Opposing academics, however, claim that it was with Scotland's own public money that the decision-makers were bribed.[14] Furthermore, prior to the Union, Scotland had enjoyed flourishing trade relations not only with England itself, but mainly with Ireland:

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[12] Devine 5; 16.
[13] Devine 5.
[14] Paul Henderson Scott, "An English Invasion Would Have Been Worse: Why the Scottish Parliament Accepted the Union," <u>Scottish Studies Review</u> Vol.4, Issue 2, 2003:9-16; 12.

Devine in fact refers to Ulster as to the Scottish colony appropriated through migration and trade.[15] After the Act of Union, Scottish trade benefited from English protection and Scotland, especially later during the rule of Queen Victoria played an important role within the Empire, mainly in the East India Company, and the growing Scottish diaspora helped to forge trade connections abroad.[16] Paul Henderson Scott, representing the group of academics, who find that any economic motivation of the Union was ill-founded, challenges the Scottish urgency to participate in the English trade. He gives as evidence Wales, the poor situation of which should have served as an example of the devastating effects of the imposition of taxes which was to follow the union (for proof referring to Daniel Defoe, who acted in the Union negotiations as an English spy and stressed the economic benefits for Scotland, yet twenty years later he admitted the poverty of the country).[17] Instead, Henderson Scott suggests two different reasons for the hasty acceptance of the Union proposal despite public opposition: bribery, and fear of an English invasion of Scotland. I support of the former claim, he cites Robert Burns: 'We're bought and sold for English gold - / Such parcel of rogues in a nation.'[18] and suggests treachery of the Duke of Hamilton, the leader of the Union adversaries in the Scottish Parliament.[19] The threat of English invasion is, in Henderson Scott's view, proved by the military actions taken by English military units during the Union negotiations. Many contemporary accounts of the events support this view. Scott cites, for example, Sir John Clerk of Penicuik, who claims his 'moral certainty that England would never allow us to grow rich and powerful in a separate state' and asserts that the alternative to the Union would have Scotland 'fall under the Dominion of England by right of conquest'.[20] The above outline of the academic debate on a rather distant, but historically highly significant event clearly reflects the deep-rooted tension between the colonial and the colonised. The first argument clearly establishes Scotland's ambition to colonise, while the second perceives the Act of Union as a national failure determining and determined by the position of the colonised.

A second example related to the issue of colonisation is the England's appropriation of traditional Scottish symbols and embracing the romanticised image of Scotland. A term for this particular creation of a false identity was coined by Michael Hechter, as 'internal

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[15] Devine 52.
[16] Devine 61, 58.
[17] Henderson Scott 12-13.
[18] Henderson Scott 12.
[19] Henderson Scott 11.
[20] Henderson Scott 14.

colonisation'.[21] The deformed identity created in this way, according to David McCrone, causes historical events and developments to be treasured to such an extent that the actual culture of a country begins to deform accordingly, and the validity of such a culture is disputable. In the case of Scotland, the two main deforming tendencies have been identified as tartanry and Kailyardism:

> The dominant analysis of Scottish culture remains a pessimistic and negative one based on the thesis that Scotland's culture is deformed and debased by sub-cultural formations such as tartanry and Kailyardism.[22]

The fact that the Highlands, the home of tartan, has been adopted as the basis of Scottish culture and is the home of most of the images and icons used to represent Scotland, nowadays has several impacts. First of all, the phenomenon is understandable, as the Highlands has always symbolised an enclosed, self-contained society marked by strong resistance to any interference from "outside" and, therefore, could be interpreted as a kind of desired status for the whole of Scotland. Secondly, according to McCrone, due to late 19th century industrialisation, the Scottish Lowlands became very much like any other industrial area. Thus, accepting the symbolism and iconography of the Highlands provided a powerful means of distinction.[23] On the other hand, the fact that the Highlands is the most economically backward part of the country with a barbarous history is also rather interesting, and can perhaps be seen as contributing to 'the Scot's feeling of inferiority'.[24] Caroline McCracken-Flesher suggests that, for many generations, this 'sartorial Scottishness has come to signify national delimitation, a kind of northern blackface through which Scots cringingly and resentfully present themselves for English consumption'.[25] The negative approach of many Scots themselves to such cultural representation of Scotland is clear from Tom Nairn's view of tartanry as degrading:

> 'Sporranry, alcoholism … the ludicrous appropriation of the remains of Scotland's Celtic fringe as a national symbol … [and] a sickening militarism, the relic of Scotland's special role in the building up of British imperialism' circulated alongside the 'national consciousness of the intelligentsia … a sort of ethereal tartanry'.[26]

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[21] Willy Maley, "Cultural Devolution? Representing Scotland in the 1970's," The Arts in the 1970's: Cultural Closure, ed. Bart Moore-Gilbert (London: Routledge, 1994) 77-98; 82.
[22] David McCrone, Understanding Scotland: The Sociology of a Stateless Nation (London: Routledge, 1994) 12-13.
[23] McCrone 17.
[24] McCrone 186.
[25] Caroline McCracken-Flesher, "A Tartan Politics? Couture and National Creativity in the New Scottish Parliament," Scottish Studies Review Vol. 3, Issue 1, Spring 2002:110-121; 110.

Much of the blame for the advent of tartanry is put with Walter Scott, whose search for the culture of Scotland resulted in creating a rather limiting view of the clan and kilt society originally relevant only to the Scottish Highlands. Furthermore, his love of history and his tendency to present contemporary Scots as the re-creations of old Scottish heroes resulted in denying the dynamics of identity creation and, indeed, made culture stable if not stagnant and museum-like.

Such blame would, however, be rather short-sighted. Indeed, there are voices speaking out to defend Walter Scott. The fact that Scott, more than anyone else, made the rest of the world aware of the existence of Scotland within Great Britain has been recognised. A rather innovative view of Scott's achievement is McCracken-Flasher's claim that he assembled 'a fascinating complex of signs' with the aim to signify Scottish difference and separateness, yet still within the Union.[27] The problems apparently do not stem from Scott's construction of Scotland, but from the readiness with which such a construction was embraced by the English. Tartanry has penetrated English society through its royalty, which still now displays its tartan symbols on a regular basis: George IV, for whom Scott's parade of Highland culture was designed, showed much enthusiasm in accepting this 'exotic' face of Britain; Queen Victoria, through her sentimental love of the Scottish Highlands, later added her own 'sub genre' of tartanry referred to as Balmorality (which Christopher Harvie in fact sees as a mere exploitation of the power-vacuum in Scotland of the 1840s)[28]; and, last but not least, Elizabeth II, who attended the 1999 celebrations of the opening of the Scottish Parliament clad in the colour-scheme of a thistle. Indeed, the fact that 'discovering' Scottish roots became almost a must for any upper class Englishman only shows the effectiveness of the so called 'internal colonisation'. Thus a falsified image of Scotland, processed through the English mind has been presented, not only to others, but also to Scotland itself.[29] Walter Scott, the man most often blamed for the initiation of tartanry, himself realised that the English have added their own interpretation. In this way, they have changed or violated and deformed the Scottish body that, as Scott expresses in *Malachi Malagrowther Letters*, manages to be distinct, yet undistinguished and thus subject to the inscriptions of a dominant power.[30] As it was the case of the Act of Union, however, there are voices that challenge the widespread condemnation of tartanry.

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[26] McCracken-Flesher 110.
[27] McCracken-Flesher 111.
[28] Christopher Harvie "Ballads of 13.
[29] McCracken-Flesher 110,111.
[30] McCracken-Flesher 112.

As has already been suggested, tartanry is viewed by many as a limitation to the ability to construct alternative meaningful discourses within which to construct native land and own identity.[31] No other sign could more clearly show the state of a country's colonial subordination than the fact that its history, culture and cultural geography have been stolen and violated by the dominant power. Caroline McCracken-Flasher, however, challenges this understanding of tartanry and its rather subversive and inspiring role in the construction of Scottish identity. Firstly, she suggests that creativity has been released in overcoming the tartanry myth. For the English, ready and hasty acceptance of the romanticised Scot is a response to a need to construct otherness that would be familiar and suitable. McCracken-Flesher even claims that tartanry has been important for the construction of Scottish nationality:

> At the same time, for Scotland, the myth of tartanry has worked to maintain the notion of the nation while energizing its difference. The very delimitation of kilt-ification has required Scots to self-identify through and against the fashion of the nation thus enacting multiplicity as the formative phenomenon of a unified Scottishness. Tartan is the site of the contention that is Scotland.[32]

Secondly, she presents tartanry as a means of subverting the monolith of Britishness, indeed Englishness. The tartan myth, however distorting or simplifying, helped to maintain the notion of Scottish difference. Furthermore, the 'encompassing myth of tartanry' has created the power of a new nationalism that McCracken-Flesher identifies as not limited by ethnicity, but playful, expansive and inclusive.[33] The traditional myths do not successfully represent Scottish society outside the borders of its Celtic past, let alone the increasingly multicultural presence of Scotland. The limiting symbols have on the one hand served as a constant reminder of the uniqueness of Scotland within the context of Great Britain or Europe, while on the other hand the struggle to overcome the limiting character of these symbols has been a driving force behind national creativity.

Another possible view of Scotland as 'the colonised' is based on the country's linguistic situation. As was already mentioned above, Scotland comprises a multilingual environment, where, however, Standard English is marked as the language of institutions and, therefore, of power. The power of the Scottish institutions has in any case been historically questioned; Henderson Scott claims that the Union of 1707 was already drawn up Scottish

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[31] McCracken-Flesher 112.
[32] McCracken-Flesher 113.
[33] McCracken-Flesher 110.

politicians, who were used to act on instruction from London.[34] The imposition of English as the language of power only enhances the lack of Scottish institutional potency. Through the imposition of a non-native language on to the institution of national importance, the power is rather effectively removed. By linking the situation in Scotland to other countries in which English was imposed as the official language, such as India and the Caribbean, one establishes a tradition of oppression for Scotland.[35] Indeed, the lack of a national language is also lamented in connection with national literature.

Edwin Muir, in his book *Scott and Scotland*, distinguishes between the tradition of literature written in Scots, which he considers rather homogeneous, and the later 'confusion of tongues' brought about by Scottish authors of English prose (e.g. Knox) and the English translation of the Bible.[36] He states that a 'prerequisite of an autonomous literature is a homogeneous language', and although he does not question the genius of authors traditionally seen as Scottish literary doyens, such as Robert Burns, Muir simply states that their works fall into the period in which Scottish literature is dead, and they do not have a language in which to express themselves.[37] The problem with Scottish language, according to Muir, is that it is not homogeneous, that it is merely represented by varied Scottish dialects giving literature the air of provincialism: 'language still exists, in forms of varying debasement, on our numerous Scottish dialects; but these cannot utter the full mind of a people on all the levels of discourse.'[38] Thus, in his time, Muir envisaged the future of Scottish national literature as being written in English. Muir's analysis represents an example of how the linguistic situation in Scotland influences not only the institutions of power, but also cultural institutions. Recently, however, Scottish vernacular speech, which Muir saw as dead, has been rediscovered and has been used in the literary works of Irvine Welsh, Tom Leonard and James Kelman. Cairns Craig cites Robert Crawford's claim that 'mutual awareness of cultural differences (primarily between various native tongues) is quite different in Scotland or in Wales from the overall awareness in Britain'.[39] Recognising and accepting one's mixed linguistic and even cultural history thus, once again, represents a means of standing out in the British context. Furthermore, Craig claims that this process is combined with 'shaping a strategy that aligned Scottish writing with those 'postcolonial' cultures which were producing

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[34] Henderson Scott 11.
[35] March 325.
[36] Edwin Muir, Scott and Scotland (London: Routledge, 1936) 17.
[37] Muir 19, 57.
[38] Muir 178.
[39] Carruthers 235.

some of the most theoretically inspiring contemporary writing.[40] Thus, when referring back to the fact that the imposition of English established the tradition of oppression in Scotland, the country's current tendency to determine itself resonates with its postcolonial condition.

The presented sources of some of the tendencies that have deformed the creation of Scottish identity have already hinted at the tension between two fundamental regional identities of Scotland, i.e. Highland and Lowland. This tension can be seen as another pair of competing Scottish images. One of the problematic features of the image of Scotland created by Walter Scott is its limited validity. The colourful representation that is tartan, kilt and bagpipe culture is a result of a gross generalisation which erases the distinctive features of other regions than the Scottish Highlands. 'Sir Walter Scott has ridiculously made us appear to be a nation of Highlanders, and the bagpipe and the tartan are the order of the day.', exclaims one of Scott's contemporaries, unaware that this image of the Scottish nation was to prevail over long years.[41] It was also suggested above that the Highlands did not have an altogether positive reputation. Indeed, for many years Highlanders were perceived as a political menace, and enclosed and remote island-like community. Their Jacobite inclinations made them stand out even more. In 1746, the defeat at the battle of Culloden, reduced the status of the Highlands to a mere manpower resource.[42] The acceptance of tartan, the kilt and other Highland symbols is seen by some, such as Henderson Scott and McCracken-Flesher in a positive light – as symbols of the reconciliation between Lowlands and Highlands.

> …they give the impression of a unitary, delimited, dealable Scotland while expressing the difference that is Scottish citizenship in its fullest sense – a difference that includes highland and lowland, immigrant and exile, foreigner and native in the clashing weave of Scottish culture.[43]

As McCrone suggests, however, the created national heritage has been very strongly exploited by the Scots themselves. According to Ian A. Bell, cheap representations of the Scots are now designed mainly for *internal consumption* and they should mainly mobilise national pride.[44] Such references make it clear that the imagery of the Highlands has been widely accepted by the Scottish public – as demonstrated at any public event such as a graduation ceremony or a football match. It is more than revealing to explore the roots of the interesting change in approach to Highland culture and also to the rise of the 'new' national heritage, which almost

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[40] Carruthers 235.
[41] McCracken-Flesher 112.
[42] Harvie 12.
[43] McCracken-Flesher 115.
[44] Ian A. Bell, "Imagine Living There: From and Ideology in Contemporary Scottish Fiction," Studies in Scottish Fiction: 1945 to the Present, ed. Susanne Hageman (Frankfurt Am Main:Lang, 1996) 217-233; 223-224.

completely overlooks the features of the Lowlands. T. M. Devine summarizes this process as 'the urban society adopting a rural face' and creating 'a national image in which the Lowlands have no part'.[45] Though the country continues to be presented as a land of mountains, in reality, by the late nineteenth century, Scotland had already become an industrial pioneer with most of its inhabitants living in the central Lowlands. The rural life of the country had become a matter of the past.

Attitudes to the Highlands in the more distant past were rather negative within Scotland itself (as has been suggested above – politically as well as religiously). According to Devine's history, the Highlands as a term appeared in the Middle Ages, when they became increasingly distinguishable from the rest of the country not only socially and culturally, but – as a Gaelic speaking community – mostly linguistically.[46] Together with its political instability and the above-mentioned religious difference, they were a matter of scorn on a popular level, and a target for assimilation on the political level. The previously mentioned 'political menace' and 'Jacobean threat' were by no means perceived as such only by the English: for the otherwise predominantly Presbyterian Scotland Highlanders represented an equal worry. Devine claims that 'for Lowland Presbyterians, the highland Jacobites posed a dreadful threat because of their association with popery'.[47] Thus, the repressions which followed the unsuccessful Jacobite rebellion of 1745, mainly the Disarming Act (which in terms of cultural politics is a blatant example of a colonial assimilation policy), did not meet much large-scale opposition on the national basis.[48] Furthermore, it seems to be widely believed that the clan chiefs themselves played a significant role in another action that added to the demise of the traditional Highlands – the Clearances. The role of the chiefs was basically transformed into that of landlords. Interestingly enough, according to Devine, the roots of Highlandism reach particularly into this period. He stresses the increasing popularity of Highland accessories, including the forbidden tartan, with the growing Scottish middle class. Not only was the tartan imprinting itself on the mind of the English as traditional Scottish attire, it was also embraced as such by the Scots themselves.[49] One of the reasons for this has already been suggested in the discussion of tartanry – the need to distinguish Scottish identity within the uniformity of the Union. The second reason is clearly connected with the events in contemporary Europe, where nationalisms of different degrees were being fuelled by

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[45] Devine 231, 235.
[46] Devine 231.
[47] Devine 233.
[48] David Ross, Scotland: A History of a Nation (Glasgow:Lomond Books, 1999) 237-8.
[49] Devine 233-4.

the Napoleonic wars and the appreciation of national traditions was being promoted. In the case of Scotland and its relation to the Highlands, the Napoleonic wars highlighted mainly the military achievements of the Highland regiments, thus adding yet another face to the symbolism of tartan and kilt: that of martial skill. Devine illustrates with a historical example:

> By 1881, indeed, the connection between militarism and Highlandism was so strong that the War Office ordered all Lowland regiments to wear tartan trews and Highland-style doublets, a directive that applied equally to those who had won the battle honours fighting against Highlanders. The victory of Highlandism was complete.[50]

The influence of Europe on the acceptance of the Highlands as the main source of Scottish symbolism was not limited to the historical events of the time. It was fuelled by the interest of the Enlightenment thinkers in the study of human social evolution, i.e. 'progress from rude to civilised manners'.[51] The Highlander seemed to fit the late eighteenth-century image of rudeness and savagery as perfectly as the early nineteenth century notion of the 'noble savage', stressed in the 'Balmorality' vision of the Highlands so popular during the reign of Queen Victoria. Charles Withers argues that 'to the urbane *philosophers* of the late eighteenth century the Highlander was a contemporary ancestor, the Highlands the Scottish past on the doorstep.'[52]

Similarly, the highland countryside, which is one of the most-boasted Scottish riches today, has not always been embraced with such admiration and owes the discovery of its beauty to the advent of Romanticism,

> The Highlander also inhabited a physical world of desolation, barrenness and ugliness; and to the Lowland mind, before the revolution in aesthetic taste of the later eighteen century, the north of Scotland was both inhospitable and threatening. … Heather-covered bens were neither romantic nor attractive (as they were later to become) but merely ugly and sinister.[53]

Combined with the world-wide impact of James McPherson's *Fingal*, there were two main contributions to the change of attitude to the Highland landscape: the development of the idea of the sublime and the idea of the picturesque. To define the contemporary notion of the sublime, Devine refers mainly to Edmund Burke's *Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*, in which he states that 'the sublime is found to be

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[50] Devine 241.
[51] Devine 241.
[52] Devine 241.
[53] Devine 232.

rooted in the terrific, inspiring a fear which fills the mind with great ideas and stirs the soul'.[54] The notion of the picturesque is referred to in connection with William Gilpin, who stresses the need for careful 'discriminating' observation in determining a picturesque landscape in order to be able to admire the composition of the varied, indeed, 'diverse' elements.[55] At the time, the Highlands were discovered not only artistically, but also literally due to the development of transportation. This only added to the full incorporation of the Highlands into Scottish geography. Thus, the alienation of the Highlands has been erased and, indeed, the competing images of the Highlands and Lowlands are seemingly reconciled in this single heritage. However, this dualism does fulfil the function of identification and of signifying difference, hence its wide popularity even in Scotland itself.

The tension between nation and region is of no lower importance, though a part of the problem could perhaps be, as David McCrone suggests, the different understanding of national identity in the modernist and post modernist sense. While the modernist view considers the nation to provide a clear and indisputable identity, in the post modernist terms national identity often appears rather limited and contradictory and, furthermore, other competing identities are offered.[56] When approaching Scotland through its nationalism, once again the problem of validity is encountered. Many theoreticians claim that a nation must have its functioning political institutions, which support and convey nationhood. That, of course, is a problem in the Scottish environment, where a Scottish Parliament has only relatively recently been re-established. Christopher Whyte addresses the problem in his following suggestion:

> one could call them small cultures, minority cultures, nations without a state. My own preference would be to speak of national groupings which have extremely limited political control over the internal organisation and external relations of the territory they inhabit. It is a constantly shifting category.[57]

The loss of statehood, however, does not have to coincide with the loss of functional national institutions. As was already mentioned above, decision-making even prior to parliamentary union had been greatly determined by English politics. According to Paul Henderson Scott, Scotland officially ceased to exist much before the fatal Union. He places the loss of Scottish

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[54] Devine 242.
[55] Devine 243.
[56] David McCrone, Understanding Scotland: The Sociology of a Stateless Nation (London: Routledge, 1992) 12-13.
[57] Christopher Whyte, Gendering the Nation: Studies in Modern Scottish Literature (Edinburgh: Edinburgh University Press, 1995) ix-xx.

statehood together with the removal of James VI to London, by which Scotland effectively lost not only its foreign policy but also its international identity.[58] In some way, the situation of Scotland in the period between 1603 and 1707 is even more obscure than after the union. Seemingly, the country still enjoyed its parliamentary freedom and in the very first years of the eighteenth century the Scottish Parliament actually passed some rather daring legislation aiming at greater independence from the English monarch. Internationally, however, the country was represented by the English policy and thus, effectively, ceased to exist. As Christopher Harvie suggests, the 1707 union gave rise to 'rough-and-ready co-existence between the national cultures with semi-independent Scots institutions' and 'the debate continued over the future of the nation and the means of maintaining its identity'.[59] In comparison with the hazy position of Scotland within the Regal Union of 1603, however, the situation was at least clarified when the loss of Scottish statehood became complete. In the periods to follow, Scotland repeatedly experienced waves of agitated national feelings, often alternating with periods in which at least Scottish intellectuals looked across the borders of Europe for more cosmopolitan identities. When dealing with the cosmopolitanism of the mid-nineteenth century, Harvie stresses the importance of national funding, which Scotland lacked. Those national investments that typically marked European statehood at the time, e.g. courts and railways, were financed in Scotland from imperial, municipal or private funds. The resulting cosmopolitanism greatly influenced Scottish culture, but resulted in the departure of the domestic intellectual elite, which began to constitute governing elites outside Europe.[60] The change of attitude toward a more nationalist agitation was brought about by the historical events of the early twentieth century. The two major events that fuelled the sudden shift from cultural nationalism to the political nationalism were undoubtedly the Irish Easter Rising of 1916 and the Treaty of Versailles of 1919. Harvie suggests that not only was the Easter Rising a case in which 'poets had apparently changed a nation', but the impact on Scotland also had other sources: '…to younger Scottish socialists like MacDiarmid, politicised by the war and the industrial struggles of the 'Red Clyde', Connolly became a hero. An ethnic nation, of the sort which proliferated after Versailles in 1919, was the new goal.'[61] Indeed, the Europe, which was created by the Treaty of Versailles and referred to as 'Europe of Nations'[62], once again did not include Scotland. The national status of Scotland was thus once again denied,

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[58] Henderson Scott 9.
[59] Harvie 12.
[60] Harvie 13.
[61] Harvie 14.
[62] Carruthers 11.

and the country was placed on the level of a mere British region. Equal treatment was applied to Scotland within Britain itself.

As far as political representation within the British Parliament is concerned, Scotland was for decades represented on the level of a region, as the number of its MPs was linked to the country's population and not to its national status as a Union partner.[63] The unsatisfactory situation of Scotland caused by the duality of its status had led to constant attempts by Scotland to develop its own distinct cultural identity or perhaps autonomous national culture. The varied level of success of such movements can be attributed, as Willy Maley suggests, precisely to the fact that the country's cultural institutions have had a rather ambiguous status, and have served both regional and national purposes.[64] To some extent, by re-establishing a national Parliament in 1999, Scotland was seen as resuming its national status, and many voices called for the effective exploitation of the Scottish experience. Christopher Harvie, for example, points to the need to create the context for new Scottish policies by referring to national history: 'in commentaries about Scottish recent past, history ought to take centre stage, due to the need to 'place' the policy of the Scottish infant state.'[65] High hopes of independent Scottish policies, however, have been dimmed not only by some of the acts and scandals connected with the new Parliament,[66] but also by the dwindling importance of the nation as such and the re-structuring of the general social organisation. In the late 1990s, as E. J. Hobsbawn claims, nationalisms, although inescapable, do not any longer represent a driving force as they did from the French Revolution until post-World War II imperialist colonialism.[67] In fact, the notion of region has once again come into play, this time as a status desired by Scotland itself, but in relation to a structure beyond Great Britain:

> It may also be argued that 'regions' constitute more rational sub-units of large economic entities like the European Community [sic] than the historic states that are its official members. … West European separatist nationalisms like the Scottish, Welsh, Basque or Catalan are today in favour of bypassing their national governments by appealing directly to Brussels as 'regions'.[68]

The fact that the nationalist movements are in fact seeking to become a part of a higher economic and/or political unit, according to Hobsbawm, signifies their departure from the

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[63] Maley 84.
[64] Maley 85.
[65] Christopher Harvie "The Folly of Our Fable: Getting Scottish History Wrong," Scottish Studies Review Vol.1, Issue 1,Winter 2000:99-104; 100.
[66] Neal Ascherson, Stone Voices, The Search for Scotland (London: Granta Books, 2003) 296.
[67] E.J. Hobsbawm, Nations and Nationalism since 1780. Programme, Myth, Reality (Cambridge: Cambridge University Press, 1999) 169.

original aim of establishing an independent nation-state. Though they still may aim at total separation from the states of which they are part, they have doubts about actual state independence.[69] Thus, it can be seen that the question of Scotland being a nation or region is dependent rather on global conditions. Scotland has in fact run the full circle from attempting to re-gain its lost statehood, an aim that has been replaced by a tendency to become a region of another, further-reaching structure.

Much of the dispute over the bipolarity of Scotland as nation/region is closely connected with the competing images of Scottishness and Britishness, as Willy Maley, for example, refers to regionalising Scotland as 'Britishing'.[70] This issue is not limited to Scottish self-definition, but concerns also the perception of Scotland from the outside. Cristie March suggests that the cultural differences between England and Scotland are generally being ignored; the interconnectedness of the two cultural regions is mistakenly seen as sameness and, thus, leads to Scottish cultural autonomy being overlooked. Scotland and its national identity are, therefore, subjected to double pressure – internal as well as external.[71] The issue is further complicated by the hazy and uncertain meaning of Britishness as such. Maley at first suggests that Britain is not a nation but a state and, therefore, its culture is not a national but a state culture. He then adds that Britishness is not a recognisable whole:

> Britishness and the separate national identities that both feed into and are swallowed by it, makes a complex and heterogeneous phenomenon which cannot be reduced to a recognizable whole. Local storyline tend to get lost in the grand storyline…When Scotland is incorporated into histories of the development of British culture, the specificity of the Scottish experience is, if not entirely obliterated, then at least mediated through an English lens.[72]

On the other hand, one of the internal pressures in Scottish history has been to accept the British 'storyline', and the post-Union Anglicisation of Scottish society became a strong phenomenon resulting in actual denial of the Scottish national tradition. It was already suggested above that the situation of Scotland after the 1707 Union was that of semi-independence, with Scotland trying to assert its national identity.

These attempts at self-identification were greatly dependent on the individual layers of the contemporary Scottish society. The nobility seems to have taken a strongly pro-English

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[68] Hobsbawm 185.
[69] Hobsbawm 188.
[70] Maley 86.
[71] March 326.
[72] Maley 79.

course, which T. M. Devine puts down to growing career opportunities for upper-class Scots, generated by England and the English empire.[73] The economic benefits, however, were not the sole driving force of post-Union 'Britishing'. The eighteenth century gradually began to see Scottish history in rather negative terms, and many Scottish historians of the time strove to re-invent national history with completely new, rather striking, connections. Devine suggests that the Scottish past was approached as 'a dark story of anarchy, barbarism and religious fanaticism', and that there were systematic attempts to deny the 'Gaelic-Irish heritage of Scotland and the complex racial origins of the Scottish people' and to link the Scots rather to Britons by claiming their Saxon linguistic past (by which they actually aided the final union, linguistic and cultural.'[74] The process of Scottish incorporation of British identity, including its varied motivation, stands very much in the line of the contemporary philosophy of large- and small-scale nationalities and nation-states. Indeed, the idea that the small nationalities were to assimilate after being embraced by a large nation-state was unchallengeable. Hobsbawm presents the contemporary belief that it was in fact to the benefit of small (especially if considered backward) nationalities to merge into a greater nation as they could 'make their contribution to humanity through these'.[75] The attitude of the small nations to this philosophy was, according to Hobsbawm, rather similar:

> …small nationalities, or even nation-states, which accepted their integration into the larger nation as something positive – or, if one prefers, which accepted the laws of progress – did not recognise any irreconcilable difference between micro-culture and macro-culture either, or were even reconciled to the loss of what could not be adapted to the modern age - It was the Scots and not the English who invented the concept of the 'North Briton' after the Union of 1707.[76]

With the changing perception of the role of national culture, especially with the growth of nineteenth century Romantic nationalism, which has already been analysed in relation to the production of deformed images of Scotland, it became more and more obvious that the Scottish self-construction is limited by the British context.

Ways of re-constructing Scottish selfhood and their validity have already been discussed, which only shows how closely connected, indeed entwined, the various bipolarities of Scottish identity construction are. However, another significant impulse emerged in the late 1990s, when the era of Britishness seems to have been dying down. In Scotland, as Harvie

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[73] Devine 25.
[74] Devine 29.
[75] Hobsbawm 34.
[76] Hobsbawm 35.

suggests, the idea of Britishness was challenged, among other factors, by the traditional commitment of the intelligentsia to local loyalties on the one hand, to global ideals on the other.[77] The importance of 'dual identity', proclaimed by John Major as 'two sources of pride – being British, but also being Scottish, or English or Welsh'[78], has been dwindling because of the general shift of points of identification. Furthermore, Britishness as such, became burdened with rather negative connotations. In her discussion of the connection of national and European identity, Aleida Assman refers to the decline of Britishness due to its heavy historical baggage and its connection with 'dominance and political exploitation'[79] Although she focuses on identification with Englishness, rather than Britishness, she mentions the inclusiveness Britishness, which is a feature not preferred even on a European scale for being 'supranational and encompassing'.[80] While the decline of Britishness gives the possibility to celebrate and affirm the local, on the other hand the other offered points of identification, such as Englishness or Scottishness, are exclusive to other identities. This is claimed not only by Assman in her above-quoted discussion on European identity, but also by Willy Maley when addressing the Scottish struggle for self definition and independence in the 1970s:

> … composite cultural formation works in the same ways as the individual discourses which constitute it – homogenising, simplifying, unifying, making one voice out of many. It is not only in times of revolutionary turmoil that differences are sunk. Periods of intense reaction are marked by the politics of one-nation or of classlessness. …These are powerful discourses that threaten to overwhelm other differences, other identities.[81]

Thus, the danger of failing to hear distinct voices due to monolithic identity formation is one of the contemporary 'internal' pressures related to the bipolarity of British/Scottish, the 'external' pressure being entry into a union of nations, which calls particularly for such clear-cut national formations. It is certain, however, that the 'identity struggle' in Scotland has focused on national identity and the other sections of the identity mosaic have been if not neglected, than at least grossly simplified.

The last area that poses tensions for modern Scotland and, at the same time, can serve as an illustration of the above discussed issue of overlooking certain identities for the sake of reconstructing national identity, is gender representation. The problem in this area is the

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[77] Harvie 11.

[78] Willy Maley, "Britannia Major: writing and unionist identity," Contemporary Writing and National Identity eds. Tracey Hill and William Hughes (Bath: Sulis Press, 1995) 46-53; 49.

[79] Aleida Assman "Imagining Europe – Myths, Visions, Identities, Memories," Time Refigured. Myths, Foundation Texts and Imagined Communities eds. Martin Procházka and Ondřej Pilný (Prague:Literaria Pragensia, 2005) 139-161; 155.

[80] Assman 155.

indisputably masculine nature of Scottish cultural representations and icons from William Wallace and Bonnie Prince Charlie to the stereotypical Glaswegian working-class male hero. This however does not reflect current reality in which the traditional gender roles have undergone highly significant changes. Nevertheless, it is clear that Scotland was traditionally a strongly patriarchal society, and that strong traces of male-dominated attitudes still remain.

Such a development is clear from an analysis of the portrayal of women in literature, their presence or absence in literary texts, and the interaction between the genders that the texts present. That Scottish society has historically regarded women as second class citizens is confirmed for example by Arthur McIvor, who claims that in 1900 Scotland was still an intensely patriarchal society, in which the property-holding and voting rights of women were severely prescribed; till today it is generally true that there is limited economic activity of women in Scotland.[82] The stereotype of a man as the breadwinner is probably not so common in the industrial working class environment, as both spouses usually had to contribute financially in order to achieve decent living standards. Although it may be objected that the assumptions present here concern history more than the present day, there is also recent evidence of male reluctance to see a woman as economically equal or even superior. The clichés about gender relations in Scottish society have a long tradition. One of the numerous cultural phenomena conveying false images of Scottish masculinity and femininity is certainly represented by the Kailyard literary tradition, the late nineteenth-century literary movement idealising Scottish rural life. Martin Procházka characterises Kailyard as escapist literary tradition, which contains many romantic clichés and didactic aims (e.g. the theme of education in the life of a poor male rural hero).[83] Kailyard literature works with only a limited set of symbols and stereotypes (including dialectic speech and stereotypical situations) and tries to present these as the way of life of the community. Procházka suggests that the problem of Kailyard is the tendency to create pseudo-identity instead of a real identity.[84] Another of the many gender clichés embedded in the recent history of Scottish culture is closely connected with class identity: the urban macho-type working-class man stereotypically represented by Alexander McArthur and John Kingsley Long's disturbing novel *No Mean City*. Sylvia Bryce-Wunder maps the ongoing dispute over this novel, and splits the arguments basically into two opinion-groups: one discarding it as producing a negative literary tradition

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[81] Maley, Cultural Devolution 82.

[82] T. M. Devine and J. R.Finlay, Scotland in the 20th Century (Edinburgh: Edinburgh University Press 1997) 188-189.

[83] Martin Procházka, Román a „genius loci". Regionalismus jako pojetí světa v evropské a americké literatuře (Ústav pro českou a světovou literaturu, edice Ursus) 86.

and adding to the distorted view of Scotland, the other, including, e.g. Edwin Morgan, trying for a more balanced view and acknowledging the novel's paradigmatic value as well as its importance as a point of reference in later Scottish urban novels.[85] Both of these literary traditions are among the many factors that have established certain ways of perceiving gender as personal identity in Scotland. The way in which these traditional misleading images are addressed and/or subverted in selected works of contemporary Scottish novelists is a matter of analysis in the chapters to follow.

The above reflections on various dualities and competing images serve as a preliminary characterisation of the cultural environment and the most interesting literary reactions that have been provided. The years of concentrating on formulating Scottishness as a unified and unifying characteristic of national features are now being replaced by tendencies to address diversity. Personal identities are beginning to matter in the ever more individualist society and, thus, the question of cultural diversity is becoming even more current. Ian A. Bell comments on the literary techniques reflecting the aim to address differences in contemporary Scottish fiction:

> Even the diversity of narrative and representational techniques on display in these novels, it might be argued, can be seen as part of a collective Scottish project, the differences being attributed to a desire shared by these writers to imagine and disseminate as many different 'Scotlands' as possible, releasing them to operate in opposition to the more conventional, more constraining and more heavily supported images of Scottish life.[86]

Nevertheless, the necessity to address the new reality of Scottish cultural existence should coincide with a reassessment of the country's past. Christopher Harvie suggests that 'a struggling movement – a class or nation – must interrogate its failures or defeats, using this to rationalise, throw overboard old beliefs, reorganise.'[87] Thus, even images violating and distorting contemporary Scottish reality add to the new national creativity. A more valid and more encompassing cultural picture of Scotland is emerging, which can serve as a point of identification for a much larger number of people, because it also takes into account personal identities.

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[84] Procházka 81.

[85] Silvia Bryce-Wunder, "Of Hard Men and Hairies: *No Mean City* and Moder Scottish Urban Fiction," Scottish Studies Review Vol. 4, Issue 1, Spring 2003:112-125; 122-3.

[86] Bell 221.

[87] Harvie, The Folly 99.

On the whole, the current situation, however difficult, has fuelled an outburst of creativity in which many contemporary Scottish artists and intellectuals have been approaching the idea of Scottish identity. The results can be seen in the amazing literary activity of authors deliberately questioning the traditional myths and icons as well as positions of Scotland. Authors like Janice Galloway, Liz Lochhead, Alasdair Gray, Iain Banks, Jeff Torrington, Irvine Welsh and James Kelman are creating works subversive to the stereotypical representations often imposed on Scottish culture. By doing so, they are precisely fulfilling the role attributed to minority literatures by Gilles Deleuze and Félix Guattari. Examining the ways in which the traditional images of Scotland are subverted in selected works of contemporary Scottish fiction and, thus, the ways in which Scottish literature establishes itself as a "minor literature" (to use the term of Deleuze and Guattari) is the task of the following chapters.

# Stealing the Baby

The aim of this chapter is to establish the theoretical framework later utilised in the analyses of the works of the selected authors, representative of contemporary Scottish fiction. Scottish literature is here understood as minority or 'minor' writing as opposed to post-colonial writing, an issue to be discussed in the following paragraphs. The issue of identity and the ways in which identification works on the basis of looking for common features as well as on the basis of exclusion are discussed mainly with a view to Stuart Hall's account. One of the key questions addressed below is that of the nation, nationalism and change in these concepts in the postmodern era, which in the view of many critics and theoreticians signals the decline of the nation-state. On the one hand, this chapter presents some ideas that acknowledge the need for an open-ended representation of national identity, but at the same time still impose their own attempt to classify the multiple voices in a neat unified formula. On the other hand, some critics attempt to remove the unifying and thus limiting perceptions, and instead acknowledge the new possibilities offered by open-ended multiple readings of reality. Some reflections on the development of the Scottish literary canon are also included, mainly with regard to Bakhtin's idea of *heteroglossia* and the lack of this multiplicity of voices in some of the literary canons created over the period of Scottish history. The relationship and negotiation of the individual voices is analysed with a view to Bakhtin's *dialogism* and a reference to the state of in-betweenness formulated by Cairns Craig. The chapter, however, mainly addresses the idea of the subversiveness of minor literature, as proposed by Gilles Deleuze and Felix Guattari in their work *Kafka, Toward a Minor Literature*.

One of the problems when analysing cultural identities is the concept of identity itself. The multifaceted nature of identity has been acknowledged for some time. The fact that identity is not a single unifying phenomenon has been reflected in the distinction between collective and individual identities. Further distinctions within these identity categories were made soon after. Anthony D. Smith suggests a whole range of identities, including gender, religious, local, class, etc. He also acknowledges further diversification within these individual categories, especially when discussing national identity, which he claims to be 'always fundamentally multi-dimensional; it can never be reduced to a single element,… nor can it be easily and swiftly induced in a population by artificial means'.[88] Similar opinion

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[88] Anthony D. Smith, <u>National Identity</u> (London: Penguin Books, 1991) 14.

resonates throughout Cairns Craig's account, in which he attempts to challenge the notion of national identity as necessarily limiting. He argues that multiplicity is, indeed, an inherent quality even of a collective identity such as national identity. When taking into account the specificity of the Scottish situation, Craig suggests that Scotland may stand as an example of the fact that multiplicity and pluralism are not a denial of national identity, precisely because identity is, as John Macmurray insisted, constituted not by one's uniqueness but by one's relations to others.[89] Craig's understanding of the identification process is, once again, in line with Smith's understanding, as he sees the purpose of identification in asserting the position of individual selves in the world.[90] When discussing the nature of identity in postmodern terms, however, Smith's clear-cut distinctions suddenly become rather hazy. Identity has become, mainly in the postmodern understanding, a relative and unstable notion. Stuart Hall suggests that postmodern criticism successfully challenged the understanding of identity as an integral or unifying concept. He uses Jacques Derrida's definition of identity as a concept *under erasure*, i.e. positioned outside the previous mode: 'identity is a concept operating under erasure in the interval between reversal and emergence; an idea which cannot be thought in the old way, but without which certain key questions cannot be thought at all'.[91] Constant negotiation of identity position is also phrased by Atilla Dósa, who with reference to the psychotherapeutic work of R. D. Laing stresses the importance of constructing identity in relation to other subjectivities, thus resulting in multiple identities changing in accordance with the particularity of each relationship.[92] The frequent references to negotiation of identity bring into play the question of agency. In this respect, Hall suggests the Foucauldian view of the need for a theory of discursive practice rather than the knowing subject, by which he does not want to discard 'the subject' but rather find its new and decentred concept.[93] The above cited definitions of identity refer to the search for and recognition of shared characteristics, allegiance and solidarity. By contrast, Hall's proposal, due to its open-endedness, stresses the importance of understanding identification as a never completed process. The process of identification is defined by Hall with reference to Derrida's *différance*:

> Identification is a process of articulation, a suturing, an over-determination
> or a lack, but never a proper fit, a totality. Like all signifying practices, it
> is a subject to the 'play' of *différance*. It obeys the logic of more-than-one.

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[89] Cairns Craig, "Scotland and Hybridity," Beyond Scotland, Gerard Carruthers, David Goldie, Alasdair Renfrew (eds.) (New York: Rodopi, 2004) 251.
[90] Smith 17.
[91] Stuart Hall, "Who Needs Identity," Identity: A Reader, ed. Paul du Gay, Jessica Evans, Peter Redman (London: Sage Publications, 2000) 15-30, 16.
[92] Dósa 303.
[93] Hall 16.

And since as a process it operates across difference, it entails discursive
work, the binding and marking of symbolic boundaries, the production of
'frontier-effects'.[94]

The concept of the positional quality of identification, which involves the denial of identity as a totalising phenomenon, is in stark contrast with the work of some significant Scottish critics, who in their attempt to avoid a single limiting and essentialist notion of Scottishness have in fact only replaced the former with their own, equally totalising, view. An example can be the work of Tom Nairn, mentioned in the previous chapter as the main opponent of the 'tartan monster'. Nairn's work, devoted to Scottishness, is mainly concerned with the issue of national identity and the construction of nationhood, which is according to Benedict Anderson an inevitably active construction. However, Nairn is known as a fervent opponent of fictions of national identity, especially in the event that these become widely accepted as popular reality. According to Eleanor Bell, Nairn is persuaded that such mythologized fictions create new versions of national identity that in fact fail to accommodate historical reality.[95] Such a claim, however, presumes the existence of a certain objective historical reality behind the mythologies of national identity. Bell contradicts such a presumption by putting forth the notion of history as a product of plural imaginings.[96] Bell's juxtaposition of the modern understanding of national history and Nairn's attempt to formulate national history as something objective and fixed, against which the deviations of national myths and fictions are being measured clearly shows that Nairn created an equally restrictive concept. Nairn makes an unsuccessful attempt to free the notion of a particular collective identity from the limiting constraints of mythology by placing another mythology (that of a shared objective historical reality) in its stead. His failure proves Hall's claim that identity construction is a 'strategic and positional concept, rather than an essentialist one'[97]. A comparison of Hall's understanding of the concept of identity with the above presented definitions formulated e.g. by Smith, yields another, very important difference. Whereas the process of identification is traditionally perceived as the process of searching for the common and shared, Hall – making another reference to Derrida's *différance* – presents a completely different concept of identity, where identity is not a sign of unity, but indeed a marker of difference. He stresses the importance of understanding identity formation as taking place within discourse, not outside it, thus

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[94] Hall 17.
[95] Eleanor Bell, Questioning Scotland: Literature, Nationalism, Postmodernism (Basingstoke: Palgrave Macmillan, 2004) 59.
[96] Bell 59.
[97] Hall 17.

acknowledging the specific discursive formations, practices and strategies. He also goes on to emphasise that identities 'emerge within the play of specific modalities of power, and thus are more the product of the marking of difference and exclusion, than they are the sign of an identical, naturally constituted unity'.[98] With such understanding of identification, Hall also clarifies the necessary exclusion that takes place within the defined identity. By marking the particular identity, the process necessarily involves the setting of certain boundaries and, therefore, a certain closure, which includes creation of the margin as well as that which does not belong. Hall thus asserts identification as an act of power, because the ability to exclude necessarily implies the creation of a certain hierarchy: 'Derrida has shown how an identity's constitution is always based on excluding something and establishing a violent hierarchy between the two resultant poles – man/woman etc.'.[99] Such an understanding, however, poses many troubling questions, such as how it can be indeed defined and theorised in its instability. Hall responds with his own rather interesting concept, in which he sees identity as:

> the meeting point, the point of *suture*, between, on the one hand, the discourses and practices which attempt to 'interpellate', speak to us or hail us into place as the social subjects of particular discourses, and on the other hand, the processes which produce subjectivities, which construct us as subjects which can be 'spoken'. Identities are thus points of temporary attachment to the subject positions which discursive practices construct for us.[100]

In his concept of identity, which he derives from several other theorists, Hall suggests the incredible political significance of identity construction and the necessity to continue to fully address the contradiction between the necessity and impossibility of identities as well as the meeting of the discursive and the psychic in their formulation. Such political significance and the understanding of discourse as an act of power are resonant in the following examination of literary expressions of the identities of oppressed groups.

Scottish literature and the development of the Scottish literary canon are marked by some of the features common for all literary movements of 'oppressed groups'. According to Patrick Brantlinger, the main focus of these groups is the 'ache for full identity', which is joined with the pursuit of full cultural representation. This is the main drive for the creativity of the growing cultures, cultures that are experiencing liberation from the entombment of

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[98] Hall 17.
[99] Hall 18.
[100] Hall 19.

tradition.[101] Such desire for full identity, however, often results in the overlooking of certain voices within the culture and the creation of yet another limiting and oppressive cultural monolith. Thus, the issue of cultural representation in literature is, according to Brantlinger, often caught between the extremes of meaning-making: the Althusserian idea of controlled meaning of the text, and Barthes's understanding of the text as a multi-dimensional space.

> If the monolithic version of ideology is misleading or simplistic, so is the idea of a limitless polysemy unshaped by such social factors as class and mode of production. The social incarnations or enactments of discourse – culture, in other words – seem always to fall messily in between the extremes of total imposition of control on the one hand and unbound polysemy on the other.[102]

What seems to be generally valid for minority discourse is that the misrepresentation of the cultural group is indeed an act of oppression, and that the production of discourse, thereby the act of cultural representation is indeed perceived as an act of power. The use of Foucault's notion of 'discourse as power' discloses those who are able to represent themselves and others through discourse as powerful, while at the same time understanding the representation by others as a likely misrepresentation.[103] By attempting to gain the ability to represent themselves through discourse, minority groups are involved in an act of empowerment. Brantlinger, however, suggests yet another aspect of misrepresentation: by internalising the misrepresentations/stereotypes about themselves, the subaltern groups become the victims of ideology through the 'false consciousness' that is thus created.[104] Therefore, by challenging and subverting the misrepresentations, the subaltern or minority groups are in fact involved in the act of re-creating their consciousness. This act of regaining consciousness or regaining cultural territory can be placed in line with the postcolonial theories of Homi Bhabha, who is interested in ways in which narratives represent nations. Although some of his theories are clearly derived from the work of Benedict Anderson, discussed below, Bhabha takes Anderson's ideas further. Bell points out that according to Bhabha, Anderson, 'maps out the general framework and conditions for an imagined community, yet subsequently fails to allow space in his analyses for alterity, for elements of culture that resist (or which are denied) incorporation and assimilation into the national

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[101] Patrick Brantlinger, Crusoe's Footprints: Cultural Studies in Britain and America (New York: Routledge, 1990) 158.
[102] Brantlinger 108.
[103] Brantlinger 110.
[104] Brantlinger 111.

imaginary'.[105] What Bhabha seems to suggest is the necessity to open up the nation-space to these resistant voices. The continual analysis proposed by Bhabha can also be usefully interpreted with the use of Bakhtinian dialogism, thus enabling the challenge of cultural and political authority.[106] In the Scottish context, Dósa suggests its appropriateness in undermining the standardised notions of language on the British Isles. It is interesting that the lack of a unified national language was perceived in history as a sign of cultural impossibility. The investigation that Muir presented in the 1930s looks at the language, literary tradition and political and social state of the country, and finds all these aspects unsatisfactory for a genuinely autonomous literature.[107] Bakhtin's theory provided a fruitful ground for seeing the multifaceted linguistic situation of Scotland as a positive feature, rather than as a lack of a united literary language and, therefore, a weakness. As Cairns Craig suggests,

> the interaction between Scotland's languages and dialects produces the kind of creative speech that, in Bakhtin's terms, belongs, by its grammatical (syntactic) and compositional markers, to a single speaker, but that actually contains mixed within two utterances, two speech manners, two styles, two "languages", two semantic and axiological belief systems. (Bakhtin 1981:304)[108]

In line with the application of the Bakhtinian appreciation of the multilingual character of Scotland, vernacular Scots appears with greater appreciation in many literary works of the period, as will be analysed e.g. in the works of James Kelman and mentioned in connection with Janice Galloway. Though awareness of the usefulness of Bakhtin's concept of heteroglossia in the Scottish context opened up an outburst of literary creativity, there had also been much earlier attempts to stress the importance of the confused Scottish linguistic situation. Attila Dósa gives an example of Edwin Morgan's *Sonnets of Scotland*, in which this Scottish poet draws attention to the artistic potential of the typically Scottish linguistic relativism, which in his opinion 'mirrors the uncertainties, antagonisms and ambitions of social life'.[109] In any event, recognition and mainly acceptance of the linguistic and cultural mixed identity enabled Scotland to align with the postcolonial literatures in 'broken English', as will be analysed later.

Though the situation of Scotland as a postcolonial culture may be doubted by some, its responsive character toward postcolonial criticism is beyond dispute. Cairns Craig maps

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[105] Bell 90.
[106] Dósa 289.
[107] Muir 176.
[108] Craig 234.
[109] Dósa 301.

the development of understanding hybridity in relation to Scotland from its perception as a weakness of the Scottish cultural origin to its revaluation in terms of the post-colonial criticism fuelled by the ideas of Homi K. Bhabha and Michael Bakhtin. The original tendency was to suppress the supposedly damaging and weakening hybridity by stressing the historical origins of the nation, which were false and contradictory to the development of Scottish society. Historical attempts to assert a single cultural and racial origin of Scotland, i.e. a Celtic origin, which however completely overlooks the fact of English suzerainty and its effects on the Lowlands of Scotland[110], only reflect the contradiction between such an assertion of identity and the actual social development. The tension between recognising the Anglo-Scottish character of Scotland as an achievement or as a destructive disaster is precisely what is in Craig's view the weakening effect of hybridity: 'In all such theories the fundamental weakness of Scotland's cultural history is its hybrid formation, a hybridity that undermines its capacity for reproduction and prophesies its eventual extinction.'[111] The understanding of the significance of hybridity is put into a completely different light when viewed through the eyes of post-Derridean criticism. Craig cites Homi Bhabha, who sees hybridity not as a cultural limitation or as the sign of the decay of a culture, but on the contrary perceives it as a characteristic of 'cultural vitality'[112]. However, Craig himself does not accept the notion of hybridity in the Scottish context without challenge. In his understanding, hybridity must be defined against 'pure form' which, as will be discussed later, is not altogether fitting in the Scottish context, which Craig considers traditionally 'mixed'. The main source of difference is perhaps based in the varied understanding of the nature of the concept of the nation. Craig juxtaposes Ernest Gellner and Alasdair MacIntyre's understandings of the basis of the nation. Ernest Gellner's perception of nationalism as the force which 'invents nations where they do not exist' thus creating 'false consciousnesses' and constructed identities', is at the basis of Homi Bhabha's understanding the nation as a 'political unity consisting in a continual displacement of its irredeemably plural modern space, bounded by different, even hostile nations, into a signifying space that is archaic and mythical'.[113] Craig, in fact, presents the Gellnerite idea of the nation in Bhabha's understanding as the limiting unity against which hybridity, i.e. diversity, is defined as the liberating force. This latter opinion of the nature of the nation is based to some extent on the theories of Robert Knox and Johann Gottfried Herder, which are often associated particularly

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[110] Craig 231.
[111] Craig 233.
[112] Craig 233.
[113] Craig 242.

with the limiting and unifying types of nationalisms, yet Craig suggests a different perspective. He claims that 'the nation, for Knox, is the antithesis of the racially and culturally pure just as much as, for Bhabha, the nation is the antithesis of the culturally and sociologically hybrid'. He points out that 'Herder pitched against each other not the pure and the hybrid but the organic and the artificial, the chosen and the enforced'.[114] Taken further by Alasdair MacIntyre, the nation is understood as 'an embodied argument, a body that retains the shape of the conflict in which it was founded and which grows as the continuing dialectic of the positions that argument makes possible'.[115] In Craig's argument, therefore, the nation comes to represent an entity which is not presented as limited by its imposed essentialism or unity, but on the contrary serves as an ongoing negotiation of the inherent internal differences. Thus it not only produces multiple nationalisms but also offers multiple identities. It is from this particular standpoint that Craig formulated the idea of the state of in-betweenness, addressing the dual nature of Scottish culture.

Craig's theories, however, do not remain unchallenged either. Dósa sees his concept of 'in-betweennes' useful, yet shifting the focus more towards the intercultural perspective by examining the relationship between the self and other cultures, thus creating some sense of incompleteness in terms of the autonomous creation of the Scottish self.[116] This can, however, easily be questioned. The previous chapter provided an account of the inherent dualities of Scottish culture, where the state of in-betweenness provides fruitful ground for a creative reassessment of autonomous Scottish culture. Furthermore, the bellow-presented analysis of Craig's understanding of the Scottish cultural past proves the utmost importance of agency in cultural self-definition and the perception of the nation as a 'dialogic entity constituted by ongoing argument of its internal differences'.[117] Dósa appreciates the utilisation of Bakhtinian dialogism, yet stresses the importance of dialogues with significant others, not only in synchronic mode (i.e. across cultures, regions etc.) but also in historical perspective, thus supplementing Bakhtinian dialogism with the historical hermeneutics of Hans Robert Jauss.[118] The explication of a such combination is in the inherent nature of the two-sidedness of the dialogue, i.e. production and reception. Dósa claims that whereas Bakhtin focuses more on an investigation of the response, Jauss sees greater significance in questioning, pointing to its value as 'both an ideological position and a general intellectual

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[114] Craig 245-6.
[115] Craig 248.
[116] Dósa 290.
[117] Craig 248.
[118] Dósa 289; 292.

attitude'.[119] The main source of creativity is then the 'inconclusiveness' of the dialogue, the never-ending communication between the text and its reader, which is, as Dósa proposes, complemented by the confrontation or even deconstruction of the aspects of tradition through an imaginative dialogue with the past.[120] Dósa basically voices a first level of the strategy further developed by Deleuze and Guattari, as in his understanding of the combination of dialogism and historical hermeneutics, the literary texts created by Scottish authors are to interrogate the traditional cultural images that have been taken for granted, but arriving at new and rather different conclusions. What the application of Bakhtinian dialogism suggests, however, is also the necessity of active reading practices, reciprocal participation in meaning-making not only on the textual level, but also on the social level.

> Both in interpersonal relationships and reading practices, comprehension should be seen as an event, and an active and reciprocated participation in the construction of meaning rather that as either a passively obedient acceptance of knowledge and opinion, or a stubborn imposition of our own preoccupations on the text/other.[121]

It has already been suggested that the appropriateness of the dialogic principle for the Scottish cultural context is also acknowledged by Cairns Craig, who indeed sees the dialogic quality as the very basis of the existence of the nation, and uses the dialogic principle to contradict the notions of hybridity that were applied in various ways to the Scottish situation. The above analysis of the complex linguistic situation in Scotland suggested the possibility of placing Scotland within the group of post-colonial cultures. However, when referring to the analysis of the bi-polarities or states of 'in-betweenness' analysed in the first chapter, it is clear that the position of the colonised poses a certain tension in relation to the Scottish colonial ambition. Furthermore, when related to the linguistic situation, the tension of internal Scottish hybridity is very much present: on the one hand the struggle of the local language with standard English goes in line with the position of Scotland as the colonised, while on the other hand, Cairns Craig mentions the role of the Scottish writers, such as Walter Scott, from whom the colonised nations had to learn the language of the empire.[122] The approach to Scottish hybridity in postcolonial terms is, however, marked with yet another case of bipolarity. One understanding is represented by the critical approach of Robert Crawford, who uses Bakhtinian dialogism to create his idea of multiple Scotlands, in which the totalising vision of a singular Scotland enters into a dialogue with various 'Scotishnesses', thereby producing

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[119] Dósa 292.
[120] Dósa 292.
[121] Dósa 302.

new reformed Scottish identities. His idea of multiple Scotlands is then opposed to the monolithic 'Scotland of old':

> So we have a Catholic Scotland, which means not only those constituent individuals and areas of Scotland which might be identified as Catholic, but also the views of Scotland which the Catholic community holds, and which are likely, in some ways at least, to differ from those of Islamic Scotland or Protestant Scotland. So we have Gaelic Scotland, whose vision is constructed through and by the Gaelic language, we have Scots Scotland, Urdu-speaking Scotland, English-speaking Scotland. And there are Scotlands beyond our national boundaries, yet which construct their own Scotland that in turn influences our state. (Crawford 1998:56-57)[123]

Thus Crawford sees hybridity as an opportunity for the Scottish culture to distance itself from the unifying and therefore limiting tendencies to create a singular, truly Scottish cultural monolith. In that attempt, as was already mentioned, a whole variety of voices is being overlooked, and silences that are thus unavoidable cannot be shouted down by the power of this unified Scottish 'national' culture. The second view is presented by Cairns Craig, who basically challenges the application of the notion of hybridity by claiming that, despite some tendencies to create the impression of a united and unified Scottish cultural tradition, the fact that Scotland is a mixed nation was acknowledged in the Scottish past. Craig's main dispute with Crawford thus lies in the fact that Craig sees the multiplicity of Scotland as no modern phenomenon. Through references to late nineteenth-century Scottish thinkers such as Andrew Seth and John Macmurray, who understood the self as an agent in 'dynamic relation with the other', Craig provides evidence for his claim that 'the attribution of the notions of 'essentialism to a national tradition which had been engaged for at least a hundred years, in deconstructing conceptions of the self or the nation as unified and autonomous'[124] is proof of a limited perception of the Scottish cultural past. Furthermore, Craig suggests that Scotland should not be perceived as 'an object for understanding, but a subject capable to understand itself.'[125] In the end, both Dósa and Craig seem to suggest a similar approach. as they both urge the Scottish cultural past not to be discarded as 'essentialist', but to be treated as a source of creativity in terms of the drive to undermine and question oppressive and limiting myths and representations. The strongest challenge to this probably comes from Eleanor Bell and her application of the postmodern understanding of the role of the nation combined with the perception of history. Her claim rejecting the basis of Scottish identity rests in her criticism of

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[122] Craig 237.
[123] Craig 239.
[124] Craig 240-1.
[125] Craig 241.

the process of basing the definition of Scottish identity on historical linearity. She suggests that contemporary identity is presented as largely dependent on the events from the national past, which suggests that the Scots should feel somehow intrinsically connected with their historical predecessors.[126] The main problem with such creation of a 'false nostalgia' is that the modern society does not correspond to the society of the Scottish past, especially due to its multicultural character. She also undermines Craig's attempt to suggest that Scottish society was not homogeneous even in its history, as she claims that the multiplicity and plurality of today cannot be reduced or assimilated through any artificially created homogeneity with the Scottish ancestors, as such assimilations necessarily fail to accommodate internal differences.[127] Similar problems are reflected in Craig's attempts to focus on the creation of the Scottish literary canon. It has already been suggested above that, like Dósa, Craig sees understanding the historical predecessors as the key to understanding the present. Similarly, Craig seems to justify the 'need for the recaptured Scottish tradition' and thereby justifies the existence of the Scottish literary canon. According to Bell, what he does not acknowledge is the role of subjectivity in the establishment of a tradition, and thus the bias inherent in such establishment; instead, canon formation is viewed as 'a necessary means of historical reclamation, of assembling histories in a selective and potentially restrictive way'.[128] Bell criticises Craig mainly for his tendency to generalise the Scottish past as well as his frequent references to the notion of shared identity. Craig claims that it is not the outside world but the shared identity that constitutes the internal pressure holding the nation together.[129] But it is clear that Bell, asserting her postmodern view, cannot accept such a unifying concept, which completely fails to respond to the diversity of the contemporary society. Indeed, she uses a reference to the tendency of some critics to 'overdefine Scottishness':

> In every phase of the novel's Scottish history can be seen a fidelity to local truth, to the particulars of communal place and time; at the same time an intention to represent national types and whole cultural epochs; and finally an impetus to transcendent meaning. With such scope, one sometimes finds the tendency to force implication, to make the particular mean too much on too many levels, with the co-ordinate effects of sentimentality and abstraction.[130]

The idea of stretching the meaning of particulars too far so that they are indeed made to 'mean too much' is identified in the process of heritage creation. David McCrone, without any

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[126] Bell 52.
[127] Bell 52.
[128] Bell 81.
[129] Bell 82.

particular reference to Cairns Craig's work, characterises a very similar process when talking about the construction of heritage in the postmodern society. He suggests that cultures are commodified to create 'hyper-reality' (as termed by U. Eco), 'simulation' (in Baudrillard's terms) or 'historicism' (referred to by F. Jameson). These then replace the reality, so that 'we now live in the world of simulacra, perfect copies of originals which never existed'.[131] The construct which Craig places within the Scottish literary tradition, i.e. that of 'self-hatred' and 'introversion', must necessarily be understood as unreliable. Craig furthermore preaches the necessity to preserve certain myths that represent Scottish culture, and he claims that attempts to revitalise Scottish culture in fact result in its 'evacuation': 'The assumption that if we deconstruct all myths, destroy all fake versions of our culture we will liberate ourselves into a purified reality is an illusion in the minds of those who think that the world can be reinvented by simply switching discourse'.[132] Craig's fear of the vacuum in which Scottish culture would find itself after getting rid of its false nostalgia and false images, however, leads him to omissions which hurt the credibility and validity of his claims. It is true that Craig does acknowledge the need for open-ended readings of Scottish identity with his notion of in-betweenness and simultaneity ('national identity is the desire to maintain simultaneous narratives and therefore the value of differences'[133]). Bell, however suggests that the problem lies in Craig's urge to organise these simultaneous and open-ended portrayals into a coherent scheme so that the Scottish literary tradition can be neatly organised.[134] Thus, it seems that although some critics do recognise the multiplicity of voices and the plurality of images representing a certain, for example Scottish, culture, their desire to label and fit such images into the constraints of a single national tradition always results in a limiting view, for such critics fail to address by whom and for whose purposes such a tradition has been established. Furthermore, it has been suggested that the need to address global influences is always neglected by such definitions of national identities or national traditions. What Bell calls for are representations of Scotland that do not look simply into the national past, but also reflect the global changes. In an attempt to formulate the way to such a representation of Scottish culture, she combines Benedict Anderson's notions of nationalism with Zygmunt Bauman's sociological account of the influence of globalisation on human society. It is clear from Bell's criticism of the restrictive formulations of Scottish national identity, presented above, that she

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[130] Bell 82.
[131] McCrone, Scotland, the Brand 43.
[132] Bell 84.
[133] Bell 86.
[134] Bell 86.

is primarily concerned with the problem of over-determination of the nation. Her criticism of Tom Nairn as well as Cairns Craig suggests her resistance to any attempt to 'attribute fixed characteristics and definitive statements', as such overdetermination always leads to reducing the nation 'in convenient, seemingly unproblematic ways, thereby assuming a level of "national truth", when in actuality such formulations often conceal more than they explain'.[135] The above-suggested perception of the process of identifying with a nation, combined with a sociological perspective, seems more than fitting, since both Anderson and Bauman relate the perception of identity to the influence of capitalism on society. Anderson suggests two possibilities in identifying with a nation: 'bound' and 'unbound', depending on whether the citizens relate to the macro- or microcosmic ruling frameworks. The concept that Anderson terms 'bound seriality' is connected with the governing bodies, whereas the 'unbound' refers to national imaginings at smaller levels.[136] When bringing in the issue of creativity, Anderson succeeds in formulating an interesting perspective of the doubleness of national identity: 'ultimately, however, citizens become bound to the state through their *unboundness* – through the processes in which they creatively imagine themselves *bound* by it. In this respect, the performative aspect of national identity, the doubleness associated with it, assumes as much importance as that enforced by the state.'[137] The performative aspect of national identity, when combined with the influence of late capitalist society, yields Anderson interesting distinctions of various types of nationalisms, including ideas of commodifying national cultures, which prove more than valid in the Scottish context. Commodification of culture is, according to Anderson, particularly important for the concept of late nationalism, which, under the influence of capitalism, has not only pluralized and diversified, but also commodified the national symbols and thus changed the ways in which citizens are to draw national importance or the sense of nation from them. Anderson claims that 'the dissemination of national simulacra becomes as important, if not more so, as the actual monuments themselves and as national signifiers become more ephemeral and disparate through circulation, so does our resultant sense of national identity'.[138] A similar tendency is also perceived by David McCrone, who examines the role and creation of heritage and its place within the commodified culture. He argues that the commodified cultural simulacra help to establish links which never existed, but are utilised in heritage creation. When he deals with

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[135] Bell 49.
[136] Bell 54.
[137] Bell 54.
[138] Bell 55.

the role of the heritage sights, as one of the examples of commodified cultural phenomena, he suggests that

> 'they allow us to play for a while in another age and so they seem to deny the possibility of decay and death for there is no passage of time allowed to occur between "then" and "now", and by implication "we" and "they" are not separated, either across the years or by definition in place'.[139]

The influence of globalising forces on the concept of national identity is clearly perceivable in the direct dependence of the importance of national identity on its *sales figures*. Furthermore, the process of commodifying culture has been analysed together with its effect, particularly the growing, and – according to Bell – self-conscious, fictionalisation of national identity enhanced by its greater embracement by the popular culture. The development of changes in the concept of the nation-state is also thoroughly analysed by McCrone, and he examines these changes in relation to Scotland, as he addresses the need for modern reflection of the state of Scottish culture. He suggests that any attempt to maintain a monoculturalist view is an anachronism that yields nothing but a deceptive expression of 'false nostalgia'. His proposal is to acknowledge the possibilities of multiculturalism by viewing 'the contradictory and competing images now on offer, in order to better acquaint ourselves with the kinds of changes that are now taking place that will affect all future constructions of belonging, national or otherwise'.[140] The above-proposed employment of Zygmunt Bauman's sociological perspective, particularly the influence of globalisation, is clearly present in Anderson's concept of long-distance nationalism. It is particularly Bauman's claim about 'the weakening role of the national and the growing strength of the trans-national' that inspires the statement about life in the 'state of nomadism'.[141] Although these forces seem to occur simultaneously, Anderson presents an interesting feature of long-distance nationalism, which is based on indirect proportion. It concerns the issue of integration and disintegration, because Anderson claims that the integration of the world's capital results in the 'disintegration of empires'[142]. From the above-combined sociological and postmodern cultural perspective, it is clear that the importance has shifted outside the national and lies 'beyond or between nations'.[143] The above discussion of Cairns Craig's fear of placing the Scottish national identity in a vacuum if its myths and representations are removed then shows clearly that keeping such myths would only burden the Scots in pursuing their identity under the new

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[139] McCrone, Scotland, the Brand 11.
[140] Bell 78.
[141] Bell 56.
[142] Bell 56.

conditions. In fact, David McCrone suggests that 'it is as if, having looked to see what was on offer, the Scots have decided to travel light. No icons need be genuflected at, no correct representations need to be observed, in this journey into the future…it is almost a cultureless, post-industrial journey into the unknown'.[144] Getting rid of the constraints of the former representations of national culture is necessary in the postmodern society. In McCrone's terms 'under the postmodernism, everyone is a permanent *émigré* from the present, a sign system in which images and stereotypes from the past and the future, from the locale and the globe are implacably intermingled, admitting no principle of determinancy'.[145] McCrone's suggestion of the diminishing role of the national territory leads to the idea of deterritorialisation in the postmodern world. The diminishing role of national boundaries could suggest the growing importance of smaller points of identification, i.e. local communities, and the growing importance of personal identities. Bell quotes Michael Billig's *Banal Nationalism*:

> An infinite regress beckons, with states fragmenting into infinitely smaller units. These units, in their turn, cannot be culturally isolated entities… Thus, the thesis of postmodernism proclaims a vision of the future world. In this world, no longer is the national territory *the* place from which identities, attachments and patterns of life spring… In place of the bordered, national state, a multiplicity of *terrae* are emerging.[146]

However positive such a future identity construction may sound, certain dangers are caused e.g. by the complete division between the state political institutions and the citizens, i.e. the communal society. Zygmunt Baumann warns against the fact that territory can no longer be taken for granted, and the construction of any community will indeed imply a certain urge to homogenise.[147] Thus, even with the diminishing importance of national cultures, the individual and multiple are faced with unifying tendencies that are to be overcome by searching for new ways of belonging. On the whole, however, the deterritorialisation suggested in this approach should not serve as a complete negation of national cultures and national histories but as a tool for their new interpretations of them, similarly as deterritorialisation is employed by Deleuze's and Guattari's theory of minor literatures.

Deleuze and Guattari base their idea of the creativity of minor literatures on the notion of subversiveness as a means of overturning the limiting national myths and misrepresentations or 'stealing the baby from the crib'. The key words in Deleuze's and

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[143] Bell 57.
[144] McCrone, Understanding Scotland 195.
[145] McCrone, Scotland, the Brand 42.
[146] Bell 127.
[147] Bell 128.

Guattari's understanding of the role of minority literatures are thus 'subversiveness' and 'creativity'. Their theory relieves minority literatures of the seemingly felt necessity to match up to the dominant cultural environment at least in the sense of combating the usually held stereotypes, which, of course, involves internalising these to some degree. The validity of this claim is further supported by Elaine Showalter's categorisation of the history of literature written by women writers, or by Henry Louis Gates' account of the development of African American literature.  Such an approach, however, does not offer the desired 'escape route' from the vicious circle of inferiority. Only when viewed through its subversive and creative side can minority writing be labelled as 'literature of decolonisation' and, as Patrick Brantlingter claims, only when understanding literature in 'broken English' as a synonym for creativity can one see the true meaning in the works of e.g. James Joyce, Salman Rushdie or, as will be analysed in the following chapter, Alasdair Gray.[148] A new understanding of a dominant cultural environment is also obvious from Brantlinger's quotation of Collin MacCabe:

> The cultural monolith that was institutionalised in the study of English literature is now broken open as a contradictory set of cultural and historical moments – a past understood not as a tradition to be transmitted, but a set of contradictions to be used.[149]

The suggestion of the resistance of a monolithic understanding of cultural representation positions Brantlinger within the above-characterised group of theorists who perceive the imposition of national culture as limiting. Similarly, Brantlinger rejects the idea of nationalism as a form of internal domination and instead prefers the way in which minority literatures challenge the dominant modes of subjectivity and representation by subverting these.[150] This in fact resonates with one of Deleuze and Guattari's characteristics of minor literature: its inevitably political character.

Deleuze and Guattari characterize minority or minor literature as writing constructed by a minority in a major language.[151] This has very important connotations for the basic characteristics of minority writing, which Deleuze and Guattari specify as: the deterritorialisation of language, the connection of the individual to a political immediacy and, finally, the collective assemblage of enunciation.[152]

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[148] Brantlinger 159.
[149] Colin MacCabe, Futures for English (Manchester: Manchester University Press, 1988) 12.
[150] Brantlinger 161.
[151] Giles Deleuze, Félix Guattari, Kafka: Toward a Minor Literature (Minneapolis: University of Minnesota Press, 1986) 29.
[152] Deleuze and Guattari 30-31.

Deterritorialisation of language, i.e. using the major language, enables minority writers to subvert the dominant culture through one of the most powerful media of colonisation. To describe the linguistic situation of minority literatures, Deleuze and Guattari present a four-language model including local language (that of here), communication language (everywhere), referential language (there) and mythical language (beyond).[153] When applying this description to the situation in Scotland, local language is the Scottish dialect, Standard English functions as the communication language, Scots takes on the label of the referential language and, finally, Gaelic is the mythical language. Communicative and referential languages seem to occupy opposite sides of the continuum in this linguistic description. Despite its communicative function, Standard English has the least value for the minor cultural community in question, as it is the imposed language and Deleuze and Guattari compare its validity to that of paper money, thus stressing its artificiality.[154] Scots on the other hand, which functions as the referential language, has some difficulty in being recognised as a valid language by the majority, and often is denied the label of language altogether (is referred to as a meta-language or even a 'bastard' language). In the analysis of Franz Kafka as a minority writer, Yiddish – the referential language of the Prague Jewish minority – is claimed to evoke feelings of fear mixed with disdain, as it is a language 'without grammar', created from stolen, mobilised and mobile words; a language which revaluates power relations; a language breeding on the dominant language and penetrating it in such way that translation is no longer possible; a language which only heart can understand.[155] Thus, the dominant language is used with new meanings, new intensities, with new connotations, and the dominant monolithic culture loses control over its use and production.

The inevitable political quality of minor literature further develops the use of language. Apart from Kafka, other examples of minority writers are presented in Deleuze's and Guattari's analysis, e.g. Samuel Beckett and James Joyce, who seemingly lack political involvement (Joyce especially was indeed critical of Catholicism and Irish nationalism). Yet such interpretations of their works merely miss the 'deep subversions' or plays with new meanings, such as the idea of metamorphosis in Kafka's works, which Deleuze and Guattari see as the escape route in 'becoming an animal'.[156] The task of this dissertation is not only to examine the way in which each of the analysed authors seek ways of openly undermining the imposed and false representations, but also the ways in which they suggest escape routes from

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[153] Deleuze and Guattari 44.
[154] Deleuze and Guattari 30.
[155] Deleuze and Guattari 48.
[156] Deleuze and Guattari 72.

the burden of national culture and national identity formulation altogether. James Kelman escapes with his existential perception of the contemporary Scottish urban reality, in which the protagonists do desire a significant change, but the change never comes. Alasdair Gray searches for bizarre escape routes in his works, which border on the genre of science fiction, where artificial creation of a seemingly perfect human being is not a problem, or where escape routes open out to a future only seemingly brighter, but in reality much darker. Iain Banks plays with the idea of reversing roles ad libitum until the deeds and opinions of the individual protagonists have no relevance to either their collective or their individual identities. Finally, in her attempt to assert a female voice, Janice Galloway undermines the cultural construction of silence attributed to a particular social group[157] by deliberately silencing her protagonists at moments when words and speech are of the utmost importance. Furthermore, she subverts the notions stereotypically associated with the female perspective by suggesting the failure of their meaning in the lives of particular women.

Finally, the collective feature of minority literature stems from the fact that using a specific language is always a marker of the collective, as opposed to the individual, identity. Thus, when James Kelman lets his character Sammy, in the Booker Prize winning novel *How Late It Was, How Late*, speak Scots and due to that makes him unable to communicate with various institutions, Kelman makes a collective, as well as political, statement about the power relations in Scotland. This paper, again, takes the collective marker of minor literature beyond the sphere of language, but also examines the experimental quality of the works, through which the authors show resentment of the collective characteristics attributed to what is place under the unifying label of *Scottish national literature*.

On the whole, reading minority literature in the light of its subversive and creative power frees such writing from the inferiority complex imposed on it by the enforced interpretations of the dominant community. Indeed, it makes the dominant culture question and reassess its own representations and values. Furthermore, Deleuze's and Guattari's way of reading minor literature seems to fit perfectly the demands of the postmodern reading of reality. That is, they open out new ways of reading the national reality, yet refrain from asserting a unifying a limiting way of organising these under a single label. The current situation is thus fuelling the outburst of creativity with which many contemporary Scottish artists and intellectuals are approaching the idea of Scottish identity. As the result, an amazing burst of literary activity has been deliberately questioning the traditional myths and icons as

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[157] Brantlinger 126.

well as positions of Scotland, and is working to abandon them in order to 'travel light' towards the new opportunities to identify with the *beyond* and *between*.

# Waiting for Godot in Glasgow

Although urban imagery and the tradition of working class urban realism are strongly present in Kelman's works, it is clearly not only Scottish history and mythology or Glasgow itself that inspires the author; he quite often uses icons from other cultures. On the other hand, as Douglas Gifford points out the clash between "new internationalism" and traditional urban regionalism signifies a 'retreat to home territory to reassess identity'.[158] James Kelman himself criticises the clichés attached to Glasgow and its working class, and expresses the need to re-think these clichés enhanced by the traditional Glaswegian working class writing: 'Glaswegian working class males are drunken wife-beaters'.[159] It is one of the aims of this text to examine Kelman's place within the tradition of working class writing with reference to his imagery, language and narrative techniques.

There is a history of strong national identity awareness in Scotland, and this is the feature that determines the next angle for looking at Kelman's works. The reflection and presentation of Scottishness, or the lack of these features in his novels, will be explored and will be compared with the nature of Scottishness as described by David McCrone in his books *Understanding Scotland* and *Scotland, the Brand*. McCrone proveds thorough analysis of the strong tendency to "create" a national heritage as a product to identify with, but also to commodify. Similarly, Kelman characterises Glasgow, a City of Culture, as 'some kind of half-embarrassed, patriotic high-dive towards a mythical general good, which if it doesn't exist has at least found a name, 'Culture''.[160] In this manner he shows his strong criticism of the policies connected with the City of Culture project. By deliberately avoiding the issue of Scottish tradition in his works, the author suggests a problematic view on such concepts as Scottishness. Furthermore, the question of the Scottish as the "stateless nation" arises in connection with the status of Scotland in Great Britain. The following analysis will also explore to what extent this issue is addressed in Kelman's works, again with reference to the narrative techniques.

The last identity to be discussed here is closely connected with the above-suggested issues: the question of gender. The masculine tendency that dominates not only the literary tradition but also Scottish culture and identity as a whole has been discussed by many scholars. It is mainly the literary analysis of characters and the representation of women as

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[158] Gifford 24.
[159] James Kelman Some Recent Attacks: Essays Cultural and Political (Stirling: AK Press, 1992) 9.
[160] Kelman 32-33.

encountered by the Scottish masculine literary tradition that will be used in dealing with the question of gender in the novels of James Kelman. His use of language seems to determine the masculinity of his prose, as the Glaswegian accent he mostly uses is described as an 'accent that grabs you by the lapels'. Glasgow itself, the sole setting of Kelman's works analysed here, is seen as the very centre of the Scottish macho identity, mainly thanks to Hugh MacDiarmid's famous celebrations of violent woman-hating drunkenness.[161] Kelman's criticism of this stereotype of the Glaswegian working class milieu suggests that the author does not comply with such presentations of gender identity. However, the fact that Kelman tends to deal with female characters through their absence rather than their presence suggests that the results of analysing the gender characteristics of Kelman's works may be interesting.

Last, but not least, it is necessary to specify the scope of the analysed materials. Although Kelman has written a number of short stories, these will net be dealt with here. In order to achieve coherence of the text, the dissertation will deal with Kelman's three novels, i.e. *The Busconductor Hines, A Disaffection* and *How Late It Was, How Late*. The choice of novels, rather than short stories, is also determined by the opportunity to follow the characters throughout a longer piece of work and, therefore, have more evidence for the analysis. Furthermore, the three novels provide an interesting range of characters, while at the same time the milieu, the plots and the individuals featured in the texts offer many common traits that provide a firm basis for the dissertation.

It seems natural to position Kelman within the tradition of working class Glasgow writing, mainly because the language he uses provides a clear signifier of that placement. As Simon Baker writes, 'whilst such placements are as invaluable as they are obvious, it means we are judging literature according to internalised norms, which locate us, the critic/reader, firmly within our own cultural context'.[162] Such a simplification of Kelman's place in contemporary literature is not only problematic, but altogether misleading, because the community that is commonly described as "urban working class" has developed and changed over the last fifty years as much as the literary tradition existing within this community.

One of the features that clearly demonstrate the changes and developments within the genre is realism. The discussion of what deserves to be described by a work of literature certainly influences many contemporary writers. The criticism of fictional realism, in which the narrative becomes 'not my personal account of the affair in hand, but … my account of

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[161] J. S. Boyd "A Man's a Man': Reflections on Scottish Masculinity," <u>Scotlands</u> 2:1994: 97-112; 98-99.

[162] Simon Baker "Wee stories with a working-class theme: The Remaining of Urban Realism in the Fiction of James Kelman," <u>Studies in Scottish Fiction: 1945 to the Present</u>, ed. Susanne Hageman (Frankfurt Am Main:Lang, 1996) 235-249, 236.

somebody's impression of it'[163], is clearly present in Kelman's writing, as the protagonists of his novels are never put in situations any more extraordinary than finding a pair of pipes as in the case of Pat Doyle in *A Disaffection*, or Rab Hines quitting and re-claiming his job in *The Busconductor Hines*. Perhaps the only exception is Sammy in *How Late It Was, How Late* who struggles to get away from the "polis" after losing his sight. But even he, throughout most of the book, is seen trying to learn how to cope with this situation and how to encounter everyday life in the context of a contemporary urban setting. Apart from the contents of his novels, it is in his essays and speeches that Kelman provides a straightforward criticism of the "false" realism so typical of most of contemporary literature:

> In our society we aren't used to thinking of literature as a form of art that might concern the day to day existence of ordinary women and men, whether these ordinary women and men are the subjects of poetry and stories, or the actual writers themselves. It is something we do not expect. And why should we? There is such a barrage of élitist nonsense spoken and written about literature that anything else would be surprising. [164]

Kelman's criticism not only concerns the fact that literature does not speak for the majority of society and denies the representation of this majority. It is also the distorted perception of the ordinary people that literary works accept and use thus entrenching the clichés traditionally attributed to these members of society that are subjected to criticism. By condemning 'the second hand perception and imagery'[165] in literature, Kelman clearly distances himself from the *No Mean City* literary tradition of Alexander McArthur, and joins the opinion commonly held by the artists that Glasgow is worth more than just music-hall songs and a few bad novels, a statement which according to Ian A. Bell refers to Sir Harry Lauder's "I Belong to Glasgow" and the infamous *No Mean City*.[166] Kelman denies the authenticity of such writing, claming that

> What it usually signifies is the lack of interest in, or awareness of, particulars. They don't reach the concrete. … Instead of thinking and judging for themselves they're relying on conventional wisdom, received opinion; the everyday values of society.[167]

Kelman's resentment of Lauder's and McArthur's portrayal of Glasgow stems from its clichéd nature. The conventionality of these images rests in their sole reliance on the popular stereotype of the working-class macho character, which has been internalised by these

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[163] Baker 235.
[164] Kelman 21.
[165] Kelman 9.
[166] Ian A. Bell 221.

authors, without any attempt to explore the authentic Glaswegian working-class community: their specific nature – the *particulars* of their professional communities, individual Glaswegian locations, family life, the contribution of working-class women and other distinguishing features of contemporary working-class life. Instead, the authors have simply added strength to the limiting and restricting image that was publicly held. Kelman's claim goes even further in putting authentic representation as one of the first and most important features of literary work. Not only does Kelman stress the importance of literature speaking for the place, enabling members of the community to enjoy the consoling feeling of being able to relate to the characters of a novel or a short story, but he also emphasises how vital authentic representation is for the author of the piece of literature. That is, he stresses the need to write from one's own experience, because in this way the author can remain a member of his/her own community and write as one of his/her people.[168] Such a characteristic proves the validity of the Deleuze and Guattari's concept of the deterritorialisation of language discussed above.

Kelman's means of achieving authenticity are based most obviously in his use language deterritorialisation – the use of local Scots, the Glaswegian working class accent. Although Kelman's distinctive use of language is yet to be discussed in greater detail, it is necessary to mention the importance using of authentic language, for this, in Kelman's opinion, is another feature that distinguishes him from the traditional working class Glaswegian writing of Alexander McArthur and others:

> '…everybody from a Glaswegian working class background, everybody in fact from any regional part of Britain – none of them knew how to talk!…Beautiful! their language a cross between semaphore and Morse code; apostrophes here and there; strange hotchpotch of bad phonetics and horrendous spelling – unlike the nice stalwart upper-class English hero (occasionally Scottish but with no linguistic variation) whose words on the page were always absolutely splendidly proper and pure and pristinely accurate, whether in dialogue or without…'[169]

It is as if Kelman suggests that only those who belong to the "proper upper class", are entitled to have a spiritual life or being recognised as a human being.[170] True to his claim that 'one cannot write a story without language'[171], James Kelman in his novels manages to use language in a way that represents the working class milieu, and the author is by all means

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[167] Kelman 9.
[168] Kelman 81.
[169] Kelman 82.
[170] Kelman 82.
[171] Kelman 83.

accepted as the member of the community. Furthermore, Kelman also proves the richness of the inner spiritual life of his characters: the voices speaking to Rab Hines, Pat Doyle's internal disputes concerning Goya, Hölderlin and Hegel, or Sammy's songs endlessly playing in his head. The language belongs to them as much as the thoughts do; yet the border between "their" language and the language of "the others" is clearly marked. The border is often articulated as the inability to understand, as is the case in *How Late It Was, How Late*, when Sammy attempts to gain a dysfunctional benefit. The differentiating linguistic markers between the language used by Sammy and that used by the officer are made more than obvious:

> 'She carried on talking: What's entered in here is the phrase 'they gave me a doing', and it's entered expressly as a quotation. But it's a colloquialism and not everyone who deals with yer claim will understand what it means. I felt that it was fair to use physical beating by way of an exposition but if you would prefer something else … is there something else you can think of?'[172]

Here the author suggests the proximity of local accent and class distinction. Thus, Kelman connects the deterritorialisation of language directly with the political statement of his works, as he combines the national or local with class identity. The point of not being able to understand, due to the striking differences between the linguistic communities divided along the lines of class, is also mentioned in the other novels discussed here. When Rab Hines in *Busconducter Hines* gives his reasons for refusing to wear the uniform on his day off, the officials do not seem to be able to grasp the core of his message and, conversely, Hines does not decode the threat from their side: 'Tom Fairlie meant what he said there Rab. If you don't take the line he's going to try and sack you on the spot.'[173] Similar misunderstanding based on the issue of language and inner spiritual life occurs in *A Disaffection*, during the negotiations between Pat Doyle and the headmaster, Old Milne. Here, Pat is no longer able to distinguish between the actual dialogue and the alcohol-fuelled monologue going on in his head: 'I am gibbering why am I gibbering, I am gibbering why am I gibbering … The headmaster is speaking what is he speaking about?'[174] The class-based differences between the languages used in Kelman's novels are at some points explicitly pointed out. Blind Sammy, for whom the awareness of audible impulses is one of the few means of orientation, and therefore even

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[172] James Kelman, How Late It Was, How Late (London: Vintage, 1998) 103.
[173] James Kelman, The Busconductor Hines (London: Orion Books Ltd, 1997) 183-194.
[174] James Kelman, A Disaffection (London:Vintage, 1999) 179-181.

more crucial than for the other characters, can serve as an illustrative example through the comment he makes about the receptionist at Central Medical:

> Yes? It was the receptionist. She had one of these mental ding dong middle-class accents ye get in Glasgow that go up and down all the time and have these big long sounds. Eh just an appointment, said Sammy, for Monday morning.
> An appointment? For Monday mawwrning!
> That was the way she went; fucking wild.[175]

The example of juxtaposing different types of local Scots, divided according to the social identity of the speakers, helps to break down the monolithic image of the Glaswegian community. Such a treatment of language, typical for Kelman, does not resemble any of the traditional models of working class writing within the boundaries of the English literature, and the author himself acknowledges some American writers as well as some French, Russian, German and other writers as the sources of inspiration on his way to the authentic representation of a particular community.[176] This confirms Douglas Gifford's claim that Kelman belongs under the label of *new internationalism*, and that he and other authors are looking for inspiration outside the Scottish literary tradition and use that inspiration to reassess and rethink their home territory.[177]

Apart from the use of language, it is also the way Kelman portrays the working class and the ambitions of its members that differentiates him from traditional working class literature. First of all, his choice of characters should be mentioned, as earlier working class fiction tended to focus rather on the so-called *labour aristocracy*. That is, on skilled workers who by means of their skills and their work, attempt to move up the social ladder and leave the working class life behind, but are in most cases frustrated by their inability to satisfy this ambition due to the obstacles put in their way by capitalist society. Cairns Craig therefore claims that it is this frustration and the sense of *lost potential* together with a strong communal feeling of together-ness constantly threatened by capitalism, that are central to the traditional working class fiction.[178] Kelman's heroes are altogether different in this respect. They tend to be less skilled workers, and if they do have a skill, or even an education, as is the case of Pat Doyle in *A Disaffection*, they really do not have the aptitude and often even the true ambition to improve their situation or lifestyle. Any of the main characters of the novels

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[175] Kelman, How Late 123.
[176] Kelman, Some Recent Attacks 83.
[177] Gifford 36.
[178] Craig, Cairns, "Resisting Arrest: James Kelman," <u>The Scottish Novel Since the Seventies</u>. Eds. Gavin Wallace, Randall Stevenson (Edinburgh: Edinburgh University Press, 1994) 99-114; 100.

analysed here can be used as examples of this. Rab Hines in *The Busconductor Hines* has an ambition to become a bus driver, as one-man buses are being brought into operation more and more frequently, and the job of a bus conductor is under threat. However, it is his complete dislike of the job and his lack of motivation that prevent Hines from fulfilling his duties properly, and prevent him getting a chance to improve his situation. In *How Late It Was, How Late*, Sammy, again an unskilled worker, desires to forget about his past and live a simple quiet life with his girl-friend Helen. He works for a construction company and things seem to work just fine until the influence of his past comes to interfere with his plans. After the police beating, Sammy loses his sight and his chances of leading a peaceful life die out together with the increasing police interest in him. Finally, Pat Doyle in *A Disaffection* seems to be a different case. His university education seemingly increases his chance to move out of the working class environment. But, like Rab Hines and Sammy, Pat Doyle does not have the aptitude to escape his background. Through contact with his family and through the lifestyle that he leads (despite all the promises and plans about changing it) – he remains a member of the working class. In fact, the reader can feel that Pat does not want to be excluded from the working class, perhaps fearing even greater solitude and loneliness than what he is already experiencing.[179] Therefore, one can see that Kelman, in contrast to traditional working class literature, seeks to depict the isolation of the people, the decay of the traditional working class community, where no feeling of solidarity exists, because it was destroyed together with the traditional industries. Similarly to Cairns Craig, the reader feels this fragmentation:

> Kelman's depiction is not of a working class community so much as a working class world which has become atomised, fragmented, and in which individuals are isolated from one another – a world in which political hope has been severed and only economic deprivation remains. It is a working class, in other words, without a possible salvation through the political or economic transformation of history.[180]

Therefore, in agreement with this sense of deprivation and individualism, Kelman's characters see their chance in an escape from the community and mainly from the environment of Glasgow and Scotland. It seems that the place has nothing to offer in terms of self-improvement and greater opportunities are waiting elsewhere. The traditional modes of self-improvement, which, according to Cairns Craig, to a great extent determined traditional working class fiction, are forgotten; there seems to be only one way to a better life –

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[179] Kelman, Disaffection 281-282.
[180] Craig, Resisting Arrest 101.

escape.[181] Each of Kelman's main characters is dreaming about an escape in some sense. Sammy in *How Late It Was, How Late* sees his escape to London not only as a necessity, which will prevent further police interference in his life, but at the same time, London is for him a place of opportunity where he will sort out his life and get rid of his past.[182] Similar plans for escape are frequently contemplated by Rab in *The Busconductor Hines*. For him and his family too, escape seems to be one of the very few drives motivating them to take any action in life:

> Just a few days away from it all was what was required, a glimpse of different horizons, the chance to be together and alone, by the shore, quiet and passive way of getting by, …Right away from Glasgow. She doesn't want to be in Glasgow, not Drumchapel, not fucking Knightswood, she wants to be away, right fucking away and out of it, to not worry about the things that make your head cave in, that narrowing, the pain, while it contracts you and gets you thin.[183]

Even the life span of that motivation tends to be rather short, however. Finally, for Pat Doyle in *A Disaffection* change seems as the only possible way to retain his sanity, even if he is planning the escape only temporarily, in the form of a visit to his old and altogether more successful friend in England.[184] However, as a juxtaposition to all these examples of contemplated escapes, Kelman culminates the frustration by bringing most of these figments of his character's imagination to an unsuccessful end. Although some of the characters actually carry out their escape, the reader certainly does not feel this as a victory. The characters simply carry on as before, even beyond the point of existential tension, as in the case of Rab Hines and Pat Doyle, or they just quietly leave the scene with the author's comment 'and that was him, out of sight'.[185] Thus another of Kelman's innovations in relation the traditional working class fiction is his focus on those who do not hold the traditional working class values. His characters are, according to Simon Baker, almost 'wholly unmotivated, and marginalised'[186] and although they dream about escape, their real ambition is perhaps merely to survive.

To conclude, although James Kelman is often regarded as a representative of the Glasgow working class literary tradition, there are many features of his writing that distinguish his position and make his works rather new and experimental in this respect. To

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[181] Craig, Resisting Arrest 101.
[182] Kelman, How Late 255-257.
[183] Kelman, Busconductor Hines 145.
[184] Kelman, Disaffection 67-70.
[185] Kelman, How Late 374.
[186] Baker 245.

some extent Kelman does to some extent take the working-class tradition of Alexander McArthur's depiction of Glasgow as a challenge that his protagonists have to overcome in order to escape the entrapment of the limiting imagery connected with this literary tradition. These distinguishing features include Kelman's realism, his striving for authenticity through the use of authentic language and imagery, his careful avoidance of the clichés traditionally connected with members of the Glaswegian working class; his focus on unskilled workers without any ambition for their own social betterment, his focus on people who no longer hold traditional working-class values (such as the collective fight for general improvement of the conditions for the whole social group) and have given up not only in terms of political activity, but also regarding their own creativity. To identify the reasons for such divergence from the tradition that Kelman comes from, one has to mention Franz Kafka, Kelman's inspiration in terms of the *subjunctive mood* and *negative apprehension*. He himself characterises these as 'something extremely subversive, …entire value systems can no longer be taken for granted, they become problematic, open to question'.[187] The second most important factor directing Kelman's shift from traditional working class writing, the marginalisation of characters and their complete loss of traditional values generally attributed to the working class, is the fact that traditional working-class communities simply no longer exist. The end of the traditional industries also led to the end of the traditional communities and therefore, as Simon Baker claims, 'there are no communal values left on which to anchor such fiction'.[188] It is perhaps for this reason that the contemplated escape of Kelman's characters is almost always unsuccessful, simply because there is nowhere to escape.

After analysing the political charge of depicting class in James Kelman's novels, the next cultural aspect which is to be explored is national identity. Here, as well as in the case of class identity, Kelman uses both explicit commentary as well as deep subversions. At the same time, the analysis of Scottishness in Kelman's novels suggests the validity of the third characteristic of minor literature according to Deleuze and Guattari, i.e. collective assemblage of enunciation: discussing the collective validity of Scottishness as a national identity.

The attempts to characterise Scottishness in the previous chapters show that the adjective used most often to describe it is *problematic*. On the one hand, problems are posed by the changing perception of state and nation in the modernist and postmodernist sense. David McCrone suggests that while the modernist view considers the nation to provide a clear and indisputable identity, national identity in postmodernist terms often appears rather limited and

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[187] Kelman, Some Recent Attacks 6.
[188] Baker 244.

contradictory and, furthermore, other competing identities are offered.[189] Examples of competing images and traditional Scottish dualisms were presented in the chapter *Living Dualities*. The distorted images themselves are no feature of the past. Many see an example of such a contemporary use of traditional distorted Scottish imagery and iconography in the 1990 Glasgow, the City of Culture project. To characterise the main objections of the critics of the project the following opinion of James Kelman may serve as an illustration.

> In 1990 in Glasgow conventional myths to do with art and culture and public and private funding were given a full rein. The concept itself, 'City of Culture', was always hazy, extremely dubious indeed…What becomes clearer day by day is that both the adoption and application of the concept derived from another heady mixture: intellectual poverty, moral bankruptcy and political cowardice.[190]

The core of the criticism is directed against the attempt to apply or adopt a cultural concept, a strategy that proves to be wrong and unproductive. David McCrone presents an interesting thought that 'true image does not exist and should not be sought'.[191] The term *Scottishness* will always be discriminating, because it cannot embrace the enormous variety of identities that the postmodern world offers to the individual. This is particularly the case for national identity, which seems to be more and more irrelevant under the influence of globalisation, which gives the world a more and more ex-territorial character. With movement of society ever closer to individualism, McCrone's idea of 'pick'n'mix identity' seems to be more than suitable, claiming 'we wear our identities lightly and change them according to circumstances'.[192] Therefore, the uniform identity imposed by the concepts of tradition and heritage is contested and subverted also in Kelman's writing.

There is some evidence that Scottish fiction was traditionally characterised as highly international. Angus Calder points out the distinguished example of Walter Scott, who himself functions as an icon of Scottishness but whose interest in the national oral tradition was rather limited, while he indulged in exploring the central European Romanticism by translating the works of Schiller, Bürger and Goethe.[193] In contemporary writing, the international influence seems even more evident, as was mentioned in the discussion of new internationalism in chapter one. One interpretation of such a tendency is to see it as an attempt to resist the imaginative creation of Scottishness, which populist voices present as the sole

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[189] David McCrone <u>Understanding Scotland: The Sociology of a Stateless Nation.</u> (London: Routledge, 1992) 12-13.
[190] Kelman, Some Recent Attacks 31.
[191] McCrone, Understanding Scotland 187.
[192] McCrone, Understanding Scotland 195.

national character. Instead, as Ian A. Bell claims, the present-day writers are attempting to reclaim Scottish culture and provide new representations that completely avoid the idea of one essential Scottishness and place greater emphasis on individuality and intra-communal difference.[194] These theoretical claims are confirmed in the works of James Kelman. In his works, there is absolutely no trace of any stereotypically Scottish icon or cultural feature. Traditions, history, landscape or customs differentiating Scotland from the rest of the world simply are not an issue for Kelman, and are not dealt with, except for one brief mention of Scottish folk music in *A Disaffection.*[195] Kelman's lack of interest in traditional Scottish symbolism may be explained by Christopher Whyte's characterisation of the problematic relationship of Glasgow as an urban community to the rural model of *real* Scotland:

> The city's relation to the rest of Scotland is problematical …it came into being at a time when Scotland had for more than a century ceased to be an autonomous political or cultural unit. This means that Glasgow has never experienced an independent or organically functioning Scotland.[196]

By focusing on the existential situation of his specific individual characters, who have apparently very little control over their lives, Kelman subverts the idea of the unifying Scottish tradition. The turn towards a multifaceted individual identity, typical for contemporary writing, is reflected in the concentration on the individual character, who is not representative of any community or group and does not in fact bear any specific attributes. In fact, one of the few features that these characters have in common is the existential moment of the approaching crisis, and, according to Ian A. Bell, the crisis is usually based on the fact that the characters are losing or have lost their 'self-hood'.[197] It is not difficult to confirm the validity of such a statement for the novels of James Kelman, as the tension of the critical state of all the main characters is maintained from the first page to the very end of the book. With *The Busconductor Hines*, the crisis probably nests in Rab Hines's exhaustive hatred of his present situation – the job he is doing and the place he lives in, as much as the inability to lead a *normal* family life. Pat Doyle in *A Disaffection* is losing his mind because of loneliness and the pressure of working under the controlling system. Finally, Sammy in *How Late It Was, How Late* is frustrated because he simply does not know what is happening with his life and he seems to have no control over it. This feeling of frustration and crisis is actually quite

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[193] Argus Calder (1995) "A Descriptive Model of Scottish Culture," Scotlands 2:1 1995: 1-14; 1.
[194] Ian A. Bell 220-226; Berthold Schoene "A Passage to Scotland: Scottish Literature and the British Postcolonial Condition," Scotlands 2.1:1995:107-122; 116.
[195] Kelman, Disaffection 262.
[196] Baker 237.
[197] Ian A. Bell 226.

successfully transmitted on to the reader, not only because the novels lack any solution. The reader puts the book down frightened by the thought that things might simply stay and 'continue much as they are, even if circumstances change'.[198] The sense of *lost self-hood and self-direction* is further intensified by the fact that the characters actually have very little control over what is happening with their lives.

> …Kelman's characters are essentially figures to whom things happen, rather than agents of change, passive beings incapable of initiative or of instigating independent planned courses of action, apparently unsupervised by an authorial presence. Kelman's later fiction takes on this notion of unplanned metamorphosis systematically and uses it as the central structuring principle in a number of works.[199]

Sammy in *How Late It Was, How Late* is an illustrative example of this quality in Kelman's works, with his fatal interaction with the police officers, which he cannot handle in spite of the warning signs from the 'sodjers': 'But he was ready, he was letting them know he was ready and it was all he could do no to laugh I mean really it would get out of control in a minute he was gony get fucking hysterical or something.'[200] This quotation merely illustrates Sammy 'being ready' to accept what is to come without any action, and thus start the metamorphosis of his life into the nightmare of blindness. Bell puts this characteristic of Kelman's writing solely down to his rejection of the existing concept of Scottishness, though perhaps in addition, one can feel between the lines the helplessness caused by the above-mentioned schizophrenic quality of a postcolonial society. Attempting to find its own identity as a nation-state in a period when mono-cultural society no longer exists, Scotland is locked in a desire that cannot be fulfilled. Such a message is conveyed not only through the choice of characters, but also, and perhaps mainly, through the narrative technique, which in the case of James Kelman is a particularly interesting point of analysis.

The lack of any initiative of the characters in Kelman's novels, mentioned in connection with several other points of analysis, is rather contrastingly accompanied by the rejection of the narrator. When analysing Scottishness, the significance of the lack of 'the authority of the narrator'[201] can again be understood in two different ways. On the one hand, rejection of the authoritarian narrative voice can signify an attempt to reject any authoritative control over Scotland and its culture. This attempt is not necessarily directed only against Scotland's position within Great Britain - it can very well aim at attempts to simplify the

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[198] Ian A. Bell 232.
[199] Ian A. Bell 231.
[200] Kelman, How Late 5.
[201] Ian A. Bell 227.

imaginative creation of Scotland by using traditional icons. On the other hand, the absence of the unifying and directing narrative voice often results in losing the threads of the plot, and, instead, the reader enters the unbelievably bewildering world of the character's inner speech, as is for example often the case with Pat Doyle and his inner relation to European artists and thinkers

> The idea of charging for carrier bags was just so fucking ridiculous…What chance could there ever be for the world when dirty skunks like the latter were in power. Dirty skunks like the latter having arrived via the flagstones of Vulcan, armed with a bunch of fish suppers a' la the good Rossi, whose pathways through the hordes hysterical flagellants
> Goya. Goya said that. O did he. Yes, he fucking did, I never knew was noted for his witty sayings. …I'm an authority on Goya who was three years older than Johann Wolfgang von Goethe whose love affair with the beautiful Katchen Schonkopf
> Fuck off. That includes Werther.[202]

Such lack of 'narrative discipline', as one may call it, often resulting in confusion for the character or for the reader and dissipation of the plot, can also be interpreted as a lack of confidence in future of Scotland. What would happen if all the certainties of contemporary Scottish existence were removed, i.e. if the position of Scotland in the world were no longer determined by being part of Great Britain, and Scottish identity likewise. The absence of the narrator is not the only indicator pointing towards such an interpretation.

First person narration is a typical form for Scottish novels according to Donald Wesling. Though all four novels analysed here are written in the third person, the author characterises them rather as '1st person narration written in the 3rd person'.[203] The evidence of such interesting feature is perhaps strongest in *The Busconductor Hines*, for example when he is contemplating the possibility that his wife may have left him:

> Serves her right for being sound asleep. Women shouldn't go to sleep, it's a spoiler and we don't want that kind; what we do want is the fragrant aroma and soft flesh to be encircling one that one is pulled back beneath the sheets against one's will. Come on you I want to go to my work, stop it, stop it! …[204]

A similar example can be quoted from *How Late It Was, How Late* where Sammy in prison tries to take his mind off his hopeless case, which he seems to understand as little as the reader, and attempts to relax and prevent himself from losing his temper

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[202] Kelman, Disaffection 258.
[203] Donald Wesling "Scottish Narrative since 1979: Monologism and the Contradictions of a Stateless Nation," Scotlands 4.2:1997: 81-98; 93.
[204] Kelman, Busconductor Hines 151.

> A guy once showed him the ropes. It was based on breathing exercises. Especially good if ye were a smoker cause it helped clear yer lungs at the same time: what ye did was ye breathed out as far as ye could go then ye held it for a wee while, then blew out again;[205]

By pointing to similar examples, one can reach the same conclusion as Donald Wesling, who claims that Scottish fiction is quintessentially monologic, and this monologism expresses frustration. Because it often results in clashes between the inner and outer speech.[206] In generating this theory, Wesling admits that he found inspiration in the theory of Mikhail Bakhtin summarised as: 'The very problem of the national and the individual in language is basically the problem of the utterance (after all, only here, in the utterance, is the national language embodied in individual form).'[207] The clash between inner and outer speech is an omnipresent feature of Kelman's novels, as it seems to be in fact embodied in the author's definition of the novel as 1st person narration in the 3rd person. The characters are constantly struggling to recognise what is actually said and what is their internal monologue, the sense of confusion and struggle being further advanced by a complete lack of punctuation. Yet again, one cannot help interpreting the clash between the 'national' and the 'individual' in language as the clash between the nationally felt and proclaimed need for self-identification, and urge to re-define the national culture through devaluation of the stereotypical cultural icons traditionally connected with Scotland. This is confronted, however, by the individual and perhaps by fear of the sudden uncertainty to come after the traditional frame of reference is removed. Returning to the original idea of the true representation of Scottishness in contemporary Scottish fiction, one may find its essence in this very feature, as according to Wesling, 'monologism is reaching to the bottom of Scottish national character'.[208] It is only natural that one can find mostly confusion and uncertainty there at a time when the national identity is being redefined.

To conclude the analysis of the way Scottish national identity is being subverted and at the same time expressed as the collective assemblage of enunciation in the novels of James Kelman, it should be pointed out that the reader will certainly not find any traces of the symbols traditionally connected with Scotland. The reason for such an absence is rather obvious, as the icons ascribed to Scottishness by such tendencies as tartanry or Kailyardism are not considered representative of the variety of identities that the postmodern

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[205] Kelman, How Late 159.
[206] Wesling 81-2.
[207] Wesling 81.
[208] Wesling 92.

understanding of a nation offers, and indeed are seen as deforming to the Scottish culture. Contemporary Scottish fiction, Kelman included, reacts to such deformation by ignoring the traditionally recognised icons, and rather portrays the various individual identities that exist in postmodern society. Therefore, one yet again encounters the move from the communal to the individual, as the individual in crisis stands at the centre of the attention of contemporary writers. Indeed, in the encounter between inner and outer speech one can feel the clash between the ambition of the nation to re-establish its position as an independent state and to re-define its culture, on the one hand, and the individual fear of uncertainty resulting from that ambition, on the other.

A further whole group of subversions concerns yet another identity, which is traditionally of great importance in the Scottish environment: gender. The masculine character of Scottishness seems to be undeniable and surely has strong historical roots (yet to be analysed). One of the opening chapters of this dissertation suggested some historical facts characterising the prevailingly male character of Scotland and its male-dominated society. Though it can be objected that these presented assumptions are more relevant to the past, there is also some contemporary evidence of the male reluctance to see a woman as economically equal or even superior. An example can be found in *The Busconductor Hines*, when Rab and Sandra are discussing the prospects of Sandra getting a full-time job.

> Okay, okay. He laughed and kissed her forehead. Just so's I've it: I get the boot or I jack it; I go on the broo and you go full-time; we're saving the dough and arriving at a certain sum; once we've got it we leave; we just fucking leave. Right?[209]

Although the issue had been discussed at several points in the novel, this time Rab seems rather willing to think about such solution. Even if the reader overlooks the patronising kiss on the forehead and the fact that the whole discussion is overtaken by passionate lovemaking, there is something that cannot escape one's attention: though Rab does attempt to leave his job, as agreed with his wife, at the end of the novel the reader finds him still working as a bus conductor and things are basically unchanged. These two examples suggest that gender roles tend to be portrayed by Kelman with the very traditional understanding of the man as the breadwinner (or at least the more economically active) and the woman inhabiting her supposedly traditional domain, the home. So far, Kelman seems to be confirming the patriarchal nature of the relations between genders, and thus S. J. Boyd's claim that 'patriarchy mainly succeeded in keeping women in their place' seems to be valid without

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[209] Kelman, Busconductor Hines 178.

challenge.[210] However, the traditional role and position of the Scottish male is not unchallenged.

Despite the conventional relations to women that Kelman presents in his books and the fact that the first page of each of his books states, informally enough, that 'James Kelman lives in Glasgow with his wife and two kids', the reader can feel an interesting position of the female characters in Kelman's books. It is mainly through their *significant absence* that women are characterised. Christopher Whyte states that 'masculinity defines itself as the absence of femininity'[211], and it is significant that in *How Late It Was, How Late* the main female character, Helen, never actually appears. Not only is her absence often stressed by Sammy himself, but its significance is enhanced by the interrogation of the police officers: 'Sammy, ye realise yer girlfriend's disappeared in highly suspicious circumstances?'. (Kelman, 1998:185) By the constant reminder of Helen's absence and the suspicious circumstances of her departure, the tension between the genders is raised high. However, the resolution seems to be notorious for Kelman – Sammy simply becomes so absorbed in his own struggle for survival that Helen's mysterious absence loses its significance. An absence of similar significance seems to occur in *The Busconductor Hines*, when Sandra seems to have left Rab:

> Obviously it all took place as she said. If Sandra wanted to leave she would leave. Dear Rab, Our life to date has not been sweet. With that in mind I've taken the boy and skedaddled. Yet she is so honest she would be forced to leave Paul behind.[212]

Although thoughts like these are only Rab's contemplating what actually has happened, the important point is that it is through her absence that the reader finds out most about the female character. Rab, for example, gives an unusually detailed account of his first meeting with Sandra: 'She was flushed, an effect of this platform jumping at the traffic lights. … The flushed face, the set face; Sandra through and through …'.[213] It is particularly at these points of female absence that the characters are able to reflect on their inability to deal with the woman in question: 'But Hines was finished. It wasnt even possible to collect her fare.'[214] These examples suggest Kelman's awareness of the lack of female presence in Scottish cultural life. The author does make the female absence clear, but he does not show how to include the female voice. Therefore, 'significant absence' does not refer only to the physical

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[210] Boyd 103.
[211] Christopher Whyte "Unspeakable Heterosexuality," <u>Edinburgh Review</u> 95: 1996:123-134; 127.
[212] Kelman, Busconductor Hines 140.
[213] Kelman, Busconductor Hines 141.

absence of the female character. The absence concerns the whole approach of the novels to women – they are simply not there. The reader never finds out what happened to Helen, where Sandra has been, or whether Alison in *A Disaffection* is ever genuinely interested in Pat Doyle. In addition, the reader never finds out what the women in Kelman's books think or feel, because psychologically they do not exist. The women in Kelman's books do not have feelings or an internal life, and although the reader gets to know their opinions, it is only through the interpretation of the male characters that these are presented. This dimension of significant absence suggests that Kelman does not know how to deal with the world of the female psychology any more than his protagonists do, and therefore, one could easily apply the following claim of Douglas Dunn suggesting that Scottish literature was always ruled by *male psychologies* and many contemporary Scottish authors still operate according to them, including also James Kelman.[215] Another interesting opinion, which could be related to the *significant absence* of female characters and female psychologies in Kelman's novels, is that of J. S. Boyd who suggest that 'women are not allowed to participate in male rituals,' and one of the reasons that he gives for excluding women is the fact that Scottish men are afraid of their women.[216] Some traces of this fear can again be found in Kelman's writing. A good example would probably be *How Late It Was, How Late*, when Sammy reveals to Helen that he has been in prison and why.

> He had telt is to a few guys. Sometimes it got a laugh and sometimes it didnay, but cunts knew what ye were talking about. … But telling it to Helen it sounded worse than stupit. As soon as he finished he knew something was wrong. Cause she just lay there, no moving a muscle.[217]

Sammy seems to be unable to grasp why Helen reacts with such evident antagonism and cannot accept his past as a fact to laugh at, just like the guys he had told before. An impenetrable border between the gendered psychologies seems to be evident in this lack of ability to understand each other's thoughts and reactions. By portraying such gaps in understanding, Kelman shows his awareness of the existence of the difference and distance between the male and female worlds. However, by the fact that he himself fails to deal with the intricacies of the female character, he only proves how much he is part of that dilemma and does not have a solution to the problematic gender division in Scottish society. Therefore, the attempt to cross the border between the genders often ends in silence:

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[214] Kelman, Busconductor Hines 141.
[215] Dunn, Douglas, "The Representation of Women in Scottish Literature," Scotlands 2:1994: 1-23; 1.
[216] Boyd 100.
[217] Kelman, How Late 139.

> Still she never spoke man she never said the word … Ye wanted to grab
> her and give her a shake. Like she wasnay listening man she wasnay
> listening, she had made up her mind; she was away in her own head; …
> cause she hadnay understood, he hadnay got it across, whatever the fuck,
> he hadnay said it right.
> Then the silence. Helen was good at silence; the silent treatment man she
> was good at it.[218]

This quotation suggests that the silence is there because neither the character of Sammy, nor the author himself knows what would come instead of the silence. The *significant silence* signifies the *significant absence* of the female world in Kelman's fiction. A similar comment is made by Christopher Whyte in his article *Unspeakable Heterosexuality*, in which he presents silence to homosexuality and uses the following quotation from Foucault to characterise the silence:

> Silence itself – the things one declines to say, or is forbidden to name, the
> discretion that is required between speakers – is less an absolute limit of
> discourse, the other side from which it is separated by a strict boundary,
> than an element which functions alongside the things said, with them and
> in relation to them within over-all strategies.[219]

Though Whyte relates the above quotation to the issue of homosexuality, Foucault's characteristic seems more than valid also for silence concerning the relationship between the genders in Scottish society – the strict boundary is mentioned as well as the limited discourse. The question of the often problematic communication stemming from this *significant silence* is the following point of analysis.

Limited discourse or one could term it *distorted communication* between the genders can be observed as the key characteristic of the gender identity presented in Kelman's writing. The 'limitations, which govern the interaction of genders',[220] as Christopher Whyte terms it, become most obvious when the male and female characters are simply not able to understand what the other is saying, and the interpretation of the other character's utterance is altogether wrong. A ready example is available in *A Disaffection*, where Pat Doyle interprets Alison's quite innocent remark about the neglected drainpipe as a sexual hint:

> And then too her somewhat sly wee insinuation of a comment to do with the state of
> the roof guttering which he was best to ignore – as if he was dutybound to start
> agitating over the probable build-up of rainwater or something. There was a side to
> Alison, a sort of a subdued sarcasm…[221]

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[218] Kelman, How Late 139.
[219] Whyte 123-4.
[220] Whyte 61.
[221] Kelman, A Disaffection 137.

Judging from the context and Alison's uneasiness about having to go to Pat's flat, his assumption about Alison's sarcasm is completely wrong and he is only projecting his own desires into the interpretation of her remark, by which she most likely meant just literally what she had said. The distorted communication is something shown by the complete omission of the contents of the speech, as for example in *The Busconductor Hines*, where the reader can witness the following statement: 'She had spoken. He glanced at her, replied, and she nodded.'[222] Such treatment of *a dialogue* could also suggest that the author simply does not consider the contents of the verbal interactions between the genders important. Kelman is often open about his awareness of the differences contained in gendered speech, as he suggests in the following dialogue between Pat Doyle and Nicola in *A Disaffection*:

> What're you talking about!
> Naw I just mean christ Nicola ye *know* what I'm talking about, really, it's
> to do with the quiet way she has but ye know she's taking heed of every
> precise detail, every precise detail. Maybe it has to do with an essential
> difference between the sexes.
> Well we're no as cheeky.[223]

The essential difference between the sexes which Pat defines as *the quiet way* of women, while Nicola calls it *no being cheeky*, is again the above specified gap, or the border between the genders, which cannot be bridged over by means of speech.

Use of language is the final point which can help to clarify Kelman's attitude to gender identity. The use of swearing is above all typical for Kelman, and has been discussed as an important issue by many critics. Willy Maley suggests that it is rather shallow to separate the 'bad language' from the other features of Kelman's writing, as by using swearwords he clearly identifies his characters as Scottish working class males and 'creative cursing' is essential for Kelman's writing as one of the strong ties with the identities he presents.[224] Therefore, if Kelman uses the type of language that is the 'totem of male working class'[225] the reader no longer feels surprised at the lack of voice the female characters get in Kelman's novels. The means of voicing thoughts and feelings are not their own. The difference in the language used by the genders is carefully preserved in all the novels. Very few of the utterances spoken by the female characters bear traces of regional accents, and

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[222] Kelman, Busconductor Hines 81.
[223] Kelman, A Disaffection 313.
[224] Willy Maley, "Swearing Blind: Kelman and the Curse of the Working Classes," <u>Edinburgh Review</u> 95, 1996: 105-112;105,107.
[225] Maley, Swearing Blind 107.

swearing is strictly limited to males. Sandra in *The Busconductor Hines* may serve as an example:

> He shrugged. After a moment he said, I'll be getting broo money; it'll no
> be that bad.
> She didn't reply.
> Christ Sandra, the wages I've been lifting … be better off.
> Maybe I should see about it then, about going full-time.
> If you like.
> Oh God.[226]

Sandra, like the other female characters in Kelman's novels, use less colloquial and less markedly regional language, even at points of greater emotion (as Sandra's rather lax 'Oh God'). This signifies that Kelman considers such language to be more natural for them, and by means of the language difference he again excludes women from the male rituals. However, it does not mean that he excludes them from Scottishness. On the contrary, Kelman by his *silent* or *significantly* absent female characters suggests the shortcomings of Scottish masculinity. He stresses the missing female voice in Scottish writing, yet his female characters have not found that voice.

When summing up the above points concerning the subversion of traditional assumptions about Scottish gender identity in James Kelman's writing, one can see that the Kelman is aware of the traditional patriarchal character of Scottish culture and society, which he portrays but seems to regret. The author subverts the gender roles traditionally divided along the lines of the male breadwinner and the home-based female by suggesting the male character's inability to succeed in such a role, and at the same time he pursues the tradition at the cost of his own as well as his family's (in the case of Rab Hines) satisfaction. At the same time, the author is obviously aware of the lack of genuinely female representation in Scottish writing. He attempts to include female characters, but they are mainly defined through their absence and their internal world is again voiced by their male counterparts. This signifies that despite the author's attempt to include women in his writing, he will not deal with the female psychology. Instead of creating a female character he leaves an empty space and silence.

This silence finally leads to the issue of gendered language. Kelman, by using the binary opposition of the local dialect and swearing as the speech of males, and almost standard and unmarked language as the speech of females, again suggests a difference between two genders. In this way, he gives the lack of female representation yet another – linguistic – dimension. Thus, James Kelman can be considered as an author operating within

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[226] Kelman, Busconductor Hines 221.

the boundaries of male psychology. Though he does recognise the debt in terms of female representation, he is unable to fill this gap efficiently.

When discussing James Kelman and the reflection and subversion of other cultural identities in his novels *The Busconductor Hines*, *A Disaffection* and *How Late It Was, How Late*, three main themes were set for the analysis.

The first aim was the discussion of the deterritorialisation of language, which Kelman connects with the use of local Scots and combines with deep subversions of assumptions about class identity. Kelman's position within the Glasgow literary tradition or his subversion of such a tradition was also included in this analysis. The traditional working class novel focused on a skilled worker with strong ambitions regarding political activity, personal social betterment and strong communal values. Kelman's work has very little in common with such a tradition and the author himself, in his critical essays, declares war on the clichés traditionally attributed to the Glaswegian working class. It has been shown and proved, through examples from the three novels analysed here, that Kelman's characters do not have much ambition to improve their situation, though they do see the disconsolate state of their existence. The only hope they see seems to be in escaping from their present environment, i.e. from Glasgow, or from Scotland in general. This remains a matter only of contemplation, and either no escape takes place at all, or the author remains silent about its potential success. One reason for Kelman's diversion from the traditional understanding and representation of working class may be that the working class community in the stereotypical sense of the word no longer exists, as it was destroyed together with the traditional industries, and the author simply reflects upon the growing individualism spreading in society. In addition to the difference in focus, Kelman strongly promotes his own striving for authenticity and for a true representation of the working class voice by means of language. His consistent use of the local Glaswegian working class dialect, at several points juxtaposed with Standard English, aims to provide an authentic representation of the working class.

The second point of analysis is the political charge of Kelman's writing combined with their collective quality, which is mainly connected with the expression of national identity in his novels. It was shawn in the previous chapters that the term Scottishness, in the traditional sense of the word, is constructed around icons that have very little historical basis in most of Scotland. Their validity for Scottish culture and society can be easily disproved. The most deforming and damaging concepts are tartanry and Kailyardism. Contemporary Scottish writers use all means to counter such an understanding of Scottishness, by representing a whole variety of identities, rather than a single generalising and limiting

concept that does not comply with the postmodern understanding of nation. Again, the reader can witness the move from the communal to the individual, as Kelman concentrates on the portrayal of the individual in crisis. The fact that the narration is not bound by the authoritative voice of the narrator, but rather takes the monologic form so typical of Scottish novels, is another feature pointing toward the expression and value of individuality. If taken further, it is also an expression of Scotland's yearning to banish the British bonds. On the other hand, through the clashes of the inner and outer speech, examples of which are given above, the author expresses his own doubts about the future of independent Scotland.

Finally, the third angle from which Kelman's writing is explored is gender identity. This represents an important issue here, as the Scottish history and culture is mostly characterised as patriarchal. Indeed, traces of the patriarchal perception of society have been identified in Kelman's writing, and in the way in which he presents a clear-cut division between the genders; again, examples proving such a claim have been presented above. Though the author does include women in his works, the representation of female characters in Kelman's writing is rather incomplete. Women are incorporated in the plot, but they are often physically absent (the reasons for their absence are rarely specified) and their psychological dimension is missing altogether. Thus, the author shows his awareness of the fact that the representation of women in the Scottish literary canon is either inadequate or unrealistic, while at the same time he refrains from creating and handling the female dimension. Kelman can therefore be identified as an author writing within the safe boundaries of male psychologies, identified by Douglas Dunn as typical for Scottish literature. As in the case of the two other identities explored here, the strong division and often even alienation between the sexes is also expressed linguistically. The clear differentiation between the local dialect and swearing used by the male characters and the linguistically almost unmarked standard speech of the female characters not only suggests a gap between the genders, but also extends the lack of female representation to a linguistic divide. The silence and the distorted communication characteristic for the verbal exchanges between the men and women in Kelman's books express a gap in the author's and potentially society's view of women. Kelman is aware of this gap in the gender identity and although unable to come up with a solution himself, he presents the problem in his writing.

James Kelman represents an author who has helped to open up contemporary Scottish literature. His main contribution is his call for an authentic portrayal of the cultural environment without its clichéd traditional representations. Together with Alasdair Gray, Kelman is seen as the pioneer of the modern Scottish novel, and as one of the founders of the

Glasgow literary movement. However, the author himself dislikes such a categorisation and attempts to resist classifications, which he sees as binding and restricting.

# Beauty, Beasts and Dragons

This chapter is devoted to selected works of Alasdair Gray, acknowledged by many as the pioneer exploring the possibilities of the use of postmodern techniques in the Scottish context. Many authors of the Glasgow school refer to Gray as the author who showed the path that they then went on to explore and stretch further. In her article on Alasdair Gray, Janice Galloway, for example, characterises the effect of reading *Lanark* as freeing: 'The mixture of clarity, exactness, and near-childlike sincerity; its high expectations of me as a reader, that I was somehow a partner in the enterprise, capable of creative insights and interaction with an author who was prepared to share his power....'[227] She praises Gray for acknowledging the necessity of multiple voices, as opposed to a single 'national' truth. Thus, Gray is presented here as the author who initiated the process of opening up contemporary Scottish fiction. His work served as an incitement for many other Scottish writers to shake off the burden of the Scottish predicament, and to see this predicament as an inspiring opportunity to open up a whole new field of creativity. The selected novels, *Lanark* and *Poor Things*, are subjected to interpretation through the eyes of the theory of Giles Deleuze and Félix Guattari, introduce above. Thus, it is mainly the subversive quality of these works that is being examined. This chapter also deals with the predicaments that Scottish authors have been expected to address. Alasdair Gray is known as an author who challenges the traditional Scottish predicament, as will be shown later. One of the typical features of Scottish writing is the use of the metaphor of metamorphosis, which also appears in Gray's work. The analysis below will show its subversive nature in relation to the traditional Scottish predicament. Therefore, the choice of Gray's novels was motivated mainly by the significant common features of both works: they both include metamorphosis, and both contain a subversion of an imposed cultural representation.

The chapter titled *Stealing the Baby* used the contemporary discussion of the phenomenon of identity to explain it as a subject 'under erasure', i.e. constantly shifting, changing and constantly moving. The opening paragraphs of this chapter should clarify the impact of such an understanding of identity on the postmodern self, as well as on the predicament of an author writing from a national perspective or, more specifically, reflecting on the state of a particular national culture. One of the basic characteristics of the postmodern self is the awareness of difference, the reluctance to fall into prescribed categories with clear-

cut borders. To illustrate the need to recognise the difference within the self, Eleanor Bell uses Julia Kristeva's concept of a foreigner which symbolises the hatred of the other and is seen as an intruder. Kristeva stresses the importance of recognising the foreigner within the self, because it represents the hidden face of identity, and it is only by internalising this 'foreigner' that the self is able to perceive it without detesting it. The role of the 'foreigner' within the postmodern self is, according to Kristeva, 'a symptom that precisely turns "we" into a problem, perhaps makes it impossible, the foreigner comes in when the consciousness of my difference arises, and he disappears when we all acknowledge ourselves as foreigners, unamenable to bonds and communities'.[228] Kristeva's understanding of the self as continually moving reflects the changing and unstable nature of identity that was presented in the previous chapter. Therefore, the postmodern understanding refuses fixity in terms of the position of the self, i.e. its various identities, including national identity.

It is clear that the rejection of fixity has a significant influence on the creativity of Scottish writers, as it challenges the tradition of the Scottish writer's predicament. The first chapter of this dissertation, i.e. *Living Dualities*, mentioned the phenomena forming the predicament of the Scottish writer. The need to distinguish Scottish creativity from the sweeping label of Britishness or the overpowering Englishness was the main factor shaping the Scottish literary activity. Creation of a distinct Scottish literary canon was the main ambition of early twentieth-century writers such as Hugh MacDiarmid and Edwin Muir. It has also been mentioned that the solely Scottish focus caused a certain seclusion of Scottish literature from the movements typical for other Western literatures of the time, for example modernism, which made a much more significant mark in the works of the non-canonised authors of the time (e.g. Willa Muir). This fact already suggests the limiting effect of the Scottish predicament, which has produced, as Douglas Gifford claims, the Scotland of 'phoney representations' and 'unrelated, unimagined cities'[229]. The search for a truly Scottish hero resulted in the creation of the Kailyard and mainly the Clydeside novel tradition, which gave rise to the image of the working-class urban male. Cristie March suggests the influence of post-war politics and mainly the economic failure of the British government, which was to change the face of Scottish traditional industries, on the disillusionment with the notion of working-class 'hard men'. She goes on to claim that it was this economic failure that, indeed,

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[227] Janice Galloway, "Different Oracles: Me and Alasdair Gray," Review of Contemporary Fiction Vol. 15, Issue 2, Summer 1995, 193-196; 193.
[228] Bell 95.
[229] Cristie March Rewriting Scotland: Welsh, McLean, Warner, Banks, Galloway and Kennedy (Manchester: Manchester University Press, 2002)1.

fuelled the Scottish national sentiment of the second half of the twentieth century.[230] The spiritual bleakness of the time, combined with resentment of Britishness (again fuelled by the rather unfortunate economic manipulation of the British government with the income from North Sea oil, which was believed to be a Scottish income, yet was diverted for non-Scottish projects) resulted in the outburst of creativity in the 1980s known as the New Scottish Renaissance.[231] Alasdair Gray as well as James Kelman were the leading figures in this wave of writing (rejecting the label of a movement), and mark Scottish creativity with experimentation, which they see as inevitable. Rejection of the tradition of the urban Scottish novel can be interpreted as resistance to national stereotyping in Scottish literature. In a way, it addressed the 'middle class guilt' characterised by Eleanor Bell as the 'feeling that one cannot be authentically Scottish if also middle-class'[232], because Scottishness and working-class roots were rather tightly entwined. As an illustration, Bell cites Joyce McMillan's claim that 'there's no doubt that the fear of betraying either their Scottishness, or their working-class origins, or both at once, has a very limiting effect on some Scottish writers'[233]. In the light of such a statement, the main achievement of the New Scottish Renaissance initiated by Gray is the liberation of the Scottish writers from the burden of Scottishness. For if Gray's goal was, as Bell suggests, to disrupt the 'unified national chant'[234], then the resulting effect brought a shift from Scotland as an intolerable restraint to the Scotland of liberating and also inciting challenges. The predicament of Scottish writer is no longer fenced off by the notion of national identity. National identity is being questioned by the postmodern writer and the original resistance to national stereotyping has been transformed into a process of questioning nationhood and the tendency to look beyond the borders of national identity. Eleanor Bell confirms this by claiming that

> …much contemporary writing has been self-conscious about nationhood in ways that constantly move away from the transcendental; de-stabilising and deferring national possibilities by pointing to issues of the ethical and what lies beyond conventional, stereotypical notions. It is this indeterminacy of nationhood and identity that is being associated with a postmodern predicament and postmodern "state", where borderlines are now everywhere in question.[235]

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[230] March 3.
[231] March 3.
[232] Bell 98.
[233] Bell 98.
[234] Bell 99.
[235] Bell 99.

Reflecting the tendency to look beyond the borders or, indeed, questioning the very existence of borders as well as disputing the possibility of imagination and representation, Alasdair Gray's *Lanark: A Life in Four Books* published in 1981 has become a flagship of *new* Scottish fiction. Ian A. Bell in fact refers to this extensive narrative as the 'manifesto'[236] of new Scottish writing, reflecting mainly on the two ways in which the novel reinvents the representation of Scotland: posing of the questions of how Scotland is to be represented, by whom and for whom it is to be imagined, on the one hand, and the revision of imagining Scotland through the form of the novel, on the other.

The question of imagination and representation expressed in Alasdair Gray's *Lanark* goes together with the Foucauldian idea of power and representation expressed by Peter Brantlinger (cited in the chapter *Stealing the Baby*). Foucault identifies representation by means of discourse as an act of power, the misrepresentation of subaltern groups as imposing an ideology on to these groups. In *Lanark*, Gray suggests the impact of a complete lack of representation and also a complete lack of imagination. In one of the narratives in the novel, Gray's characters, Duncan Thaw and Kenneth McAlpin, discuss the imaginative power, or better the imaginative lack of Glasgow and the influence of this lack on the inhabitants of Glasgow.

> "Glasgow is a magnificent city," said McAlpin. "Why do we hardly ever notice that?" "Because nobody imagines living here," said Thaw. … "Then think of Florence, Paris, London, New York. Nobody visiting them for the first time is a stranger because he's already visited them in paintings, novels, history books and films. But if a city hasn't been used by an artist not even the inhabitants to live there imaginatively. What is Glasgow to most of us? A house, the place of work, a football park, or golf course, some pubs and connecting streets. That's all. No, I'm wrong, there's also the cinema and library. And when our imagination needs exercise we use these to visit London, Paris, Rome under the Caesars, the American West at the turn of the century, anywhere but here and now. Imaginatively Glasgow exists as a music hall song and a few bad novels. That's all we've given to the world outside. It's all we've given to ourselves.[237]

This much cited passage resonates the above ideas: it is dangerous to live in a place with no representation, for it represents a void, an empty space, which can be filled with falsity and does not offer any imaginative power. Confronted with Foucault's idea of the ability to represent oneself through discourse as an act of power, the underrepresented place has a label of powerlessness. Iain A. Bell suggests that the result of the place being significantly

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[236] Ian A. Bell 219-20.
[237] Alasdair Gray, Lanark: A Life in Four Books (London: Picador, 1991) 243.

underrepresented in print is its virtual invisibility.[238] McAlpin's question inquiring about why Glasgow's inhabitants generally fail to notice their city contains this very hint of invisibility. Living in a place which is invisible has a significant impact on its inhabitants, as they are consequently left feeling powerless and estranged. The case of Duncan Thaw is a very good example of the hazards connected with life in an imaginative void. Thaw's attempt to overcome the lack of imaginative power by creating his own representation of Glasgow – his monumental painting – ends in failure, and Thaw himself ends his life by committing a suicide (which in fact represents one of the character's many escape routes, as will be analysed later). Eleanor Bell comments that as a result of his artistic failure, Thaw feels the lack of agency to provide a more imaginative life for the impoverished Glasgow and becomes a victim of a vicious circle: the more he struggles to become a part of his world, the more he feels estranged from it.[239] Gray's novel *Lanark* can thus be interpreted on one level as a call for greater representation of Scotland. This would overcome the feeling of estrangement that became the synonym for Scottishness after the failed referendum in 1979. Ian A. Bell voices the belief that Alasdair Gray and the emergent post-1981 group of writers started the movement of writing as resistance and reclamation[240], in other words they created Scottish representation to bring the place into existence. The incitement of this new national writing can be seen as one of Gray's major achievements. On the other hand, the previous discussion of the changing nature of national identity, and thus also of national literature, makes this achievement slightly problematic and suggests the need to explore it on more than one level. The application of Deleuze and Guattari's characteristics of minor literature allows such a multi-level exploration of Gray's novels. It does not only focus on the political quality of the novels, but the question of deterritorialisation also opens up the vast area of deep subversions in *Lanark* and *Poor Things*. Last, but not least, the examination of collective enunciation provides a basis for questioning the issues of innovation in Gray's undoubtedly experimental work.

Deterritorialisation is present in both *Lanark* and *Poor Things*, on several levels. On the linguistic level, Gray uses a very interesting mixture of Scots and English. The use of Scots has already been discussed in the analysis devoted to James Kelman, who uses Scots as a marker of class, rather than of national identity. The same is to certain extent valid for Gray's treatment of Scots and standard English. Like Kelman, and unlike many other

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[238] Ian A. Bell 218.
[239] Bell 101.
[240] Ian A. Bell 219.

acclaimed Scottish writers before Gray and Kelman, Gray does not limit the use of Scots to direct speech. This helps to localise the work, and to enhance its Scottishness. George Donaldson and Alison Lee suggest somehing similar when they give examples of Walter Scott, James Hogg, Robert Louis Stevenson or George Douglas Brown and their novels, where the use of dialect rarely invades the narration itself and serves to add local colour or appears solely in the realist Scottish settings.[241] Though the use of Glaswegian Scots certainly does help to locate Gray's fiction, Gray, like Kelman, is interested in the power that language conveys.

Another characteristic of Gray's use of language is that it is deceptively plain and straightforward. In fact, as Philip Hobsbaum suggests, he uses English 'with a difference', he characterises Gray's use of English as follows:

> The prose seems plain, but it is not simple. It tends to set up an expectation which it then betrays. The reader is inveigled by the familiar terms in which he or she is addressed, so to speak onto a rug, sometimes with a prior hint or warning. But the rug is then pulled away, precipitating its victim onto a less than hospitable floor.[242]

Gray uses his plain prose to describe events that are more than bizarre and the resulting effect is bordering on hysteria. Hobsbaum goes on to analyse the surrealist qualities of such 'realist' writing, classifying them as the 'quiet noting of bizarre circumstances,… the composite effect is anything but quiet,…rather, this composite has something of the insistence of hysteria barely under control'.[243] Indeed, the whole issue of deterritorialisation is connected with *being under control*, and with the desire of minor literature to undermine such a state or to show how false such an assumption on the part of the major literature or culture is. Gray's use of language often conveys the deceptiveness of being in control, precisely by the means characterised above by Hobsbaum: the plain language and the seemingly realist style puts the reader under the impression that the events in the book are in compliance with the language and style. But such expectations are bitterly disappointed. An example of how Gray's use of language conveys a false impression of control and clarity can be found e.g. in *Lanark,* in the chapter titled *Chaos*, in Book Two, where Duncan Thaw is placed in a mental asylum. The psychiatrist announces to Thaw that

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[241] George Donaldson and Alison Lee, "Is Eating People Really Wrong? Dining with Alasdair Gray," <u>Review of Contemporary Fiction</u> Volume 15, Issue 2, Summer 1995, 155-161; 157-8.

[242] Philips Hobsbaum, "Alasdair Gray: The Voice of His Prose," <u>Review of Contemporary Fiction</u> Vol. 15, Issue 2, summer 1995: 147-154; 147.

[243] Hobsbaum 148.

"During our conversations you may experience several unexpected emotions towards me. Please don't be ashamed to mention them, however bizarre they seem. I won't be at all offended. They'll be part of the treatment."… "In spite of your blinding resentment of women I suspect you are basically heterosexual."…. "The truth, you know, isn't black *or* white, it's black *and* white. I keep a ceramic zebra on my mantelpiece to remind me of that."[244]

The psychiatrist's assumption that he has full control over Thaw's feelings is completely dismissed by the simple statement that "Thaw felt no emotions toward him at all"[245], thus negating the psychiatrist's expectation. Another interesting moment is the apparent contradiction of the psychiatrist's statement: on the one hand, he urges Thaw to perceive truth in its fullness and completeness, while on the other, he makes a sweeping diagnosis attempting to create a black *or* white truth about Thaw, clearly forgetting about the zebra on his mantelpiece. In his use of English 'with a difference', Gray challenges any attempt to convey truth as an objective reality and suggests one of the subversive features of his works – the rejection of fixity (to be analysed in greater detail later).

The mention of the zebra as a visual reminder of a spoken statement leads to another interesting type of deterritorialisation that Gray particularly mastered – dislocating the meaning of the linguistic sign to the visual. This aspect of Gray's writing can, of course, also be discussed as one of the features of the experimental quality of his work. However, it is more interesting to discuss it in the context of deterritorialisation as a means of questioning authenticity, perspective, objective truth and ways of conveying meaning. Gray, himself an artist, is known for accompanying his own books with illustrations, choosing and designing the book covers, selecting the font types and sizes. Gray's use of the visual arts helps to stress the power of the imaginary over the real. Lynne Diamond-Nigh suggests that Gray's novels, especially *Poor Things*, are structured like a cubist work, with no fixed perspective. Her claim is supported by the critic Ronald Sukenick, who claims that 'the focus on the visual is the culmination of the diffusion and decay of the linguistic sign, the natural end point of an evolution manifested in the minimalisation of the word and the metamorphosis of its communicative power from a linguistic to a visual sign'.[246] The analysis of the novel *Poor Things* is particularly interesting in this light, because of its attempt to function as an authentic document. The visual aspect of the novel, however, very often challenges its claimed

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[244] Gray, Lanark 302.
[245] Gray, Lanark 302.
[246] Lynne Diamond-Nigh, "Gray's Anatomy: When Words and Images Collide," Review of Contemporary Fiction Volume 15, Issue 2, summer 1995: 178-183; 178.

authenticity as much as it often negates or enhances various 'truths' presented in the novel. It is only appropriate that the introduction functions as a document-like description of the circumstances under which the materials serving as the basis of the novel were found. The focus on the visual is present from the very beginning, as the author (to whom the found artefacts were supposedly delivered) takes great care to describe the condition of the material:

> It was a sealed packet inscribed with these words in faded brown ink: *Estate of Victoria McCandless M.D. / For the attention of her eldest grandchild or surviving descendant after August 1974 / Not to be opened earlier.* A recent hand using a modern ball-point pen had scribbled a zig-zag line through this and this underneath: *No surviving descendants.* The seal of the packet had been broken at one end and the paper torn open, but whoever did so had found the book and letter inside so uninteresting that they had thrust them carelessly back – both protruded and the letter was crumpled, not folded.[247]

The feeling of authenticity is further enhanced by the variety of extraneous material and data that the author assembles, e.g. medical materials, geographical maps, encyclopaedia entries, personal correspondence, etc. These linguistically encoded materials, according to Diamond-Nigh, are ultimately subjective, and provide an allusive interplay that gives the novel a spatial quality, which she finds appropriate for a work focused on the visual.[248] There are several categories in which the visual takes over from the linguistic in conveying meaning. Diamond-Nigh mentions particularly the typography, images, the structure of the story-within-the story, and melding the word and image.[249]

As to the typography, in both novels analysed here, *Lanark* as well as *Poor Things*, the use of block capitals (especially to mark of authorial notes and commentaries) creates definite reading paths and poses a seeming authority over the rest of the novel. In *Lanark* the author's voice exercises most of its authority in placing the Epilogue before the Catastrophe, and taking the liberty to meet its character positioning his own self into the role of a god-like figure. This chapter is also richest in extraneous data – encyclopaedic entries, enhancing the supposed omniscience of the author on the one hand, functioning as purveyors of pseudo-truths, on the other. In *Poor Things* the authority is mostly present in the chapter titled NOTES CRITICAL AND HISTORICAL, where typology once again serves to suggest a great degree of authority and credibility. Diamond-Nigh suggests that the author's notes are a frame to the whole novel, as they proclaim order, lack of gratuitous ornamentation and a no-

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[247] Alasdair Gray, Poor Things (San Diego, New York, London: Harvest Book, 1994) viii-ix.
[248] Diamond-Nigh 180.
[249] Diamond-Nigh 180.

nonsense attitude.[250] The counterpoint to the highly authoritative and supposedly credible bold capitals are the italicised sections, which signify the apparently least edited parts of the texts: in *Poor Things* these are mainly the personal letters of Bella as well as Archie McCandless or Duncan Wedderburn. Together, the mixture of font types illustrates a mixture of fact and fiction and the impossibility to state clearly the level of authenticity of the work.

The images function in a very similar way. Although they are clearly used to enhance the truthfulness of certain fact-like parts of the novel *Poor Things*, they have to be understood as mere illustrations of the presented reality, which is in many cases fictional. The genre of the visual images does not influence their reliability in any way: the portraits of e.g. Godwin Baxter (p. 13), Blaydon Hattersley (p. 225) and Sir Blessington (p. 209), which are attributed to a fictional artist William Strand, are more like caricatures and clearly simplify the supposed real appearance of the portrayed person. The illustrations from the medical book often serve as a foreshadowing of the contents, such as the image of a penis in the lavishly decorated frame on p. 75, which precedes the *Making a Maniac* correspondence of Duncan Wedderburn. Thus, as Diamond-Nigh suggests, the images (illustrations or portraits) illustrate a fictional reality, which itself is being questioned by another fiction within the entire fictional construct. They are, in fact, intermingling and colliding layers of authority, reality, and fiction.[251]

The story-within-a-story structure, which is so typical for Gray, offers another possible connection between his novels and the visual arts. Diamond-Nigh compares his multiple narratives to the multiple perspective of Cubism. She claims that 'Cubist multiple perspective reigns through simultaneous contradictory narratives forged by the construction and then deconstruction of authoritarian viewpoints'.[252] The need for a multiple view again resonates the need for multiplicity of voices and the rejection of fixity that Gray's works so clearly convey. This use of deterritorialisation – in this case in relation to linguistic and visual signs, has the same result as that attributed by Deleuze and Guattari to minor literatures in general: it results in a shift of the value of meaning, undermines authority and allows for a multiplicity of voices, thereby ringing with a new type of creativity.

Last, but not least, this creativity can be well perceived in the linguistic play related to Bella's attainment of the proper language in *Poor Things*. The whole idea of Bella's artificial creation is yet to be discussed; however, the analysis of the way in which her language

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[250] Diamond-Nigh 182.
[251] Diamond-Nigh 182.
[252] Diamond-Nigh 180.

develops is most appropriate in relation to the issue of deterritorialisation. At the beginning, Bella's language works only on the acoustic level, while in its written form the meaning is distorted: "Hell low God win, hell low new man.... New wee man with carrot tea red hair, inter *rested* face, crump pled coat waist coat trou sirs made of brown. Cord. Dew. Ray?"[253] As to its content, it is a mere truthful account of what she encounters. Throughout the book, she passes through a variety of types of speech and she is at all times extremely aware of the power of language, thus resonating the author's interest in this issue:

> So the few wee memories that this hollow Bell tinkle clink clank clatter rattle clang gong ring dong ding sound resound resonate detonate vibrate reverberate echo re-echo around this poor empty skull in words words words words wordswordswordswordswords that try to make much of little but cannot.[254]

Diamond-Nigh again uses the collision of visual and verbal here, when she claims that the last unbroken iteration, while suggesting the power of words as swords, also serves as a metamorphosis into the linear image of a sword.[255] Bella's ultimate mastery of the 'proper' language, which she displays in her final disclaimer of the truthfulness of Archie McCandless's account of the story, however, also means her full separation from the authenticity of the language she used at the very beginning. Once again, a similarity can be found with the idea of deterritorialisation. The imposed language of the major literature may lead to mastery of this major language, yet it is devoid of the authenticity that is present in the creative use of the language in minor writing.

On the whole, through his use of language, Gray achieves an incredible subversion of truth. Diamond-Nigh suggests that as the readers of Alasdair Gray's novels 'any hope we have of knowing is subverted by some paradoxical juxtaposition'.[256] At the same time, the subversion of truth can be interpreted as an attempt to voice the rejection of fixity, be it the fixed truth, reality or the understanding of one's national identity. On the one hand, the author seemingly strives in both works to make the reader believe, or see, the truthfulness of the content of the novels; on the other hand, the novels are created in such a way that the validity of truth is being questioned. A similar contradiction appears when Gray's writing is analysed in political terms: a Scottish writer, stressing the importance of national identity, but writing in postmodern conditions, in which the validity of the notion of national identity is being

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[253] Gray, Poor Things 29-30.
[254] Gray, Poor Things 61.
[255] Diamond-Nigh 181.
[256] Diamond-Nigh 182.

questioned. The following analysis of the political impulse of Gray's writing and the deep subversions present in his novels in fact offer very interesting results of this contradiction.

The above paragraph has already suggested the political charge that Gray's writing has, and which is according to Deleuze and Guattari one of the three characteristics of minor literature. The political character of Gray's works can be perceived on several levels: it is an explicit political statement as well as a metaphor of a particular political situation. Such explicit political statements are often present, particularly in the narrative of Duncan Thaw. An example of such an explicit commentary on the Scottish political situation can be found in Thaw's speeches to Mr. Rennie. These are very often uttered as monologues when Thaw is aware of Mr. Rennie's absence, such as Thaw's comment on the case of James Nisbet:

> … a bad business? No, a question of law and order. Men who refused to pray out of a properly licensed book might undermine the government by asking God to change it. So *bang-bang*, cheerio, Jimmy Nisbet. But four years later came a different lot of politicians who found it easy to govern Scotland without prayerbooks. So the troops stopped chasing Presbyterians, who wouldnae pray out of books and returned to chasing Catholics, who prayed out of Latin ones. An a slab was laid over Nisbet's bones on the site of the Casino picture house (they are turning it into a bingo hall next year and slipshod verse carved on it which ends with the rousing words:
> As Britain lyes in guilt, you see,
> 'Tis asked o reader, art thou free?
> Are we free, Mr. Rennie? Of course we are. We're making our own model of the universe and nobody gives a damn for us…[257]

There is very little question that the novel *Lanark* is a reaction to the failed Scottish devolution referendum of 1979. For a period of time, this failure put an end to discussion about the possibility of Scottish nationhood and statehood and brought about a great wave of pessimism on various levels. On the other hand, as Eleanor Bell suggests, Gray's *Lanark* goes beyond a simple metaphorical expression of the feeling of national despair. In many ways the publication of *Lanark* 'has been influential in its self-conscious experimentation with nationhood and attempts to open up fixed conscious perceptions of Scotland'[258]. The second novel analysed here, *Poor Things*, develops the idea of opening up new perceptions and works on rejecting fixed notions of various identities. The following paragraphs are devoted to an analysis of the deep subversions through which the author makes his political statement and addresses several issues related particularly to the Scottish situation; however, these can also be understood as comments on the general functioning of various social systems.

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[257] Gray, Lanark 336.

The first of the deep subversions to be analysed is that of fixity and entrapment. When reading both novels, it becomes clear that the idea of entrapment by a certain fixed system or concept is central to these literary works. In *Lanark* the characters are entrapped not only by the location itself, and are desperately looking for escape routes, but are also locked in complex systems functioning powerfully at the cost of the participants. To some extent, Gray accepts the traditional perception of the individual being exploited and entrapped by the social systems. Alison Lumsden cites contemporary critics who regard Gray's work as innovative as well as radical, particularly for his exploration and depiction of the imaginative escape from systems that entrap and enclose the individual.[259] The fact of entrapment and the desire to escape is expressed at many stages of the novel *Lanark*, and the individual narratives of the novel then represent various more or less unsuccessful attempts to escape. The narrative of Duncan Thaw is the story of 'a man dying because he is bad at loving and bad at being happy'[260] and the character of Thaw is entrapped by the lack of imaginative power and hence the overall powerlessness of the setting, i.e. Glasgow. His main endeavour is to create or substitute for the community's lack of imagination by his own brilliant artwork, which, however does not match up to the intended goal. In the final stage of painting his 'tree of life', Thaw's dreams reveal to him the similarity of his own project and the story of the Tower of Babel. Like the Tower of Babel, Thaw's grand mural is to be destroyed, but Thaw believes in the immortality of its perfection. The failure of his project, and the society's incapability to acknowledge his endeavour to create the city's imagination and thus give it power, leads Thaw to a dead end or, as the title of the final chapter of the Thaw narrative suggests, *The Surrender*. Thaw's painful realisation of living in a place which lacks imaginative power confirms Alison Lumsden's claim that the theme of physical and intellectual entrapment is central to Gray's works, and escape only leads to another kind of imprisonment.[261] For Thaw, likewise, the possibility of escape – his own attempt to fill the void in his community's imagination (as suggested in the chapter fittingly titled *The Way Out*) – only leads to another entrapment: the realisation of the impossibility to escape. Finally, the only solution that the system seems to offer for Thaw is his death/surrender:

> …he raises spluttering, the shirt sticking and rasping on his skin. Laughing
> with rage he pulls it off and wades out against the sea shouting, "*You* can't

[258] Bell 100.
[259] Alison Lumsden, "Innovation and Reaction in the Fiction of Alasdair Gray," The Scottish Novel Since the Seventies, eds. Gavin Wallace and Randall Stevenson (Edinburgh: Edinburgh University Press, 1994) 115-126; 115.
[260] Gray, Lanark 219.
[261] Lumsden 117.

get rid of me!"… And when at last, like fingernails losing clutch on too narrow a ledge, he, tumbling, yells out last dregs of breath and has to breathe, there flows in upon him, not pain, but annihilating sweetness.[262]

The process of Thaw's attempt break free from the entrapping system, yet being unable to find the possibility of escape confirms another characteristic that Lumsden suggests for Gray's writing. She claims that he provides a portrayal of systems which block escape routes, and the individual cannot change them in any way.[263]

Another example of entrapment in *Lanark* is, of course, the narrative of Lanark in the dark city of Unthank. Just as Thaw is seeking to escape the entrapping system through his own attempt to supply the imaginative power of the city, Lanark also looks for escape routes, but as means of literally and physically escaping from the place. These are very similar to the escape routes identified by Deleuze and Guattari in the works of Franz Kafka. (In fact, Gray himself makes it clear that Kafka was his great influence.)[264] One example is 'becoming an animal', which in Lanark's case is becoming a dragon, due to suffering from Dragonhide, one of the illnesses of Unthank. As Lanark's Dragonhide disease culminates, he is more pressed to escape from the oppressive atmosphere of the place. His feeling of entrapment not only by the bleak city, but also by the dragon's skin, which is already covering his whole arm, is most expressed in Lanark's cries: "Oh! Oh! This is hell! … Let me out! Let me out! Let me out!"[265] Then suddenly, a passage in the shape of a mouth opens up in front of him and allows him to enter:

> "I am the way out." Lanark said, "What do you mean?" The lips pressed together in a line which seemed ruled on the stone and moved swiftly to the ground…it sped over the snow, then stopped and opened into an oval pit in front of his feet…from the blackness between these rose a cold wind with the salty odour of rotting seaweed, then a hot one with an odour like roasting meat. … "Where will you take me?"[266]

Lanark is being literally devoured into his new position, which may seem a better one at first, as his Dragonhide is cured, but the horror of the Institute soon becomes obvious to Lanark. The institute is based on a cannibalistic principle and feeds on the energy as well as the flesh of its own inhabitants or patients. Donaldson and Lee use this principle to explain Gray's

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[262] Gray, Lanark 354.
[263] Lumsden 116.
[264] Michael Axelrod, "A Epistology Interview, Mostly with Alasdair Gray," Review of Contemporary Fiction, Volume 15, Issue 2, Summer 1995, 106-115; 107.
[265] Gray, Lanark 46.
[266] Gray, Lanark 47.

metaphor for real political systems. They claim that the mixture of realism and fantasy makes the reader see the character of general political action:

> Within the living political body, it is the private, individual body whose consumption by the state becomes both literal and terrifying. In Unthank the powerful few literally live off the weaker majority through a technologically polite cannibalism. The energies generated at death when patients turn "salamander" fuel Unthank's power system, in more than one sense, and the human remains provide semi-edible delicacies.[267]

Entrapment by the system is thus followed by the metaphor of being consumed by the system (how fitting that the seeming escape route is mouth-shaped).

The second example of an escape route, which again is in line with the escape routes that Deleuze and Guattari see as typical for Kafka, is the system of corridors and passages that should take Lanark and Rima to the desired destination, but instead lead them back to Unthank. The intricate system of passages, zones and intersections, though marked by supposedly clear road signs listing the distances and the names of the destinations is only seemingly an escape route. From the very beginning, it is clear that Lanark and Rima are not escaping from the Institute, but they are "No emergency, just relocation. A simple case of relocation."[268] The system itself worked on placing the two non-cooperative characters in a place where they will be handled better. Gray's writing is often characterised as the exploration of personal restrictions which their social positions imposed upon them.[269] The above examples of entrapment and the fixity of these positions imposed by the systems are illustrative of the political statement that Gray makes through his novels.

The ways of overcoming entrapment are different in the Thaw and Lanark narratives. What Thaw is unable to achieve through resisting entrapment, Lanark in the end achieves for himself through his final collaboration with the system. At the beginning of this process are the failed escape routes that Lanark tests out, but that lead to a dead end and back to Unthank. Lumsden suggests that Gray's fiction repeatedly expresses that the possibility of compensation is on the level of personal challenge of these systems.[270] Therefore, freedom cannot be achieved on the collective level, only on the individual level. This is also proved in the following statement of Lanark's son, Sandy: "Of course you changed nothing. The world is only improved by people who do ordinary jobs and refuse to be bullied. Nobody can

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[267] Donaldson, Lee 160.
[268] Gray, Lanark 374.
[269] Lumsden 117.
[270] Lumsden 116.

persuade owners to share with makers when makers won't shift for themselves."[271] In Sandy's statement and Lanark's final realisation, Lumsden suggests a resonance with the theory of Lyotard's grand-narratives, i.e. the economic and political structures that form the entrapping systems.[272] On the collective level they cannot be challenged, but one can find freedom within them on a personal level. Thus, when drawing the political parallel with Scotland, Gray suggests the possibility of the escape from political entrapment for the individual, but not for the whole society. Though this idea may not seem altogether radical, when confronted with the imposition of the Scottish predicament (discussed above), it allows the Scottish writer (and reader) finally to perceive Scottishness as an enriching challenge, rather than a limiting and entrapping burden.

The political charge of the second novel analysed here, i.e. *Poor Things*, is similarly related to the idea of fixity, and is accompanied with the notion of false creation and to some extent also a metamorphosis. The metamorphosis and false creation involves the main heroine, Bella Baxter, a Victorian woman, who after drowning has the brain of the still-living foetus that she was carrying implanted in herself. The fact that a baby's brain is implanted into a full-grown body speeds up her mental development enormously, accelerating Bella's maturation. Her creator, Godwin Baxter (whom Bella rather fittingly addresses as "God"), himself suffering from various disabilities, can easily be characterised as a great mind trapped in a dysfunctional, limiting and off-putting body. His way of avoiding this entrapment is similar to the strategy used by Duncan Thaw in *Lanark*. For Baxter also strives to *create* the escape. His escape route is represented by his own creation of a perfect woman, who can indeed be likened to a female Frankenstein. Bella's perfection, however, is nothing more than the projection of Baxter's own perception of what is perfect. His result represents a combination of beauty, intellect, sexual appetite and charming behaviour. Like Thaw's tree of life, Bella Baxter, however, fails due to her inability to conform with the constraints of the position of a Victorian woman.

Her state of mind, somewhat behind her physical development, allows her to have complete ignorance of any cultural and social constraints that she, as a Victorian woman should be subject to. This, of course, causes great frustration and a series of misunderstandings and conflicts with the men around her: Godwin Baxter, her 'creator', Archie McCandles, narrator of the story and Bella's suitor, and Duncan Wedderburn, the man she eloped with. Godwin Baxter wants to keep Bella as his wife, but cannot avoid treating her

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[271] Gray, Lanark 554.
[272] Lumsden 118.

like a child. Bella rejects him, thus voicing the incestuous quality of many Victorian marriages combining sexual desire with child-like treatment of women.[273] Wedderburn originally approaches Bella as a chattel of his desire, but is gradually driven to madness when he realizes that he himself occupies this position in Bella's eyes. She declines his marriage proposal, thus subverting the goal of any middle-class Victorian woman, and continues to enjoy him till he can satisfy her. On recognising of his state and also the fact that he is replaceable, Wedderburn abandons Bella and flees back to Glasgow, ending up in a mental asylum. Her husband, Archie McCandles, seems to be merely an escape for Bella, the perfectly dull man without much will of his own to exercise:

> Stripping off her glove, she clapped her naked palm over my mouth while flinging her left arm round my neck. The edge of the palm blocked my nostrils and though still too astonished to struggle I was soon gasping for breath. So was she. Her eyes were shut, she wrenched her head from side to side moaning through her flushed and pouting lips, 'A Candle oh Candle the Candle of Candle to Candle by Candle from Candle I Candle you Candle we Candle […]'
> From feeling as helpless as a doll I suddenly wished to be nothing else, her pressure on my mouth and neck became terribly sweet […][274]

Her treatment of men and her inability to see any reasons for the submissive position of a woman in that society subvert the traditional understanding of gender relations, which the male characters in the book simply cannot handle. As Cristie March claims, 'her body becomes the site for a grotesque interplay between bodily and social conventions that unsettles the cultural perceptions of those men with whom she interacts and who have come to rely on naïve and socially non-resistant women'.[275] Although Bella, by adding a postscript to McCandles' narrative, tries to subvert its authenticity and present herself as a common Victorian woman, the author himself rushes to aid McCandles and provides some evidence proving the probability of his version. Explicitly stated, the political charge of the above presented metaphor of fixity or entrapment stems in Alasdair Gray's attempt to undermine the traditional understanding of gender positions and masculinity, calling for them to be reassessed and redefined, thus addressing one of the Scottish dichotomies specified earlier. In most of his works, Gray tends to resist the idea of entrapment or fixity and suggests the necessity of multiple voices within national literature. To some extent he thus addresses the comment that on one hand he subverts the idea of a national voice, while on the other hand,

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[273] Cristie March, "Bella and the Beast (and a Few Dragons Too): Alasdair Gray and the Social Resistance of the Grotesque," Review of Contemporary Fiction Volume 43, Issue 4, Summer 2002, 323-346; 339.
[274] Gray, Poor Things 48.
[275] March, Bella and the Beast 338.

his works are undoubtedly Scottish. The Scottishness of Gray is not binding; on the contrary, it opens up possibilities and suggests ways of freeing Scottish literature from its unifying "national" burden.

The final characteristic of minor literature is the collective assemblage of enunciation. In the case of Alasdair Gray's work, it certainly addresses the idea of nationhood and, particularly, the Scottish question. It has already been suggested that examining the issue of national identity in Gray's novels leads from questioning the representation of Scotland to analysing the metaphorical expression of entrapment, which is caused by the fixity of national identity. The analysis of the possibilities of representing Scotland and at the same time questioning nationhood in Alasdair Gray's *Lanark* offers very interesting results. Eleanor Bell examines the extent to which Gray's text resonates with Benedict Anderson's idea of the imagined community. Her conclusion is that the concept of the "imagined community" is explored more self-consciously in the Lanark narrative.

> In these sections, Glasgow is presented as the futuristic city, Unthank, providing a direct contrast with other representations of Glasgow in the novel. … Unthank, an already inhospitable and de-humanising place, is becoming increasingly oppressive and alienating. … evolving into a hazardous and apocalyptic wasteland. This terminal world consequently becomes increasingly problematic and defamiliarising for the reader, who is then uncomfortably left to question the ways in which this imagined community might connect with the Glasgow of the Thaw narrative.[276]

Bell's analysis brings forth the importance of the apocalyptic imagery that Gray uses in *Lanark*. In an interview with Michael Axelrod, Gray himself claims that the inspiration for the apocalyptic imagery in *Lanark* is his own experience of being evacuated from Glasgow as a child during World War II.[277] The world described in the futuristic parts of *Lanark* is a world that is unknowable, has seemingly no borders. Although it suggests some kind of orientation points, these prove to be misleading or at least meaningless for both the character and the reader. Therefore, the apocalyptic portrayal of Unthank on the one hand symbolises a defeat, and on the other hand suggests the impossibility of a single reading or a single understanding. Bell suggests that the representations of the apocalypse in the novel are also a means of complicating the reductive readings of Scotland and what it represents. In fact, it presents both the death and the re-birth of a nation: the nation-state which reached the end of its existence now being re-shaped by global forces.[278] Therefore, the final words of *Lanark*:

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[276] Bell 102.
[277] Axelrod 106.
[278] Bell 103.

I STARTED MAKING MAPS WHEN I WAS SMALL
SHOWING PLACE, RESOURCES, WHERE THE ENEMY
AND WHERE LOVE LAY. I DID NOT KNOW
TIME ADDS TO LAND. EVENTS DRIFT CONTINUALLY DOWN,
EFFACING LANDMARKS, RAISING THE LEVEL, LIKE SNOW.

I HAVE GROWN UP. MY MAPS ARE OUT OF DATE.[279]

suggest the changed reality that no longer coincides with its old descriptions. The apocalyptic imagery is thus somehow liberating, for it symbolises the end of an entrapping system, which is now being reborn in a new, perhaps more open way.

The apocalyptic imagery can be interestingly confronted with the idea of postmodernity as well as the Scottish condition of the 1980s. Postmodernity is very often connected with the notion of the 'end of history'. Bell cites Mike Featherstone's explanation of the postmodern as the "end of our awareness of history as a unitary process".[280] When linked to the situation in Scotland in the 1980s, a similar feeling of the end of history can be perceived in connection with the failed referendum of 1979 and the seemingly lost cause in terms of national history. With his vision of the commodified and exploitative society of Unthank, Gray also seems to predict the Thatcher years, which came after the publication of *Lanark* and destroyed many long-established Scots communities. In Gray's writing, the Scottish situation is thus linked with the postmodern condition and can be perceived also through the postmodern process of writing that Gray uses in both *Lanark* and *Poor Things*.

The connection of postmodernity with the Scottish situation allows the analysis of the collective enunciation of Gray's work to be expanded to his writing techniques. Alison Lumsden suggests that Gray's writing expresses entrapment not only by social systems, but also by the process of writing.[281] The use of postmodern experimental techniques then represents another type of escape route. Lumsden, however, is critical of Gray in this respect. She rejects Gray's rather authoritative position in his works. Lumsden's main standpoint is the combination of Gray's work and criticism as well as the Scottish material. She suggests that it dictates the inevitable containment of and for itself and in fact, the critical material defines its reader.[282] To some extent, the reader can understand the critics comment, as Gray's presence in his works is certainly unusually strong. In *Lanark* he appears as a God-like figure

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[279] Gray, Lanark 560.
[280] Bell 102.
[281] Lumsden 119.
[282] Lumsden 123.

in the unusually placed *Epilogue* and enters into a discussion with the main character, who disputes about the contents of the novel.

> "I am your author."
> Lanark stared at him. The author said, "Please don't feel embarrassed. This isn't an unprecedented situation. Vonnegut has in *Breakfast of Champions* and Jehovah in the books of Job and Jonah."
> "Are you pretending to be God?"
> "Not nowadays. I used to be part of him, though. Yeas, I am part of a part which was once the whole. … Creation festers in me. I am excreting you and your world at the present moment."[283]

The presence of the author, although humorous, has led some critics, such as Lumsden, to accuse Gray of self-indulgence (exactly as he predicts in *Lanark*). Lumsden accuses Gray of assuming an increasingly didactic position and actually limiting the terms of debate through his authorial notes, his direct presence and the various reading paths imposed on the readers. Gray is accused of falling into a kind of parochialism, where Scotland and Scottishness become "contained".[284] By this she suggests that whereas, on the one hand, the author speaks of entrapment and a search for escape routes, on the other hand he imposes the same type of entrapment on the reader and actually blocks off the means of escape. Bell's view of Gray's postmodern techniques are rather different, and indeed she directly challenges Lumsden's view of Gray's authorial presence as well as the handling of the Scottish material. Bell claims the unfairness of Lumsden's accusation of Gray's containment of Scotland in his text is unfair, and she suggests that "such a notion would be based on the principle that such containment was somehow possible in the first instance and this would seem contradictory to the postmodern literary impulse to expand textual boundaries".[285] The analysis presented in this chapter is definitely closer to Bell's understanding of Gray's works. His handling of the Scottish material does not provide any fixed answers and whatever reading paths there are, they only lead to greater haziness. The analysis of the postmodern techniques of the two novels presented here, *Lanark* and *Poor Things*, shows the author's inclination to use two central characters who are seemingly connected, yet the connection remains unclear. In *Lanark* the direct link between Duncan Thaw and Lanark is never clarified. In *Poor Things* the Bella Baxter of Archie McCandless' narrative is seemingly dismissed by the letter of Victoria McCandless M.D.. In spite of the author's hazy attempt to clarify the whole matter, the reader is left wondering about which of the characters really did exist. Rather than

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[283] Gray, Lanark 481.
[284] Lumsden 123.
[285] Bell 110.

providing fixed answers, as Lumsden suggests, it has been shown that Gray rather opens up new possibilities by rejecting dogmas and fixities, and by calling for multiple voices.

On the whole, the works of Alasdair Gray have pioneered the possibilities of national writing that at the same time, attempts to shake off the burden of the national. In fact, Gray strives to shake off the burden of any limitations: Ladislav Nagy suggests that Gray as the author does not even attempt to give his works a particular or specific meaning and on the contrary, goes for the widest possible diffusion of meanings.[286] It is perhaps for this diffusion of meanings that the characteristics of Gray's works very often result in rather contradictory statements. Eleanor Bell (and also the above analysis of the Thaw narrative in *Lanark*) confirms that the novel is in fact a celebration of national imagining, while at the same time it rejects the constraint of the national.[287] The ability to celebrate and liberate a phenomenon that has been traditionally recognised as limiting is probably Gray's greatest achievement. The author managed to rejuvenate Scottish literature by recognising global forces that work beyond the restrained national space and by freeing Scottish authors to address the multiplicity of voices in contemporary writing.

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[286] Ladislav Nagy, „Převážně nepravděpodobné příběhy Alasdaira Graye," <u>Od slavíka k papouškovi,</u> Martin Hilský, Ladislav Nagy (eds.) (Brno: Host, 2002) 211-222; 222.

# The World of the Reversed

Unlike the previously analysed authors, Iain Banks is rather difficult to categorise. He is not part of any school or movement and his literary voice does not fall under any simple label. This is one of the reasons why his works were selected for this text: they provide a different point of comparison. Banks is not only a solitaire in terms of his style and standpoint, he is also the only writer from the selection in this text that is not firmly based in Glasgow. He therefore contributes a kind of regional air. This statement, however, already poses two slight problems: to what extent can the works of Iain Banks be regarded as representative, and how does the writer fit into the context of any literary tradition? Banks embodies many dualities, many undecided and hard-to-classify matters – and, maybe, this is a feature that makes him particularly Scottish.

The works of Iain Banks clearly take a route similar to that suggested by Alasdair Gray and James Kelman. Banks, thus, represents the younger generation of Scottish writers who were inspired by the revolutionary writing of the Glasgow school. Similarly to Janice Galloway, Iain Banks describes his encounter with Alasdair Gray's *Lanark* as a literary revelation and considers it "one of the best pieces of Scottish literature at least since the second world war and possibly this century"[288]. Linking Banks to Gray and Kelman by no means suggests that the author is simply pursuing the Glasgow school literary model. It is true that some of his novels, especially *The Bridge*, follow the post-Lanark route exploring the city-scape as Gifford suggests "to distort urban representation via the methods of science-fiction, surrealist colouring and dream allegory."[289] Generally, Banks is a solitaire, a writer extremely difficult to label or even connect with a particular genre. What links him with the works of the Glasgow school is the tendency to break free of any fixed imagery and to cross boundaries that have been put up and cause strain to Scottish writing. His likeness to Gray is most obvious on the level of deep subversions, which are analysed in detail further, but it also shows in the very structure and character of his novels.

It has already been suggested that the works of Iain Banks are connected with the Glasgow school mainly through their clear rejection of fixity (in terms of genre, imagery, language or structure). Banks' desire to remain free of any bounds is also conveyed through his personal identity. As Thom Nairn suggests, after the publication of his first novel *The*

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[287] Bell 100-1.
[288] March, Rewriting Scotland 7.
[289] Gifford 39.

*Wasp Factory*, Banks tried to persuade the reading public as well as the critics that *Iain Banks* is in fact a trademark of a whole group of authors.[290] Banks' literary identity is further complicated by the existence of Iain M. Banks, i.e. the author's name used for his science-fiction works. The division of Banks's works into the so-called 'mainstream novels' and science-fiction has always been considered to some extent schizophrenic and the reaction of critics has become almost stereotypical: most attention is paid to the mainstream novels, the SF works being largely ignored. Their variety is again rather striking: the novels, or Banks' own genre of *space operas*, contain typical SF features on the one hand, while on the other hand the author deliberately violates the structures that a science-fiction reader would expect). Alan MacGillivray comments on some stereotypical approaches to Banks:

> Novels lacking that crucial middle initial are regularly lauded by the literary critics, novels with it are either ignored outside the SF field or curtly reviewed with grudging sufferance. The first decision has invariably been to ignore large areas of Iain Banks' science fiction and concentrate on what is rather dubiously called his "mainstream" fiction.[291]

Banks, however, has found a way of overcoming the critical pause concerning a significant part of his writing. As was suggested above, his general rejection of fixed boundaries concerns also the genre of his works. He therefore creates a cross-generic blend of a novel even in his mainstream writing. Furthermore, his works are mainly built on a blend of the real and the fantastic (as will be shown in the analysis below). The whole division of Banks' novels into science-fiction and mainstream thus seems rather arbitrary in view of the author's eclectic approach. March quotes Oliver Morton's fitting characteristic: "What divides the novels into two groups (besides the obvious M.) is not much more than the author's choice of literary reference points."[292] The distinction between the SF and mainstream fiction of Iain Banks is therefore not an issue pursued in this analysis.

Loose boundaries are the main characteristic of Banks' novels. Douglas Gifford suggests that "no two novels exploit the same fictional style. Eclectic, protean, cross-generic. Banks stands as an exemplar for the new spirit of Scottish fiction".[293] That does not only concern the above mentioned generic freedom and blending, but also fits the variety of topics that the novels address. The novels chosen for this analysis provide good examples. *The Wasp Factory*, i.e. Banks' first novel, published in 1984, is an insight into the bizarre world of a

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[290] Thom Nairn, "Iain Banks and the Fiction Factory," <u>The Scottish Novel Since the Seventies</u>, eds. Gavin Wallace and Randall Stevenson (Edinburgh: Edinburgh University Press, 1994) 127-135; 127.
[291] March, Rewriting Scotland 81.
[292] March 82.
[293] Gifford 40.

teenager living on an island off the north coast of Scotland. This island represents the boy's own territory, suffused with a gloomy and oppressive atmosphere, mainly due to the obscure mythology and totemic practices created by its adolescent inhabitant. The interesting twist at the end of the novel puts the whole novel into a completely different light, adding altogether new meanings to some moments, draining the meaning from others. Generically, the novel oscillates between a Bildungsroman and a horror story, full of strangely black humour. The work offers very interesting interpretations which can be related to the process of opening up the concepts of Scottishness, and also gender, obsession with religion and technology, depiction of family life, the search for self-hood, etc. Similar haziness characterises also the second selecetd novel, *The Crow Road*. At first sight this is a Scottish family saga, while at a second glance it is the story of a maturing boy, but it also has some features of a detective story. Banks himself characterises this novel as: "…about 147,000 words at the last count, but seriously, it's about Death, Sex, Faith, cars, Scotland and drink".[294] Other novels by Iain Banks cover a whole variety of different themes ranging from the life of top business executives (*The Business*) to an account of the strange experiences of a media commentator, who gets involved in a macabre mafia business with significant references to the 9/11 attacks on New York (*Dead Air*). The apparent unifying idea behind this array of themes is fittingly worded by Thom Nairn, who claims that – despite their likenesses and differences – Banks' novels are rarely about what they seem to be about.[295]  The reason for selecting the above novels for the following analysis is that (as is the case of the other writers in this text) they represent different stages of the author's career and address the same themes, though the topics may appear different.

In the search for deterritorialisation of language, the analysis of Banks' works offers interesting results. Deterritorialisation occurs on several levels, as in the case of all the analysed authors. On the one hand, Banks distinguishes between the local Scots and Standard English. He does not use this linguistic distinction to suggest or emphasise the national identity of his characters, but in several of his works he uses a kind of phonetic transcription of spoken Scots to distinguish between various levels of sophistication of the individual characters. Cristie March suggests examples from Banks' novels *The Bridge* and *Feersum Endjinn* (i.e. fearsome engine – itself a good example of the nature of the phonetic dialect). Her claim is that the phonetic narrative is juxtaposed with the speech of more the intellectual characters, and therefore symbolises various stages of civilisation or mental capacity. She also

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[294] Nairn 127.
[295] Nairn 127.

suggests that in both novels the phonetic narrative "offers a comic relief as characters, caught in situations beyond their understanding, struggle to make meaning of their shifting circumstances".[296] This part of her statement is particularly valid for the analysis of the two selected novels. Another type of language deterritorialisation appears in the use of cryptic language, which is on the one hand further proof of the blend of genres, for the coded language used in *The Crow Road* marks a reference to some of Banks' SF works. Like the juxtaposition of Standard English and local Scots, the use of coded or cryptic language also serves for setting off specific characters, who to some extent stand out from their surroundings.

In *The Wasp Factory* the juxtaposition of local Scots or phonetic narrative and Standard English always signifies situations marked by a lack of understanding or feeling of estrangement. What is interesting about Banks' use of Scots is that unlike, for example Kelman, who uses local Scots to characterise the national and social identity of his protagonists, Banks leaves the use of Scots to the protagonist's milieu, from which s/he feels estranged. Thus, the first example of *the reversed*, which is characteristic for the works of Iain Banks, becomes clear. Situations in which the protagonist uses Standard English, whereas his/her surroundings are linguistically characterised by the use of local language or dialect, are marked by the greatest feeling of oddity that the main protagonist experiences. Such situations usually occur when Frank for some reason leaves his own territory of the island and tries to attempt some kind of socialising and perhaps gaining acquaintance with girls, as he feels would be normal for him. However, since he cannot find any sexual interest in girls, his communication with them is always burdened with a lack of understanding, expressed by the means characterised above. The following example is taken from a chapter describing Frank's desperate attempt to enter into conversation with his friend Jamie and a girl that they met on Saturday night in a pub: "'Is he yur bruthur or sumhin?' 'Naw, he's ma friend.' 'Zay olwiz get like iss?' 'Ay, usually, on a Saturday night.'"[297] Frank, in the meantime, is left wondering how to enter the conversation:

> They walked on either side of me and talked nonsense as though it was all so important, and I, with more brains than the two of them put together and information of the most vital nature, couldn't get a word out. There had to be a way. … I thought very carefully about *words* and how you made them. I checked my tongue and tested my throat. I *had* to pull myself together. I had to *communicate*.[298]

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[296] March 85-6.
[297] Iain Banks, The Wasp Factory (London: Abacus, 1990) 80.
[298] Banks 81.

Though it may seem that the main hindrance is Frank's drunkenness, the speech that follows proves that this assumption is wrong. Firstly, Frank truly struggles to find a common theme with his surroundings and looks for inspiration around him, when he finally receives an impulse after spotting the street sign for "Union Street". His attempt to analyse the nature of the origin of the name: "… I thought the 'union' referred to in said nomenclature delineated an association of working people, and it did seem to me at the time to be quite a social thing for the town fathers to call it a street;…".[299] Although uttered in a perfectly eloquent Standard English, Frank's attempt to convey his message is a complete failure, and the only reaction to his words is the reluctant comment: "'Dud he say sumhin er?' 'I thought he was just clearing his throat,' said Jamie."[300] The fact that the formal and intellectually challenging words of the main protagonist are completely inaudible to the other participants in the exchange signifies the originally characterised purpose – the feeling of estrangement and lack of understanding. In compliance with Deleuze and Guattari's characteristic of the use of English as the major language – i.e. the language with the least value, its use does not bring the protagonist any closer to understanding, being understood by or communicating with his surroundings.

The reversed use of Scots can be linked to another aspect of Banks' writing – its regional classification as the linguistic demarcation of a particular region has been seen as a typical feature of regional writing. It has already been mentioned Banks does not fall into the category of the Glasgow school, and many of his novels (including the two selected works) are located outside the major Scottish cities. They might therefore be characterised as regional. Like with most other labels, however, this one is also problematic and the following analysis suggests that Banks also tries to open up the regional genre category, ant to conform to no fixed boundaries.

The very characteristics of Scottish regional writing are somewhat problematic, as the non-existence of a unified culture has turned the term 'regionalism' into a category that could embrace all Scottish novels. Cairns Craig explains the context for such a claim by means of the point of evaluation: through the eyes of the English novel tradition, almost all Scottish works are classified as representative of a region rather than of an alternative national tradition.[301] Despite its limited validity, such a classification puts rather strong constraints on the literary work. K.M.D. Snell identifies the characteristic traits of a regional novel as the

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[299] Banks 81.
[300] Banks 81.
[301] Cairns Craig, 'Scotland and the Regional Novel,' The Regional Novel in Britain and Ireland. K.D.M. Snell ed. (Cambridge: Cambridge University Press: 1998) 221-256; 221.

locale, dialect and a primarily lower class community.[302] The locality is understood as the absence of a strong national culture or a cultural centre, leading to stronger identification with one of the Scottish regions. Craig sees these regions as semi-autonomous cultural domains which have reflected in the pervasive regionalism in Scottish writing: "Scottish novelists may construct their narratives as paradigms of a national consciousness, but they generally do so by locating their narrative within strictly demarcated regional boundaries…almost all major Scottish novelists are identified with specific areas of Scotland."[303] The above general characteristic already suggests possible problems in classifying Banks as a typical regional writer. Although he bases his works outside the cities, and *The Crow Road* specifically relates to the cultures of the Scottish Highlands and Lowlands (as will be analysed later), the novel is not linked with a particular region or identification.

Returning to the issue of the linguistic features of the regional novel, one must note the development of handling the local dialect in relation to the linguistic standard. The use of local Scots has undergone significant development, and is no longer perceived as a hindrance to a successful narrative structure and a sign of the author's inadequacy in the linguistic standard. Now it is seen as a challenge to linguistic exclusivity, and as a new communal voice. Craig gives the example of Kelman's internal monologue, in which the multiplicity of voices, the dialect and the literary are interwoven.[304] Banks does not use local dialect in any of the above suggested ways. His dialect is not communal, quite the contrary – the voice of his protagonists is not collective but solitary, and signifies alienation from the community. The dialect and Standard English are not interwoven in an internal speech as in the case of Kelman's characters. But they are juxtaposed and distributed so that they signify different standpoint and position of the individual character – not in terms of a region, but in terms of intellect and the ability to communicate with others. Craig concludes on Banks' position within the regional tradition of Scotland that Banks is an author who seeks new routes and does not subscribe to the traditions of Scottish regionalism.[305] This, however, does not mean that the regional plays no important part in Banks' works, as will be analysed later, in the section devoted to subversiveness.

Coded language is used in *The Crow Road*, and it serves two basic purposes. On the one hand, it suggests another generic blend as the novel contains some features of a mystery tale or a detective story. The most important message, which in fact helps to disclose the main

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[302] Craig 221.
[303] Craig 221.
[304] Craig 238.
[305] Craig 255.

mystery, i.e. the disappearance of Prentice's uncle Rory, is contained in Rory's discovered diary that  is written in the cryptic form:

*Fri* F @ Cas, L.Rvr, trak, hills. Bothy;

fire, fd, dnk, js. (F stnd) rt in clng!

guns. F nsg. trs & scrts. F barfd[306]

The meaning of the code is known only to a select few, who possess the key to understanding, i.e. Prentice and his friend and lover Ashley. The second important role of the use of cryptic messages is thus to categorise the characters to some extent. The code is a certain secret language which signifies the special position of Prentice and Ashley and their special role in the community: they know the secret, and they are able to solve the mystery.

On the whole, the analysis of deterritorialisation in Banks' works suggests certain move from the pure distinction between referential and communicative languages, as identified by Deleuze and Guattari. Banks represents the generation of authors for whom the use of local Scots no longer necessarily symbolises greater creativity and freedom, as the use of Scots as a communal language has become quite widespread, and could be perceived as a cliché. Banks takes the distinction between communicative and referential language further. He reverses their roles and lets his protagonist use Standard English, which is juxtaposed with the language of the community and thus signifies the solitary and estranged position of the character.

The second point of analysis for minor literature is its inevitably political character, mainly on the level of the deep subversions of commonly used cultural representations and icons. This feature holds perfectly valid for the works of Iain Banks analysed here. His works are not as openly political as Alasdair Gray's novels, which challenge the fixity and entrapment of Scottishness, or those of James Kelman, which fire at the binding features of social, mainly working class, identity. Banks' political charge is more on the level of subversions of various concepts of Scottishness: he subverts the concept of the Scottish masculine hero, the Gaelic mythology as well as the constraints of religious identity. The following analysis provides a deeper insight into the individual deep subversions, which all aim at continuing the endeavour of the Gray and Kelman generation of authors, i.e. freeing contemporary Scottish literature of its constraints.

The first of the analysed subversions is that of the antihero, a character not fitting into society or the surrounding community due to the lack of a quality that such society most

appreciates. The portrayal of Prentice McHoan, the antihero in *The Crow Road*, easily falls into this category. He is a member of a prominent family, so he is expected to have high achievements in society. However, his ambitions lie elsewhere. Prentice's desire to be independent of his father's money (caused by mutual disagreement) ends in his financial problems. His studies are not particularly successful, either. His greatest aim seems to be the clarification of the family business, in which he finally succeeds. In the case of *The Wasp Factory*, it is clearly masculine heroism, which the local society looks up to most. As Thom Nairn suggests, the novel is set in the north of Scotland and focuses on adolescent years spent in a society where 'machismo is paramount'.[307] Indeed, one of the main traits of macho attitudes – hatred towards women – is very strongly present in the novel. The main character's father is portrayed as a man whose unfortunate choice of a woman led him as well as his son to hate women completely. Frank openly admits:

> My greatest enemies are women and the sea. These things I hate. Women because they are weak and stupid and live in the shadow of men and are nothing compared to them … I don't even like having them on the island, not even Mrs Clamp, who comes every week on a Saturday to clean the house…she is ancient and sexless the way very old and the very young are, but she's still *been* a woman…[308]

It is interesting however, that Frank's hatred for women was triggered off not by their weakness, but quite the contrary, by the strength of his mother and by his father's weakness to resist his wife's abusive treatment of her surroundings. The fear of being subject to similar weakness, combined with hatred of everything to do with his mother, leads Frank to many acts of violence including the murder of his younger brother.

The reason for Frank's hatred toward the sea is equally interesting, and to some extent it is fuelled by similar fear. On his island, Frank is an absolute ruler, who has invented his own complex rituals (yet to be analysed) and has set the boundaries of his own territory, which the surroundings (because unpopulated) seemingly respect. The sea, however, is the only challenge to Frank's absolute power: "… the Sea has always frustrated me, destroying what I have built, washing away what I have left, wiping clean the marks I have made. … The Sea is a sort of mythological enemy … It does things to the world and so do I; we should both be feared."[309] Likening himself to one of the world's powers, Frank strives to enhance his own importance and compensate for the imagined lack of a macho character.

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[306] Iain Banks, <u>The Crow Road</u> (London: Abacus, 1993) 412.
[307] Nairn 128.
[308] Banks, Wasp Factory 43.
[309] Banks, Wasp Factory 43.

Apart from his open hatred for women and lack of any attraction to girls of his own age, Frank displays violent and merciless traces of machismo character, as the book contains scenes of burning dogs and sheep, blown up rabbits etc. Such behaviour may be partly explained by Frank's belief in his sexual disability, which many see as the blackest humour of all. Not only Frank but also the reader is led to believe that Frank's genitals were eaten by a bulldog, when he was attacked by it as a small boy. Thus, his violence and mercilessness can be seen in part as an attempt to compensate for this lack of masculinity. It is only at the very end of the book that the hero and the reader find out the whole truth – due to his absolute disappointment with women and hatred for them, Francis's father decided to undertake an experiment in which, by means of hormonal manipulation, he coaxed his daughter Frances into believing that she was a man (hence the story of the eaten genitals). The final twist, in which the traditional attributes of femininity and masculinity are reversed, once again firmly strikes the subversive chord in Banks's writing. The author's reversal (one of many, but probably his most famous) puts the ideal of masculine heroism, represented throughout the work by Frank's atrocities into a completely different light.

> Why? *How* could I have done those things?
> Perhaps it was because I thought I had had all that really mattered in the world, the whole reason – and means – for our continuances as a species, stolen from me before I even knew its value. Perhaps I murdered for revenge in each case, jealously exacting – through the only potency at my command – a toll from those who passed within my range; …[310]

The fact that the reader enters the world of Francis Leslie Cauldhame and leaves the world of Frances Lesley Cauldhame, in which Frank's deeds suddenly seem petty, and the crimes appalling, only proves the previously cited claim of David McCrone about wearing identities lightly and changing them according to circumstances. If related to the search for Scottish identity mentioned in the introduction, the decline of interest in national identity at the cost of other identities becomes even more evident. Douglas Gifford characterises the achievement of Banks' heroes as the re-assertion of the right to think as an individual in a changing Scotland.[311] And Banks' antihero serves as a good example of the need to open up Scottishness and to reject fixity, not only in the realms of national identity, and the need to shake off the constraints of stereotypes also within other identities, such as gender and class.

Another issue related to deep subversions is that of mythology. Douglas Gifford identifies the return to mythology as a very strong phenomenon of contemporary Scottish

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[310] Banks, Wasp Factory 182-3.
[311] Gifford 41.

fiction. Gifford contrasts the mood of social realism and sceptical materialism (appearing for example in the works of James Kelman), which in his view came as a reaction to the failure of the traditionalist ideals of National Socialism and is marked by a strong distrust of mythology and the literary development of the 1980s. This movement resulted in a new relationship with the country and its culture, and repudiated the simple urban realism characterised above.[312] The question whether Banks' works can be classified in terms of this reaction to social realism is answered by the following analysis of mythology and the way in which the relationship between the rural and the urban are explored in *The Wasp Factory* and *The Crow Road*.

*The Wasp Factory*, in particular, invites the analysis of the return to mythology in contemporary Scottish fiction. At the beginning of the book, the reader is invited into a bizarre private world. Frank's world is filled with rituals which he himself has created, and which for him represent not only comforting or even prophetic quality, while at the same time they are extremely demanding in terms of care, thus hindering Frank from leaving his world for too long.

> …still I had a couple of poles to check before the sun went down. I jumped and slid down the slope of the dune into its shadow, then turned at the bottom to look back up at those small heads and bodies as they watched over the northern approaches to the island. They looked fine, those husks on their gnarled branches. Black ribbons tied to the wooden limbs blew softly in the breeze, waving at me. I decided nothing would be too bad, and tomorrow I would ask the Factory for more information.[313]

Thus, Frank has on one hand created a mythology which empowers him and gives him a sense of uniqueness, for no one but him understands the rituals or the prophecies of the Factory. On the other hand, the self-invented mythology represents a trap into which Frank himself falls. He is often portrayed as caught between his sacrifice poles, for which he has to regularly supply freshly killed birds and rabbits and on which he regularly has to urinate, as well as the extraordinary wasp Factory (an old tower-clock face, which serves as a maze for wasps and by means of which Franks tries to foresee oncoming events). He cannot break away from the island, and blinded by his seclusion as well as unnerved by the growingly grim prophecies of the Factory, he simply waits for what is to come. Interestingly enough, Cristie March, in her analysis sees Frank's island mythology as a means of self-protection, as she claims that "only

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[312] Gifford 17.
[313] Banks, Wasp Factory 8.

within his carefully maintained spiritual territory does he feel safe".[314] That view, however, seems to overlook the crucial *other* side of Frank's mythological experiment. The self-inflicted ability to foretell future events with the help of the Factory scares Frank especially when confronted with reality: the possible return of his brother Eric (a seriously disturbed boy, whose mental instability often impels him to set dogs and sheep on fire). The analysis of Banks' approach to mythology thus reveals another of his reversals: the island, with all its myths and rituals are performed by and required from Frank, should on the one hand add to Frank's sense of importance and power while at the same time serving as a means of escape and protection from the *real* world of the local community or Frank's immediate family. On the other hand, however, the outcomes of the rituals only point back to the world from which Frank desires to escape, and thus only enhance his vulnerability.

The impact of the return to mythology in Scottish fiction does not stem from an artificial recreation old Gaelic or other myths. The above analysis shows that a completely new mythology is being created, which is however closely connected with the particular location and its specifics. Gifford stresses the importance of this development: "These writers do not work through exploitation of the supernatural, but nevertheless do work with continuous reference to a sub-text of tradition, legend and myth, with a deliberate intention to connect contemporary and past Scotlands."[315] When related to the issue of political subversions, this tendency clearly rids the Scottish countryside of its traditional and limiting icons, which were likewise constructed artificially. The replacement that is being offered is much more encompassing and leaves space for a free Scottish imagination based on the newly perceived connection between past and present.

One of the limiting icons, which the above-mentioned return to mythology strives to remove, is the strong distinction between urban and rural Scotland. The analysis of the strong and somewhat clichéd tradition of the working-class urban male hero, preceded by the Kailyard tradition, has posed very strong boundaries in terms of formulating Scottish cultural identity. The duality concerning urban and rural, which pervades in the Scottish mind due to this heritage, is seen by some critics as a burden on Scottish communal life. Douglas Gifford notes the development toward the removal of these false and artificially constructed boundaries between urban and rural Scottish awareness. He again identifies Alasdair Gray's *Lanark* as the incitement of the whole series of dystopian city nightmares, which symbolise the beginnings of a more optimistic view of the Scottish community, where the strong

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[314] March 92.
[315] Gifford 38.

boundaries between country and city are removed.[316] Banks' novel *The Crow Road* represents the following stage in the development. Although Banks himself found the mode of Gray's *Lanark* irresistible and launched his own dystopian work titled *The Bridge*, he continued on to explore further possibilities of linking the rural and urban imagery of Scotland.

The search for new links between urban and rural means overcoming one of the dualisms of contemporary Scotland, as described in the chapter *Living Dualities*. Great importance also lies in the previously discussed relationship between the Scottish Highlands, as the disputable source of limiting and artificially adopted cultural icons of Scotland, and the Lowlands, traditionally characterised as a predominantly urban area with a greater level of Anglicisation. As to the literary exploration of these regions, the authors mostly aimed at depicting the specific character of the industrial (or post-industrial) areas and the rural Scotland separately, to a great extent internalising the above mentioned dualism. In *The Crow Road* Iain Banks offers the possibility of finding a link between the two. This is already suggested by the title of the novel. Douglas Gifford suggests the way in which the title unites the reality and the literary expression:

> "… the title summing up the dualisms of contemporary Scotland, since it refers as kenning to the sky, the place of flight and escape (as in MacDiarmid's 'the laverock's hoose', or the old English 'swan's way'), but also to the very real Crow road which brings the road from the Highlands into the heart of Glasgow."[317]

Reference to the literary metaphor combined with the reference to a particular existing location can be understood as the author's suggestion of the power of a literary work to enrich the existing landscape by routes which lead across the existing boundaries. Pure reality can only overcome these boundaries with difficulty, if at all. Such a claim is once again proved by Douglas Gifford, who suggests that the authors following up on the tradition of urban dystopian works of e.g. Alasdair Gray deliberately work towards the breakdown of the artificially constructed boundaries between the urban and rural Scottish awareness.[318] The symbol of the road connecting Lochgair, the fictitious Highland hometown of the protagonists, with the very real city of Glasgow suggests the ease with which the validity of such boundaries can be challenged. The distance between the two divided identities is in reality quite short. As Prentice McHoan, the novel's protagonist, puts it: "From Glasgow to Lochgair is a hundred and thirty-five kilometres by road; less as the crow flies, or as the

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[316] Gifford 38.
[317] Gifford 41.
[318] Gifford 38.

missile cruises. The journey took about an hour and a half, which is about normal when the roads aren't packed with tourists and caravans."[319] The dualism between the rural and the urban, the Highland and the Lowland, can be surmounted as easily as the distance that the protagonists so nonchalantly travel between the country and the city.

The presence of mythology and the need for its recovery in order to find meaningful connections between past and present or urban and rural is also expressed by means of mingling the fictitious and the real. By blurring the boundaries between fantasy and reality, the author suggests the overall meaninglessness of boundaries as such. The very setting of the novel is represented by a mixture of real and invented locations. Gifford identifies the effect of this method, by claiming that "teasing near-identifications (a method familiar in the modern Scottish novel in Jenkins, McIllvanney, and more recently Douglas Dunn) with real places and events, imply that this is about *Scotlands*, about possibilities."[320] Merging the real with the illusory in *The Crow Road* is, however, not limited only to the novel's setting. The very plot of the novel can be characterised as an attempt to overcome illusions. The most obvious example is the disappearance of uncle Rory, who is believed to have left Lochgair to travel, but the end of the novel and Prentice's investigation show that Rory in fact never left Lochgair, but was killed by his brother Fergus. The illusory character of some parts of the plot again helps to place Iain Banks within the group of writers resisting the prevailing mode of realism. The combination of reality and illusion in modern Scottish fiction does not seem to be of a great issue to the authors themselves. Gifford claims that mind and reality are in interplay anyhow, and: "we live in worlds we ourselves create in our language and our minds. In a sense, contemporary Scottish writing is deciding that, if the ancient traditions and hidden powers of Scotland are dead, then it's necessary to reinvent them."[321] Such a claim has strong implications, especially with regard to attempts to rid contemporary Scottish culture of fixity.

Another example of breaking free from fixity, this time represented by the entrapment of thought, arises from the way in which Banks portrays the effects of religion on his characters. The rejection of religion offers a strong link between his SF works and his mainstream novels. Cristie March suggests that it is the author's strong belief in technology and science that leads him to dismiss any belief in supernatural powers.[322] Such a claim seems obvious in the light of the apparent fact that as an author of science-fiction, Banks is captivated by technology. However, March's claim can also be to some extent challenged.

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[319] Banks, Crow Road 442.
[320] Gifford 42.
[321] Gifford 49.
[322] March 89.

The disregard for religion that the author allegedly expresses in his writing touches on Douglas Gifford's idea of the need to re-invent mythology, if should no longer proved valuable. The following analysis shows that Banks resists religion as a binding and limiting system.

*The Crow Road* is novel that explicitly deals with the idea of religious belief. Interestingly enough, Banks uses a juxtaposition of two extremes: Kenneth McHoan, the protagonist's father is an atheist, while Hamish Urvill has a zealous belief in a religion of his own. The Atheism of Kenneth McHoan is portrayed as a faith just as stubborn as that of uncle Hamish. The mixture of stubbornness and lack of insight that Kenneth gradually displays leads to a break up between him and his son, Prentice. Kenneth is not capable of understanding or even tolerating other people's belief, so when confronted with his son's (rather lax) opinion rejecting total atheism, a conflict breaks out which is never fully reconciled. When Prentice expresses his belief in a certain "continuity" and simply refuses to take to his father's atheism, Kenneth exclaims rather angrily:

> "Prentice; you have to make up your mind about these things. I…both your mother and I have always tried to bring you up to think for yourself. I admit it pains me to think you… you might be contemplating letting other people, or some … some doctrine start thinking for you, even for comfort's sake, …"[323]

Although Kenneth claims that he desires Prentice to think independently, in reality he strives for the opposite: he forces his son to admit the sole validity of his own concept, i.e. atheism. March suggests that it is mainly Kenneth's close-mindedness that sets Kenneth and Prentice apart.[324] Banks, however, takes the conflict to the limits. As Kenneth wants to prove his truth: "…all the gods are false. Faith itself is idolatry."[325], in a drunken state he climbs onto a lightning conductor during a storm and dies after being struck by lightning. His dying words, uttered towards his religious brother Hamish further prove his on-going persuasion: "See? … See?".[326] Hamish, who is the ultimate opposite of Kenneth, and created his own belief based on the idea of punishment in the afterlife according to one's deeds, of course internalises Kenneth's death as God's punishment for his atheism. March interestingly explains Banks' strategy behind Hamish's understanding of Kenneth's death. Her claim is that the offer of the possibility that Kenneth was punished by God in this way, and the readiness with which Hamish accepts such an explication, dissuades the main protagonist, Prentice, and also the

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[323] Banks, Crow Road 146.
[324] March 89.
[325] Banks, Crow Road 314.

reader from thinking the same.[327] In the end, it is Prentice who embodies the ability to think freely and independent of the above influences.

> … I stood in the dusk light beneath the dun on the hill of Bac Chrom, within sight of the tract at last, the lights of Slockavullin village beneath me, the eastern edge of Gallanach a thin grid of orange sparks to my right, the main toad to Oban and the north busy with lights of white and orange and red, and the dark landscape below full of soft undulations, littered with chambered cairns, cup and ring marked rocks, standing stones, tumuli and ancient forts.
> All the gods are false, I thought Faith itself is idolatry.
> I looked into that ancient, cluttered darkness, wondering.[328]

The open countryside unifying past and present as well as the open-ended nature of the citation suggests that, though Prentice does not have the answer to his question, he leaves the answer open and continues contemplating it. Compared with the confinement of Frank's island and his cults, which limit his movement as well as his perception, the character of Prentice McHoan provides an altogether more positive picture of intellectual freedom. Therefore, the author's opinion, which March sees as resistance toward religion, is in fact more resistance toward an enclosing and limiting system of thought. Religious belief is an entrapping concept for Banks, rather as the consumer society is for Alasdair Gray in his *Lanark*, or the constraints of gender suggest in *Poor Things*. By subverting the limitedness of religious belief or cult worshipping, Banks on yet another level suggests the removal of worthless boundaries, limits or imposed icons.

The deep subversions in the works of Iain Banks can be summarised as a continuation of the route initiated by authors like James Kelman and Alasdair Gray. Banks, however, goes beyond painting a dystopian or existential picture of Scotland. His works take the idea further, toward a more optimistic vision of a renewed communal society where boundaries are crossed and old, binding mythologies are reinvented.

The final part of the analysis is devoted to collective enunciation. The Scottish nature of Banks' writing has been suggested above, for example by the use of Scots dialect. Rather surprisingly, Douglas Gifford claims that Banks' generation of authors "follow their individual bents and pay little heed to Scottish political and cultural destiny."[329] The validity of such claim is disproved by Deleuze and Guattari's theory of minority literature, which is in their opinion always political. If applied to the case of Iain Banks, Gifford's claim can be

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[326] Banks, Crow Road 317.
[327] March 89.
[328] Banks, Crow Road 324.
[329] Gifford 38.

rather easily disputed. Not only does he specifically express some political standpoints of his own: e.g. his resentment toward conservative politics (in *The Crow Road* Kenneth McHoan motivates his children to run up a hill by threatening that the last one up will be a Tory). Political as well as collective annunciation is also expressed by commenting on the general situation of Scotland. One of these examples is the omnipresent expectation of a catastrophe, another feature that places Banks within the modern Scottish writing. Best compared with the works of James Kelman, whose ability to create truly existentialist tension won him the comparison to Samuel Beckett, Banks also brings his character to the wake of his world, under threat of a total loss. Therefore, one of the features these characters have in common is the existential moment of the approaching crisis. According to Ian Bell, the crisis is usually based on the fact that the characters are losing or have lost their "self-hood".[330] Losing self-hood is a slow process in Frank's case, and to some extent is balanced not only by the occasional assumption that Frank is well aware who he is, but also by the end, where Frank finds a completely new form of existence, which suddenly adds sense to many things he had not previously been able to comprehend. The loss of self-hood in fact represents another duality or inversion in this book. It can even be claimed that this is a book, full of black humour, about becoming an adult. The blackness of the humour is typified by the often quoted passage where Frank accounts for the three people he murdered, his brother Paul and his cousins Blyth and Esmeralda:

> Two years after I killed Blyth I murdered my young brother Paul, for quite different and more fundamental reasons than I'd disposed of Blyth, and then a year after that I did for my young cousin Esmeralda, more or less on a whim.
> That's my score to date. Three. I haven't killed anybody for years, and I don't intend to ever again. It was just a stage I was going through.[331]

By means of these deaths, Frank to some extent tries to account for his existence. All the persons that he kills are to some extent responsible for what he has become. For Frank, their murders are not only revenge, but also represent the process of him accepting the selfhood that was prepared for or imposed on him. In the end, after finding out about his real identity, Frances experiences a kind of death:

> Four deaths now, in a way, now that my father's truth has murdered what I was.
> But I *am* still me; I *am* the same person, with the same memories and the same deeds done, the same (small) achievements, the same (appalling) crimes to *my* name.

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[330] Bell 226.
[331] Banks, Wasp Factory 42.

Why? *How* could I have done those things?[332]

In his attempt to relate his former self with his new one, Frank experiences a type of schism that seems to be traditional in Scottish literature (e.g. R.L. Stevenson's *Dr. Jekyll and Mr. Hyde*). Thom Nairn interestingly links this traditional schism to the previously mentioned idea of Caledonian Antysyzygy.[333] Through his eclectic writing, which oscillates between different genres and addresses a variety of topics, the author fully reflects the previously characterised Scottish instabilities and dualisms. The rejection of limits that underlines Banks' fiction writing opens endless possibilities for the writer himself: as he is not linked with any particular genre, movement or genre, his writing is open to any incitements that he finds interesting.

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[332] Banks, Wasp Factory 182.
[333] Nairn 129.

# Female Voice

Although Scottishness and Scottish culture as a whole have vibrated with strongly masculine tones, the female voice, though overheard or ignored, has been resounding significantly with (and often as an alternative to) the rest of the 'chorus'. Indeed, as Eleanor Bell states, Scotland has a long history of bias, and in terms of employment as well as literary Renaissance, women were simply unrecorded.[334] The fact that Scotland is presented as predominantly masculine entity, with mainly masculine representation, has already been suggested in previous chapters. Be it Scottish history, social development, literary activity or politics, gender identity simply does not seem to be a mainstream issue of interest. But in all these spheres women have made a significant impact on the development of Scottish national culture. The task of this chapter is to not only sum up the general development that has underpinned the male domination of culture and society. I will also allude to the often overlooked, yet often very innovative, literary activity of Scottish women writers. It will present certain deforming literary representations that female writers have had to combat, and will mainly provide a specific example of how a female writer creates her own means of expressing her own Scottishness by subverting the traditional perception of a woman's role and a female voice. Apart from the detailed introduction of the female voice, in general, the chapter is devoted to the works of Janice Galloway, who is often linked with the Glasgow school and often acknowledges the influence of e.g. Alasdair Gray. However, her writing has a very specific character and deals with issues often rather different from those of the other Glasgow school representatives. The selected novels, *The Trick Is To Keep Breathing* and *Clara*, represent different time periods, and also different moments in Galloway's writing career, and can thus serve as a basis for analysing the development of approaching Scottishness from the female perspective.

The prevalence of masculine character in the Scottish environment is usually connected with two spheres: political and economic. Stana Nenadic suggests that the most powerful phenomenon that has historically obscured women in Scotland is the focus of Scottish history on the issues of politics, political identity and rise and fall of heavy industry, which Nenadic sees as themes 'masculine in tone'.[335] The importance of the country's economic focus in relation to the position and role of women in Scottish society is also

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[334] Bell 22.

[335] Stana Nenadic, "Women in Scotland, Gendering Scottish History, The Scotswoman at Home and Abroad," Scottish Historical Review October 2002, Vol. 81, Issue 2, 253-255, 253.

confirmed also by T. M. Devine. In his book, *The Scottish Nation*, he states that the position of a woman in pre-industrial Scottish society was in many aspects marked with much greater freedom than that in the industrial or even Victorian period. Devine states that the focus of Scottish industry allowed women only a very narrow chance of employment and, what is more, it enhanced gender division of labour, placing women below the standard merely as unskilled labour.[336] The idea of the home as the 'sphere of a woman' further limited the possibilities of female employment.

The gap between the male and female worlds was even widened by the Victorian notion of a woman as the 'angel of the house', which, as Devine claims, affected all aspects of a woman's life.[337] Apart from deepening the already rooted gendered division of the society, it put even more strain on women due to the establishment of married life as their main goal. Historical fact shows that achieving the desired social status was not particularly simple, as availability of partners often limited the number of marriages. Devine suggests that women in Scotland outnumbered men throughout the Victorian period and puts the lower number of male population of Scotland mainly down to 'very heavy levels of internal migration and emigration in Scotland'.[338] Nevertheless, society viewed spinsterhood with contempt and many unmarried women were exposed to great stress.

> The long tradition required of professional men for the church and medicine led to a late age of marriage and households of bachelor brothers and spinster sisters, with the sister taking the place of the wife as the manager of the home were not uncommon. One recent study of the families of Glasgow ministers between 1830 and 1900 reveals that as many as half of the daughters who lived to adulthood never married. Since marriage was regarded by contemporary bourgeois society as an almost compulsory norm, it is easy to imagine the pain, anxiety and even humiliation experienced by many of these women.[339]

Though the strain on women tended to cut across class boundaries, there were still significant differences between the lives of the 'genteel classes' and the working class. The main difference, however, related to another feature of the woman's realm: childbearing. Devine's research shows Scotland of the early twentieth century as a society of large families. However, such a characteristic fits only the working classes. Middle class families were characterised by much fewer children, a trend followed by the working classes during the interwar period. Devine notes this sharp decline in working class family size, and examines

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[336] Devine 534.
[337] Devine 523.
[338] Devine 524.
[339] Devine 524.

the reasons for this 'demographic transition' or 'silent revolution', which he mainly puts down to increasingly common practice of some form of birth control within families.[340] Although birth control could bring women at least some limited control over their lives, the reasons for the lower birth rate were almost solely motivated economically (and had some connection with the decreasing infant mortality). It had no relation to gender equality. On the contrary, Scottish women of both working class and middle class were subject to life within clear-cut gender boundaries throughout most of the twentieth century.

Working class women were under stress in their attempts to get by on very meagre budgets, it was almost impossible for a woman to find a part-time job (except in the war years). Indeed, there was also strong political opposition to women's employment. Devine gives evidence of trade union opposition to female employment: 'Scottish trade unions were committed to maintaining the traditional differentials. Women were feared as sources of cheap labour.'[341] Such a claim already suggests that for women's work there was 'woman's pay', which was supposed to reflect the lower quality of female working achievement as anticipated by stereotypes held about women at work (i.e. instability, inability to acquire the needed skills, lower level of commitment etc.)[342] Such tendencies in the society, of course, were reflected in female political activities and those were later the attitudes that the Scottish feminist movement sought to counteract.

The development of gender relations in the Scottish society has to a great extent run parallel with such developments elsewhere in the industrial world. Feminist goals set in other countries have also been held valid for Scotland. Margaret Callaghan et al. formulate the following goals:

> We suggest that there are two central and consensual feminist propositions. These are (i) in all societies which divide the sexes into differing cultural, economic or political spheres, women have been less valued than men; and (ii) women can consciously and collectively take action to change their social place. (Humm, 1992) We suggest that these two propositions lead to consensual feminist goals which are concerned with the aims of (i) redressing women's historic inequality, and (ii) entrenching and securing those advances already made by women in such redress.[343]

This quotation suggests that the struggle of women has been fuelled by inequalities on a social and political level. Historically, women in Scotland have dealt with challenges similar to

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[340] Devine 526-7.
[341] Devine 535.
[342] Devine 535.

those women have faced in other parts of the western world. Issues of gender equality focused on admission of women to higher education and the women's suffrage movement, which in Scotland (as in other western countries) was burdened with significant class divisions. The suffrage movement, Devine suggests, was a solely middle class endeavour, with working class women involved in their day-to-day struggle remaining unaffected by any political ambition.[344] What working class women did influence, however, was the emphasis of local community in female politics. In their struggle to make ends meet, they formed very close-knit communities with strong networks of mutual help and assistance. As Devine proves 'collective self-help was employed as a means of defence against poverty and the insidious threat of eviction if the rent payments were not maintained. But the close camaraderie among these women also helped to sustain their morale in daunting circumstances'.[345] There are suggestions that even contemporary politics led by women focuses on community and local area. Helen Wilkinson, in her report mapping the difference that female politicians have made in Scotland and Wales, suggests that devolution is indeed a feminist issue, because bringing more women into politics means bringing more democracy on a local level and, in fact, shifting the political focus on to the local community.[346] On the whole, however, Scottish politics has made little effort to increase women's participation.

The simplistic way of expressing the Scottish political reality as 'nationalism is always bad news for women'[347] has only recently been challenged by the reality of the new Scottish Parliament. Wilkinson again reports on how the Scottish Parliament tries openly to employ the politics of gender equality and stresses the importance of a 'cross-party women's committee scrutinising legislation for its impact on gender equality' or the Parliaments commitment to 'family friendly hours'.[348] Such attempts at political gender equality are, however, still successfully misrepresented by the media. This is mainly due to the mainly male body of correspondents, who form and violate the media picture of Scottish politics. Wilkinson provides evidence: 'The media virtually ignored a recent debate in the Scottish Parliament on domestic violence – an issue that affects one in five women and as many as 100,000 children in Scotland alone. The decision to keep family-friendly hours was widely

[343] Margaret Callaghan, et al., "Feminism in Scotland: Self-identification and Stereotypes," Gender and Education Vol. 11, No. 2, 1999: 161-177; 162.
[344] Devine 539.
[345] Devine 532.
[346] Helen Wilkinson, "Devolution Is a Feminist Issue," New Statesman Vol. 128, Issue 4467, December 1999: 54.
[347] Christopher Whyte (ed.), "Introduction," Gendering the Nation: Studies in Modern Scottish Literature, (Edinburgh: Edinburgh University Press, 1995) ix.
[348] Wilkinson 54.

reported as a "skivers' charter'".[349] The relatively recent changes in terms of gender relations combined with a rather negative image of feminism has caused a deceptive feeling that women today do not need to identify with a wider movement struggling for social improvement. Margaret Callaghan and her co-researchers have found a very low level of identification with feminism in contemporary Scotland, though many women clearly identify with the general feminist goals stated above.[350] Callaghan states that the reasons for this are not only the false belief that society is gradually moving toward complete gender equality, but also the growing individualism – thus, failure is often attributed to a lack of individual abilities and effort. Last, but not least, the decisive role in this area is played by the media – which presents a rather stereotyped and negative picture of feminism: a picture of anti-male dogma burdened with bitterness.[351] Thus, the contemporary political situation clearly shows the crucial importance of media coverage, which can truly turn the aims of a whole political movement upside down. Similarly, if the whole issue is extended beyond political boundaries, the question of gender identity is greatly influenced by the cultural representations which the gender receives. An examination of gender representations within the Scottish literary tradition shows rather interesting results.

Having in mind that Scottish representation has traditionally been characterised as masculine, it is no surprise that its literary representations also retain a predominantly masculine character. The criticism that such representations receive rests mainly in their limited value, often mixed with apparent escapism or kitschy delusions. These misrepresentations of Scottishness are not limited to literature, but hold out for the entire process identified as 'heritage creation'. Their lack of validity then mainly stems from the intention to portray only a fragment of Scottish cultural or historical reality, exaggerating and often violating its characteristics. There is an attempt to make the value of such representation universal, creating a stereotype with almost no true descriptive or characterizing value. The sweeping disdain inherent in such representations then concerns not only local characteristics, the differences between urban and rural, etc., but also issues of gender. The two main streams of such misrepresentations have already been discussed in the previous chapters, their relevance to female literary representations is indubitable and thus, they will be mentioned in greater detail. David McCrone refers to these as Kailyardism and Clydesideism, identifying both literary traditions as practices employed to create an artificial Scottish heritage.[352]

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[349] Wilkinson 54.
[350] Callaghan 162.
[351] Callaghan 163.
[352] McCrone, Scotland, the Brand 61, 66.

Kailyardism is a literary movement of the late nineteenth and early twentieth centuries, and as McCrone suggests, was described by the critic George Blake 'as a literary genre characterised by domesticity, rusticity, humour, humility, modesty, decency, piety and poverty'.[353] Interestingly enough, in comparison with the previously discussed tartanry, Kailyardism is perceived as even more damaging: tartanry is a myth created by romanticising a limited area of Scotland, whereas Kailyardism strives to escape Scotland altogether. By creating an image of Scotland as a country of small towns and small-town characters in a period when most of the Scottish population lived in large urban areas, the movement clearly conveys the message that it was not created primarily for Scottish consumption, but that it employed the discourses of other cultures.[354] Similarly, by creating the 'lad o' pairts' hero, the Kailyard genre again uses a discourse that does not reflect the Scottish culture fully, as it is heavily gendered. The response to the need to create an alternative discourse to that of the Kailyard literary tradition was Clydesideism. As McCrone claims, Clydesideism aimed to create a true picture of Scotland based on "'real' images of the working class life".[355] Its validity in terms of working class reality has already been challenged in the chapter devoted to the works of James Kelman. Its representation of gender is also rather limited. Femininity is overlooked, or given a symbolic quality, due to the tendency to create Scottishness as a 'monoculture'.[356] From this point of view, the above cited claim of nationalism being a bad news for women' carries much more meaning – nationalism trying to restore the country 'as it once was', irrespective of the fact that in such a form it would be oppressive in modern terms not only to women, but also to ethnic minorities, etc., deserves to be challenged, as suggested by Christopher Whyte.[357] The challenges that women writers have to overcome allow a much richer field of subversions: they have more clichés to combat concerning their position in the society and the roles that have traditionally been ascribed to them. Scottish women writers in fact represent a doubly minor stream of literature and, therefore, also have a twice stronger minor voice with a double portion of creativity and *joy of opposition*. Thus, the literary representations, and even the canon of Scottish literature yield an overtly masculine portrayal of Scottish society only when interpreted through the mainstream criticism. Christopher Whyte as well as, for example, Eleanor Bell suggest the new possibilities of interpreting not only the works of the

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[353] McCrone, Scotland, the Brand 61.
[354] McCrone, Scotland, the Brand 64.
[355] McCrone, Scotland, the Brand 66.
[356] McCrone, Scotland, the Brand 70.
[357] Whyte xii.

male icons of Scottish literature, such as Hugh MacDiarmid, but also the more recently discovered women writers.

> Rather than weighing Scottish literature in the scales of sexism to find it wanting, it [the new interpretation] celebrates the enormous richness of material the tradition offers our interpretive tools. It is perfectly feasible, for example, to read *A Drunk Man Looks at the Thistle* as a cry of exasperation of male identity, a plea to be released from these and from the Christian ideologies that govern them.[358]

Similarly, the new readings of MacDairmid's and Muir's female contemporaries, Willa Muir and Catherine Carswell not only show that these writers were able to produce highly alternative modernist texts, which according to Eleanor Bell proved to be more cosmopolitan and yet more able to experiment with Scottish identity in the abstract sense[359]. At the same time, most of the themes Muir and Carswell dealt with can be directly linked to the themes addressed by modern Scottish women writers, such as Janice Galloway.

Applying Deleuze and Guattari's theory of minor literature to the works of Janice Galloway may at first seem rather far fetched. However, the following clarification of Galloway's literary background will reveal that she does, in fact, write from the position of 'a doubly oppressed', as Marilyn Reizbaum expresses it, in her definition of the phenomenon of 'double exclusion' experienced by women trying to write in marginalized cultures in which 'the struggle to assert a nationalist identity obscures or doubly marginalizes the assertion of gender (the woman's voice)'.[360] Galloway herself acknowledges that writing from both a female and a Scottish perspective is important for her creativity. Firstly, she has always been very open about her disenchantment with the complete lack of Scottish female writers not only in school and university syllabi, but also in the awareness of the Scots themselves. Such a total absence of fiction written by Scottish women would imply that women writers in Scotland either do not exist or have no talent. Margery Metzstein concludes that the effect of this lack is a 'feeling of discontinuity', where each generation of women feels to be a completely new type which is cut off from its predecessors.[361] The notion that women lack talent for writing is cited by Galloway as one of the obstacles she had to overcome herself when she started writing: 'my older sister hit me (literally) if I brought back books by women

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[358] Whyte xvi.
[359] Bell 27.
[360] Mary McGlynn, "Janice Galloway," <u>Review of Contemporary Fiction,</u> Summer 2001:21:2, 7-39; 13.
[361] Margery Metzstein, "Of Myths and Men: Aspects of Gender in the Fiction of Janice Galloway," <u>The Scottish Novel Since the Seventies,</u> ed. Gavin Wallace and Randall Stevenson (Edinburgh: Edinburgh University Press, 1994) 137.

authors. *Women canny write*, she'd say: *Women canny write'.*[362] The critics usually place Galloway's works in line with the Glasgow school for her use of the local Scots language, and for addressing the limiting visions of Scottishness by portraying characters with lost selfhood. As Ian A. Bell claims

> Scottish novelists since the early 1980's have concentrated instead on individual moments of crisis, alienation and fragmentation, moments dramatising the loss and discovery of self, as they have articulated through the lives of some of those conventionally excluded from the story of Scotland.[363]

Such a characteristic acknowledges the influence of James Kelman, whose characters, as the previous analysis showed, very often experience feelings of lost selfhood, disaffection or moments of crisis. Douglas Gifford adds that it is also the importance of the personal, i.e. 'the refusal to negotiate with any other values or modes of representation other than those felt to be personally valid and rational'[364], that places her within the Glasgow school milieu. Galloway's own perception of the 'freeing influence'[365] and an indication of how she might express herself is provided by Alasdair Gray and his experimental novel *Lanark*. Galloway's own view of her works is perhaps best described as 'rejecting labels'. On the one hand, as Metzstein suggests, Galloway's writing 'resists definition by the *malestream* culture'[366] implying that the readings offered by mainstream criticism may not be the most fruitful. On the other hand, Galloway, like many other contemporary Scottish writers, rejects the label of a 'feminist' writer. The characters that Galloway depicts in her works are often women entrapped by the roles and spaces that are imposed on them by the society and are unable to break free from them. Such women do not yield 'strong feminist role models'.[367] Furthermore, the expectation that a woman writer necessarily has to produce 'feminist' writing is another imposition on contemporary women writers. Galloway's contemporary, A. L. Kennedy, resists such expectations by claiming: 'No guy ever does a reading and has a whole load of guys at the back standing up and saying "why aren't you redefining maleness?"'[368] At the same time, as Milada Franková proposes, A. L. Kennedy apparently understands that by giving testimony for the oppressed, imprisoned or threatened, by giving voice to those that have no voice in the society, the authors emphasise the wrongs that

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[362] March 108.
[363] Ian A. Bell 226.
[364] Gifford, The Return of Mythology 30.
[365] March 108.
[366] Metzstein 137.
[367] March 110.
[368] March 134.

happen in the world.[369] The authors thus cannot (even deliberately) prevent possible political interpretations of their work. In Galloway's works, the question of gender, i.e. women and the way they cope or resist the social role imposed on them by the social milieu they inhabit, often mingles with the question of Scottishness (though not always, as the second analysed novel, *Clara*, shows). Galloway approaches these topics in a rather subversive manner. Her own explication of the combination of themes is that 'in many ways the "Scottish" question and the "Woman" question (if there is such a thing) are analogous. There is a sense of colonisation on women's territory as there is on Scotland'.[370] Thus, the appropriateness of applying the theory of minor literature's subversive characters seems to be confirmed by the author herself.

As was already stated in the previous chapters, Deleuze and Guattari characterize minority (or 'minor') literature by three basic ways of using language to subvert the constructs of major culture: the deterritorialization of language, political charge (or the 'deep' subversions of the literary texts) and collective assemblage of enunciation. When applied to Janice Galloway's novel *The Trick Is To Keep Breathing*, which can be briefly summed up as a story of a women, Joy Stone, suffering from depression after losing her lover Michael; and *Clara*, the life story of the nineteenth-century pianist and composer Clara Schumann. All three features of minor writing identified by Deleuze and Guattari are prominent in conveying the double oppression of a woman in Scotland.

In *The Trick Is to Keep Breathing*, the question of deterritorialization of language can be related to several areas of the book: the use of language, or the denial of language, in gendered situations when Joy deals with power-charged relationships, and the use of Scots, which is typical for Galloway. The question of Scots as the 'bastard' language has already been discussed in connection with the works of James Kelman. In the case of Galloway, it is a feature that helps to place her within the Glasgow school of writing. According to Mary McGlynn, it also reflects one of the many influences on Galloway's writing: the fact that her own childhood was marked by her mother's discomfort with her subordinate national and class position (she refused to speak Scots and purposely adopted a Yorkshire accent).[371] Galloway's use of the Scots vernacular signals her identification with the minority voice. In *The Trick Is To Keep Breathing*, however, the use of Scots is rather limited, which only enhances the second way of deterritorializing the language in gendered situations. In

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[369] Milada Franková, <u>Britské spisovatelky na přelomu tisíciletí,</u> (Brno: Masarykova Univerzita, 2003) 55.
[370] Ruth Thomas, "Janice Galloway Interview," <u>Scottish Book Collector Archives</u>. Vol. 2 No. 6, Feb2001: 23-30; 23.
[371] McGlynn 7-8.

situation, where Joy feels uncomfortable, the reader witnesses a switch into a dramatic dialogue, often with added explanatory notes suggesting the hidden or semi-conveyed feelings. Such a mode is always chosen in communication with men: psychiatrists, her employer, her boss; or with someone Joy feels uncomfortable with – her sister Myra, whom Joy is afraid of. McGlynn suggests that in such situations, Joy has to rely on general definitions, rather than on her personal self, thus the reader witnesses growing impersonality of the dialogue:

> BOSS: You are not looking well.
> EMPLOYEE: …………………
> BOSS: You know why I asked you here?
> EMPLOYEE: …………………
> BOSS: [Uncertainly] You do know why I asked you here?
> …..
> BOSS: I think you show an unrealistic attitude. You, if anyone, should have been realistic.
> EMPLOYEE: Oh? [Dammit. He knew this one would get me. I can't keep silent much longer.][372]

Such exchanges show a total dislocation of the dialogue, as if one of the speakers, i.e. Joy, is only witnessing the whole situation and providing explanatory comments. Furthermore, she tends to use rather impersonal labels for herself, always signifying the part she is expected to play in the dialogue, i.e. (patient, employee, etc.). She also signals the role of the other speaker, very rarely using the name of the given dialogue participant (e.g. health visitor, Dr. One, Dr. Three, sister, etc.). One of the reasons for such remoteness from her own utterances is surely Joy's fear of such dialogues. Throughout the book, whenever Joy communicates with someone who should help or protect her, her expectation or hope is bitterly disappointed. The remote tone and the reluctance to get involved in such conversations reveal Joy's scepticism about such use of language, as well as perhaps her tendency to protect herself from further disappointment. Examples of such situations can be found in most of the dialogues with the doctors, who basically all fail to show any capacity to help Joy. They initially approach her case with enthusiasm, as a challenge (e.g. dr. Stead, who originally wants to employ alternative ways of curing Joy's depression, but then simply resorts to prescribing abundant amounts of medicine), but after a short time, when the challenge proves unexpectedly complex, they withdraw their attention and very often also their presence (e.g. Dr. One, who only allows Joy to see him once). Their communication is marked by various levels of hostility, which ranges from a slightly patronising tone to open animosity. As

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[372] Janice Galloway, <u>The Trick Is To Keep Breathing</u> (Dalkey Archive Press, 2003) 74-5.

McGlynn claims 'again and again, throughout the novel, those social structures that could be expected to help Joy through rough times instead turn out to assist in furthering her despair, a repeated theme through Galloway's works'.[373] The most apparently harmful relationship is that with Tony, Joy's employer at the bookmaker's, who is only capable of treating Joy as a sexual object, without responding in any way to her emotional needs. However, the linguistic resentment is not only reserved for male/female exchanges. Another social structure that fails to support Joy is her own family. Her dialogues with her mother (prior to her death) are marked by a high level of miscommunication (e.g. in the situation where Joy is calling her mother from a peak in Switzerland exclaiming 'I'M CALLING YOU FROM THE TOP OF A MOUNTAIN … IT'S ME ME IT'S ME'[374], but neither is Joy able to convey the significance of the message by specifying her location, nor is her mother able to grasp it). Even more power-charged is Joy's dialogue with her sister Myra, in which Joy is knowingly attempting to mute the conversation and cut herself off from it before giving Myra her address, in order to prevent her feared visit/intrusion. Again, with reference to McGlynn, it is clear that all such conversations, marked by miscommunication, convey a sense of invasion, or their play-script-like character suggests reluctance of the participants to indulge in such conversations.[375] Joy's estrangement from such power- or gender-charged situations often results in her complete silencing. Such a situation occurs, for example, when Joy is waiting for her interview with Dr. Stead, and spends her time rehearsing the anticipated dialogue with the psychiatrist, as follows: '*Preparation for the Doctor. A short exercise lasting anything up to forty minutes.*'[376] In the rehearsed dialogues, Joy's part shifts from that of PATIENT to IMPATIENT, but her courage to deal with her problems seems to fade completely when faced with the real situation, in which she is left completely wordless and 'humiliated' by her silent tears. Examining the other participating side of the dialogue, however, the reader realises that their hostility or misunderstanding is a two-sided act of protection. Joy is a woman who to them does not *make sense*. Her behaviour does not fit into the prescribed modus operandi usually employed for explicating of female behaviour. 'As a woman who offers potential chaos to easy definitions of womanly behaviour, Joy resists attempts at categorisation, becoming a physical threat at the same time that she wastes away'.[377] The issue of silence and communication has an even stronger presence in *Clara*, where the

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[373] McGlynn 19.
[374] Galloway 88.
[375] McGlynn 19.
[376] Galloway 51.
[377] March 125.

protagonist has, since her childhood, been brought up to silence, and she finds it completely appropriate to have her own thoughts, feelings and experiences worded by somebody else. If Joy, the protagonist of the previously analysed novel, experienced relocation of speech occasionally, Clara's speech seems to be relocated altogether. The enormously rich monologues that Clara leads take place solely in her own mind, whereas the listeners in her environment often receive just one sentence, or even silence accompanied by Clara's inquisitive look. Clara's life purpose has been defined by her father, and thus: 'She listened. She watched. She played.'.[378] Clara is introduced as a 'speechless' child, and the patronising and oversimplified way of talking to her, i.e. 'Hallo, little lady!'[379], is often juxtaposed by Galloway with the richness and elaboration of Clara's internal monologues. The use of internal monologues, so typical for the fiction of James Kelman, again fits Galloway into the group of Glasgow-school authors. Clara's reluctance to start speaking, however, had been triggered by the frightful experience of the public execution of a man whose insanity (hearing voices urging him to kill) was not recognised as a mitigating factor: 'The afternoon Clara recalls is mostly a man, a platform, a terrible sword. And she knew that words had been the cause.'[380] Like Joy Stone, Clara is throughout her life silenced by fear in situations unpleasant to her because marked by power exercised on her. The words that she is prepared to use as her defence are, just as in Joy's case, limited to her own mind, as happens, e.g., when the coachman takes her to a wrong destination: '*I am Clara Wieck and I have a concert at the Gewandhaus.* She couldn't even say her name. *I am to play the piano with Demoiselle Reichhold. People are coming.* Not a word.'[381] What Clara does not realise, in her childhood decision to stay away from words as long as possible, is that someone else will take her place in communicating and will assume the role of the supposed interpreter. But this interpreter will in fact be the author of her utterances. Clara's fate is to take the role of a silent instrument, played first by her father and then by her husband. The best example is the diary that her father starts writing for her:

> Now the decision has been made that this life will be remarkable, someone must record it. It stands to reason. And who better than her father/her teacher/her guiding light. …
> My diary. His own hand. *Mine.*
> The rules emerge and stick. His daughter is *I*, he is *father*; he sees and knows everything. …

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[378] Janice Galloway, <u>Clara</u> (London: Vintage, 2003) 112.
[379] Galloway, Clara 13.
[380] Galloway, Clara 28.
[381] Galloway, Clara 67.

> After he is gone – by which he means dead – people will cite him as her voice, read this telling as though it's her own and she will not correct them because there will be no need.[382]

The denial of Clara's identity here is complete: she is allowed no selfhood of her own, as she is altogether *replaced* by her father's ambition, voicing her past, present and future. Similarly, her husband, Robert Schumann, requires Clara's complete and unfaltering allegiance, which can be easily distorted if she fails to say what is expected. Clara, thus, often resorts to using her husband's own words or leaving the utterances to him altogether: 'You might ask my husband next time we meet, she said. He always knows what to say. And Felix could no longer restrain himself. … This is one reason we are busy men, Joachim. We must speak for our womenfolk as well as ourselves.'[383] In the end, Clara's most fitting way of communicating is through music: composing, however challenged with the disputes of women's creativity; and playing, always best when her life goes to pieces and when she needs to confide in someone, anyone.

Galloway's characters are repeatedly silenced, and one of the reasons for this silence is their 'state of in-betweenness' (Joy: threatened, yet threatening; Clara: living her life, yet acting as the instrument of somebody else's ambition) to some extent reflecting Galloway's own dilemma of 'a woman writing fiercely and bleakly at once about how gender silences you, takes away your language'.[384] Joy is silenced in situations where the power assumed by the other party places her in a subordinate position. Similarly, Clara's denied and silenced self and, later, her self forced to speak not on her own behalf, but solely on behalf of her husband, portrays the removal of a woman's language. Thus, the author and her literary works in fact reflect the state of bi-polarity that is so typical for the culture that Galloway represents.

The second feature of minor literature is represented by its inevitably political character invoking the deep subversions contained in literary works. In the case of Galloway's novel, these are, again, connected with the political implications of gender and national identity. The three main areas in which subversions take place in *The Trick Is To Keep Breathing* are the social roles traditionally ascribed to women, the idea of domesticity and, finally, the issue of Scottishness, which in Galloway's work is only implied. The subversion of the notion of domesticity is perhaps best reflected in the role that houses play

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[382] Galloway, Clara 61.
[383] Galloway, Clara 306.
[384] March 125.

in Joy's life. The explication of social and political standpoints at the beginning of this chapter makes it clear that the idea of domesticity enforces the notion of the home as the world of a woman. Joy, however, certainly cannot claim her house to be her world. There are several reasons: it is not really hers, and she is constantly reminded of this. Secondly, the house is too big and threatening for her, and despite Joy's attempts her household seems to be falling apart. The first point suggests that, although the domestic space should be socially appropriate for her, Joy has to battle for it. McGlynn suggests that Joy's struggle seems even more arbitrary because no one actually wants to live in the place she inhabits: 'While Joy's neighbourhood of Boot Hill may be uninviting and partially vacant, this does not mean that the Housing Authority are willing to allow her to live there without a fight. Her struggle is both gendered and economic.'[385] Part of the problem (and a great deal of all of Joy's problems) is apparently the hazy official status she had in relation to Michael, who was getting a divorce from his wife, but was not divorced yet. The dialogue between the Housing Authority representative and Joy is marked by bureaucracy, strictness and power-possession, which the man feels entitled to exercise, due to of Joy's ill-defined social status.

> Try to be a little more cooperative. We're bending over backwards. You're not helping yourself, creating difficulties. Strictly speaking, we're under no obligation to house you at all, not when you were never registered as a tenant. We needn't do anything at all, strictly speaking. There has to be a bit of give and take. We're bending over backwards, you know, bending over backwards.[386]

McGlynn concludes that although people are invited to challenge the prescribed dominant patterns of gender role organisations, they are only entitled to the protection of the state if they participate in these fully.[387] Joy's unwillingness or failure to join this pre-defined social structure results in her complete vulnerability to various types of abuse. The struggle in which Joy finally gains entitlement to her home, however, cannot be considered victorious. It is clear right from the beginning that Joy's attempts at housekeeping are not successful and the 'domestic space that should be nurturing for her instead becomes threatening'.[388] Despite her meticulous cleaning, she achieves only 'surface cleanliness' and, furthermore, while moving around the home, she is often inexplicably injured: various cuts, slashes, or even her hand cut on a tin of vegetable soup – an incident which triggered off Joy's anorexia. Another point made by McGlynn is that Joy actually never experienced living alone, so her home has

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[385] McGlynn 88.
[386] Galloway, The Trick 18.
[387] Mary McGlynn "Janice Galloway's Alienated Spaces," <u>Scottish Studies Review</u> Volume 4, Issue 2, Autumn 2003: 82-97; 89.

always been a space with certain rules and marked with a complete lack of privacy: her mother reading her diary, Paul reading her letters. In line with this development, McGlynn claims that spaces create and enforce social norms.[389] In Joy's case, her own living was always marked with such 'created' norms, as she basically never lived alone (apart from a short period after breaking up with her first boyfriend, Paul). The spaces along which Joy moves enforce their own norms and rules on her, which seem to disable Joy and which she resists. McGlynn gives as an example the urban area that Joy inhabits and the way it threatens her.[390] However, there are many other examples: Ellen's house, in which Joy is always forced to consume excessive amounts of food, which she perceives as breaking her own decision to stop eating; the bookmaker's office, which assaults Joy with its smokiness; or Forrest House, which seemingly does not imply any rules, but whenever Joy seeks privacy in the 'end room', she is constantly hounded by the attendant called Nassim, because she is not supposed to be there (however, she is never exactly told why not). Joy's own life has been marked by many disappointments caused by the failed expectations that she connects with her performance in the role of the 'domestic' woman. Thus, the space which, in the traditional perception of the role of a woman, should be Joy's domain and asylum is instead filled with hostility. This only enhances Joy's feeling of loss and not-belonging. The second way in which Joy is constantly being let down by her home is its vulnerability to intruders. The intrusions happen on a symbolic level, where Joy's cottage, in which she once lived alone and also during the beginnings of her relationship with Michael, is overtaken by dry rot, and as Joy says: 'I shut myself in, go through to hollow dampness and pepper: mushroom smells. The cottage turning into a salad.'[391] But intruders endanger Joy physically also: her house is often taken over by people that pose some kind of danger to its inhabitant. As March suggests, the intrusions of people like these turn Joy's house into a prison rather than refuge and make her fulfil roles imposed on her by the external environment and further alienate her from her own self-hood.[392] Such a danger to Joy's supposed domain is exemplified by visits from the social worker (labelled by Joy as the Health Visitor), Tony, Ellen or Joy's sister Myra. The following scene opening Myra's visit clearly conveys the wave of fear that Joy experiences when Myra is about to enter her house:

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[388] March 115.
[389] McGlynn, Alienated Spaces 83.
[390] McGlynn, Alienated Spaces 83.
[391] Galloway, The Trick 216.
[392] March 116.

> I was getting catatonic when the knocking came. Knocking and a noise
> like a key in the lock. I listened to my own breathing. The knocking came
> again: flesh on wood, scratching. The letterbox was rattling.
> <div align="center">ANSWER THE DOOR</div>
> Everything was still for a long moment. Then the door shook and thudded
> heavily once or twice like something huge was butting against it from the
> outside. It creaked as though it was splintering.
> <div align="center">I KNOW YOU'RE IN THERE[393]</div>

The seeming fragility of the house, suggested by the door almost splintering, makes Joy act against her will and let the intruder in. The way Joy relates to her home is in line with the characteristic that March provides for Galloway's heroines in general: their domestic roles conflict with the feminist expectations of self-empowerment, such conflict then influencing the women's feeling of self-worth as well as the relationships in which they are involved.[394] The roles Joy is expected to play, but often fails to play, are at the core of her problems. Both McGlynn and March claim that although Joy tries to participate in various roles imposed on her by the environment (employee, 'as if' wife, daughter, patient), the effort always proves unrewarding for her.[395] When she lives with Paul, the more she senses the crumbling of their relationship, the stronger she focuses on her domestic duties, mainly cooking. In her study *Janice Galloway*, McGlynn points out the importance of food in Galloway's works. She claims that 'Galloway's protagonists revel in and resent their status as cook. As we will see, eating and its disorders serve Galloway repeatedly as means to comment on nation, femininity and class.'[396] The strategies utilised by Galloway's female characters can be viewed in the context of Luce Irrigaray's idea of gender mimicry, the basis of which she identifies as the femininity that some women perform in certain social contexts as a necessary masquerade.[397] Joy's attempt to give meaning to her ending relationship with Paul by stubbornly fulfilling her role as a cook, although all the other roles of the partnership have been cancelled, ends in her disappointment in the following scene:

> I don't need you for anything, he said loud and flat. I don't need you for a
> thing. I racked my brain to find something to prove it wasn't true. I came
> up with the only answer left. Look I'm going to make us something to eat.
> At least I can do that much. You need me all right. You need me because
> you can't cook. You can't fucking cook.
> I yelled too.
> ….

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[393] Galloway, The Trick 60.

[394] March 113.

[395] March 111; McGlynn, Alienated Spaces 84.

[396] McGlynn, Janice Galloway 14.

[397] Anne McClintock, <u>Imperial Leather,</u> (London: Routledge, 1995) 62.

He came back an hour later with a carrier bag. A Chinese take-away. For one. He ate it without looking at me but I heard the message loud and clear.

<div align="center">SHOVE YOUR FOOD</div>

It took me a month to find somewhere else to live. He was right. He didn't need me for a thing.[398]

Thus Joy's attempts to conform to social expectations result in misunderstandings. Though she shows perseverance in her domestic duties, this later only serves as means for denying her meaning or the meaning of her existence. The mimicking strategy that Joy uses completely fails her also in other relationships. Although Joy feels inferior throughout, her relationship with Paul does have its social acceptability and clear way of labelling. Her following relationship with Michael, however, lacks identification altogether, which enables everybody around Joy to negate its (and also her) existence once Michael has died. Their relationship is never clearly labelled by anyone throughout the novel. As McGlynn proves, even in official conversations, such as the negotiation about Joy's possession of the house, no clear signifier of her status is ever in fact used, and everybody struggles to avoid using the label 'mistress'.[399] Their relationship and, indeed, Joy's existence, is completely denied at Michael's funeral. Galloway's use of experimental (and impossible to quote) text layout creates a particular reading path, which expresses the diminished importance of Joy's feelings and enhances the distant speech of the minister addressing the whole speech and the whole right to mourn solely to Michael's wife. Joy once again feels annulled. Not only is her role denied, but she is seemingly completely unnoticed.

1. The Rev Dogsbody had chosen this service to perform a miracle.
2. He'd run time backwards, cleansed, absolved and got rid of the ground-in stain.
3. And the stain was me.

I didn't exist. The miracle had wiped me out.[400]

Joy's relationships in which she plays the roles expected of her by her environment lead to a complete negation of Joy's existence, meaning and self-worth, thus thrusting her deeper into self-doubt and depression.

In *Clara*, the traditional roles ascribed to women are undermined in a very interesting way: Clara's father's decision to create a genius out of her lifts her above the space generally assigned to a woman. In certain way, Clara Wieck represents the same artificial creation as

[398] Galloway 43.
[399] McGlynn, Alienated Spaces 89.
[400] Galloway, The Trick 79.

Bella Baxter in the previously analysed Alasdair Gray's novel *Poor Things*. Though Herr Wieck claims to bring Clara up to complete independence ('Remember, Clara, what you earn yourself is yours. You need depend on nothing else, no one else.'[401]), he demands her utmost obedience and Clara's later attempt at her independence shatters him altogether. By contrast, her husband, though he certainly loves his wife and admires her musicality, is broken by her achievement and feels constantly challenged by Clara's references to earning money and to other household practicalities. What he seems to require most from Clara is her loyalty: 'Pah! Had she no fire? No fight? He wanted a girl in armour, someone to *defend him*.'[402] Indeed, Clara devotes most of her married life to defending her husband's sanity, physical health, deteriorating conducting, composition. Nevertheless, it is particularly Clara and her qualities that are finally blamed for her husband's condition:

> His present weakness is merely an artistic temperament under strain. A famous wife is a difficulty for any man, and despite her obsequious show, Frau Schumann's overprotectiveness and ambition, personal defects commonly found in women who seek to thrust themselves beyond the scope of normal domestic activity, are much to blame for the depletion of his masculine energies and power of decision-making. Further … and despite its toll on his sensibilities, she has not the tact to find even the simplest or most obvious means of avoiding her remorseless pregnancies.[403]

Thus, in Clara's fate, Galloway again subverts the traditional female roles by creating a female character of incredible strength (though unnoticed by some), who is elevated above the average: 'this young woman can carry a load that would fell a carthorse and needs no consideration to the contrary. My daughter is an artist, Mademoiselle, not a woman of any sort.'[404] Yet her environment, affronted by such uniqueness, cannot handle Clara and finds her, like Joy Stone, threatening, as the environment is unable to *make sense* of the 'woman with a soul as great as a man's'.[405] The role of a woman has also been identified with the question of domesticity. As in *The Trick Is To Keep Breathing*, in *Clara* Galloway also uses the picture of Clara's home as place not nurturing, but rather threatening. The home of her childhood (motherless, due to her parents' separation and divorce) is hostile due to her father's frequent physical punishment of Clara's less musically gifted brothers. In this novel, a home seems to be a place to depart from. The novel rings with choruses of the town names and places that Clara passes through. These departures are sometimes voluntary (some tours

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[401] Galloway, Clara 71.
[402] Galloway, Clara 138.
[403] Galloway, Clara 356.
[404] Galloway, Clara 130.

that Clara almost enjoys), but more often enforced: at first by her father, who thus tries to separate her from her suitors; then by the circumstances of her husband's mental illnesses, which seem to improve in a new environment. Therefore, places are rarely referred to as 'home', but their value is measured by the success achieved in them. This leads on to the last analysed area in which Galloway questions traditional female roles: creativity. Galloway's utmost concern with the question of female creativity and the ways it is hindered or questioned is present throughout the novel. Since her childhood, Clara has shown talent as a composer, but others doubt her ability, and the audiences ascribe her own compositions first to her father and then to her husband. But composing music seems to be Clara's consolation, her way of enduring unpleasant situations.

> In the thick evening silences, Clara licked thread ends and pricked her thumbs, building a concerto in her head as her stitching got neater. Every achievement should lead to another, her father had said. It was called progress. Before long, she was three drafts into her first serious orchestral piece and two aprons to the good, an overture and a nightgown to follow.[406]

Thus Clara again escapes into her own rich internal world to escape the pressure of expectations and ambitions towered upon her by her surroundings. An attempt to extend the validity of Joy's and Clara's position to signify the culture it represents makes it clear that Galloway undermines the very clichéd representations of her own culture, which impose limited visions of cultural reality, thus annihilating the existence of all that does not comply with its narrowed perception.

The issue of Scottish presence is rather complex, as the Scottish dynamic is only implied in *The Trick Is to Keep Breathing*. One such implication is the above discussed issue of intruding and taking over her home, where Joy herself on one occasion refers to coping with such an intrusion due to a certain 'race memory'.[407] It has already been suggested that Joy's state of 'in-betweenness' indeed reflects the state of the culture. Apart from this implied Scottishness, there are other features which make the novel indeed 'local'. The most obvious hints are in the references to particular Glasgow locations, but also in their characteristics: when Joy describes the neighbourhood of Boot Hill. Galloway succeeds here in creating yet another in-betweenness: the characteristic of the location is rather specific and reflects the problems that Glasgow is handling (i.e. council house suburbs far removed from

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[405] Galloway, Clara 139.
[406] Galloway, Clara 106.
[407] Galloway, The Trick 63.

city life, with an unappetising life of their own), but Galloway also relates her novel to any place with similar characteristics, thus creating a novel that at the same time refers to a specific location and to the general urban and suburban situation. McGlynn suggests that, most importantly, the novel 'evokes not so much a specific city as a specific *sort* of city'.[408] Glasgow represents a particular literary world too, and by involving the experimental in her text, Galloway locates her work in the specific milieu of the Glasgow school of writing. In her later novel, *Clara*, Galloway chooses to depart from the Scottish environment altogether, and devotes her attention to a material which takes place not only in Germany but also in the past. *Clara* might therefore seem far removed from the concerns of a contemporary Scottish writer from the Glasgow school. Yet, such claim would be rather limiting. It is specifically the departure from the theme of Scottishness that expresses the identity tiredness suggested at the very beginning of this text. By looking for inspiration beyond the borders of Scotland, Galloway does not turn her back on her nationality. On the contrary, she succeeds in opening up the Scottish voice to the multiplicity of inspirations that Alasdair Gray calls for. As was suggested in the previous chapters, contemporary authors have found the Scottish label restrictive and are striving to free themselves from the need to re-define their national culture explicitly. While focusing her attention on the life of Clara Schumann, a nineteenth-century pianist, composer, teacher, but also wife and mother, Galloway still addresses issues of in-betweenness, of creativity and domesticity, but this time not within the isolation of Scotland. Instead, she places Scotland within Europe and finds this milieu also fitting to suit issues previously handled as specifically Scottish.

The experimental quality of Galloway's work also fits the characteristic of minority writing that refers to collective assemblage of enunciation. Experimental writing, as McGlynn suggests, uses departures from textual norms to critique various imposed constraints: national, gender or economic.[409] The undermining of gender constraints is certainly embodied in Galloway's use of the metaphor of text symbolising a body. The specific text of *The Trick Is To Keep Breathing,* as McGlynn claims, replicates the bulimia and anorexia of its main protagonist.[410] On the one hand, the text bulges with an enormous number of references to extraneous materials – signs, notices, labels, headlines from women's magazines – that often provide sources of sarcastic humour when juxtaposed with Joy's state of mind.

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[408] McGlynn, Alienated Spaces 85.
[409] McGlynn, Alienated Spaces 94.
[410] McGlynn, Alienated Spaces 92.

MAKE THIS YOUR BEST EVER CHRISTMAS!
The hospital is full of magazines. They all say the same things.
MAKE THIS YOUR BEST EVER CHRISTMAS![411]

These bulimic gulps of information, however, do not reveal much of the storyline, as the information is provided in very limited amounts and the storyline somehow resembles the bones moving under the surface of skin, making an appearance just here and there. Another source of textual experimentation is space confinement. The text refuses to come to terms with the constraints of the physical page, bursting beyond its margins. Galloway includes notes, which, though they may resemble explanatory notes in format, are seemingly unrelated in content to what is happening in the text. They seem more like a distant thought or a remark by someone passing by. In *Clara*, the text similarly resists the space assigned to it by the page organisation, and the varying font sizes create reading paths in a similar way as in *The Trick Is To Keep Breathing*. The variety of extraneous material, especially notes and pieces of music, suggests the refusal of the text to rely on a single means of expressing meaning. McGlynn describes her own understanding of these as the 'text bleeding off the page' in a desire to express feminist rejection of the value of domestic space with all its implied boundaries. Galloway's characters use domesticity as a type of mimicry, in an attempt to find the meaning of their relationships and existence. By the fact that this strategy fails them and the domestic space does not provide the nurturing environment that would give the impression of a *female* space, Galloway shows the lack of validity of domesticity as a purely female issue or characteristic. At the same time, McGlynn sees the novel's experimental format as a way of creating a specifically female space with reference to the notion of ecriture feminine.[412] As much as Joy and Clara try to shake off the limiting and restricting reality, the works of Janice Galloway refuse to yield to any simple and clear cut understanding. Nevertheless, Galloway's experimental innovation, whether it is interpreted through the eyes of the Glasgow school or through the eyes of feminist criticism, is an important example of the subversive creativity through which minor literature challenges the notions imposed on it by the majority forces.

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[411] Galloway, The Trick 221.
[412] McGlynn, Alienated Spaces 92.

# Conclusion

The task of this work was to explore ways in which cultural identities are present in selected works of contemporary Scottish fiction. The literary analysis concerns four contemporary Scottish authors and their selected novels, which represent different stages in their writing careers, and attempts to show the range of their expression of the individual cultural identities.

James Kelman was chosen as an author who pointed out the entrapping mood of 1970s Scotland. His works are mostly devoted to working class Glasgow, thus he deals mostly (but not solely) with class identity. The novels selected for analysis, i.e. *The Busconducter Hines*, *A Disaffection* and *How Late It Was, How Late*, portray Glaswegian male working-class characters in a variety of existential situations, which the characters cannot solve or influence in any way. Similar powerlessness appears in their relationships to women. In his works, Kelman undermines not only the tradition of the macho working-class hero of Glasgow, but also the tradition of prevailingly masculine character of Scottish culture.

Alasdair Gray mostly develops the notion of Scottishness, i.e. national identity. In his chosen novels *Lanark* and *Poor Things*, he uses experimental writing in order to express the nature of Scotland as a place with a lack of imagination and an entrapping system that hinders individuality. In his works he rejects the idea of a monolithic culture and calls for multiplicity of expression, which the unified Scottish voice was hindering. Gray is acknowledged by many authors as the founder of the new Scottish literature and, together with Kelman, he is perceived as the initiator of the Glasgow literary school.

Iain Banks was selected as an author representing the younger generation that has developed the path suggested by Gray and Kelman. In his works, he also represents the regional identity, for his chosen novels, *The Wasp Factory* and *The Crow Road*, show rural Scotland in a completely different light than the traditional tartan-based imagery. His works develop the idea of rejecting the entrapping systems and removing boundaries placed artificially in the process of heritage creation.

Janice Galloway represents Scottish women's writing and her main focus is on gender identity. The predominantly masculine character of Scottish culture has led to silencing the female voice throughout history. In Galloway's novels *The Trick Is to Keep Breathing* and *Clara*, the author develops the idea of female silence, and her female characters struggle, with little success, to find their own voices. In a way she responds to the desired multiplicity

of voices that Alasdair Gray calls for in his writing. Furthermore, Galloway subverts some of the clichés connected with the idea of the nurturing the home as the female space or the expression of female creativity.

Scotland is usually characterised by its focus on national identity. This characteristic has its roots in Scottish history, mainly due to its union with England and the subsequent political and cultural existence of Scotland within Great Britain. The focus on national identity, however, led to the neglect of other, equally important collective identities, such as region, gender, class etc. The continual overpowering presence of Scottish issues in cultural products of Scotland, as well as the changing nature of the role of a nation in today's world, resulted in so called *identity tiredness*. The focus of literary works has been shifting, and has begun to include other issues, apart from Scottishness. This does not mean that the theme of Scottishness disappeared altogether. On the contrary, many authors contributed to freeing the notion of national identity so that it is no longer a burden for Scottish writers, forcing them to write in a particular artificially-created national mode. Scottishness has now become a whole new area of inspiration fuelling authors' creativity.

In order to provide as a thorough picture of Scottish culture as possible, the whole analysis started from a sociological perspective, mapping the nature of Scottish society in its historical development. Though the appropriateness of referring to historical data in a literary and cultural analysis may be doubted by some, the Scottish context cannot really be examined without a historical frame of reference. The analysis of the social and cultural context in Scotland is based on an examination of a number of dualities that are to some extent considered characteristic for the society. The most significant of these is the dualism of the colonial and the colonised, which concerns the juxtaposition of the Scottish colonial ambitions and their position as the colonised within the union with England. This dualism feeds into other examples of dual perceptions of Scottish reality. The portrayal of the Scottish Highlands has been introduced as the main source of artificial symbolism for the whole of Scotland. This romanticised view of a part of the country completely overpowered the cultural specifics of the Lowlands, i.e. the more urban and Anglicised region. The cultural representations stemming from the Highland tradition thus pose a limiting picture of Scotland, and have been perceived as a burden to Scottishness. The analysis, however, strove to provide also contrasting views of tartanry, which perceive this heritage-creation strategy as creative and identify it as the source of Scottish difference. The other dualisms examined here also concern the Scottish existence within Great Britain. Through a mixture of historical data and political facts, the analysis strove to identify the main influences on various

collective identities (mainly class, gender and regional identities) which, together with strong national awareness, characterise contemporary Scotland.

The factual account of Scotland leads to a more theoretical examination of the concept of a nation and nationalism. The subsequent analysis thus brings together a variety of views on ways of portraying national identity in literature. The most important outcome of that exploration is the observation that the contemporary globalised world is no longer based on national structures and the importance of *national* is diminishing. This does not mean, however, that a communal spirit will no longer be present in literature. However, the preference is to devote attention to other identities and to open the national background to a multiplicity of voices, so that it does not pose limits through a strictly defined expression. The main idea of the theoretical analysis was to create a framework through which the literary works would be perceived. Such a framework needed to be on the one hand specific, so that it set particular criteria, while on the other hand, it was to be liberal enough to avoid creating strict boundaries, which postmodern theory condemns. The most suitable framework for both purposes is the perception of minor literature formulated by Gilles Deleuze and Félix Guattari. Their characteristic of minor literature concerns literary creativity in a major language and subversion of the validity of the major language and culture. This suggests a whole set of opportunities to find new creative ways of analysing contemporary Scottish literature without imposing any limiting views or classifications. The whole literary analysis was then organised according to the three basic traits of minor literature, as identified by Deleuze and Guattari.

The first category, specified as the *deterritorialisation* of language, is mainly concerned with the use of minor and major language. The examination of the individual works of literature showed that the idea of deterritorialisation can be spread on to the whole issue of conveying meaning and communicating. James Kelman uses local Glaswegian Scots not only as the language of communication, but also as the language of the internal monologues of his protagonists. Alasdair Gray's deterritorialisation also involves the use of local Scots. In his case, the local dialect is randomly combined with Standard English, so it does not serve purely as the means of identifying local characters. Furthermore, Gray interestingly experiments with the distribution of meaning between word and image. Iain Banks also uses the contrast between local Scots and Standard English, but his deterritorialisation is based on reversing the use of these languages: his protagonists use Standard English in juxtaposition with local dialects spoken by the characters from which the protagonists feel alienated. Janice Galloway uses deterritorialisation also through Scots, but

mainly through a kind of *dislocation* of speech, which is denied to her female protagonists. They are either forced to remain silent or their speech is not heard. Very often they resort to dramatic dialogues, in which they are simply fulfilling a role which their surroundings require, and which they themselves witness only from a distance.

The political charge of the individual writers' novels ranges from open political comments in the works of Kelman, Gray and Banks to the deep subversions that occur in all analysed novels. James Kelman mainly comments on the situation of working-class Glaswegian male heroes. Through their existential situation, which they are unable to control or escape, his protagonists undermine the traditional image of the enterprising Scot as well as the clichéd icon of the macho working-class hero. Alasdair Gray portrays various types of entrapment, which express the political reality of contemporary Scotland. The lack of imagination as well as the inability to change one's prospects and escape the entrapping systems clearly reflect many of the problems of modern Scotland. Through a variety of topics, Iain Banks undermines many clichés and overcomes many boundaries that enclose the Scottish creativity. The reversal of gender identity in *The Wasp Factory* subverts the traditional masculine character of Scotland, while the second analysed novel symbolises the discovery of new links between the Highland and the Lowland. Finally, Janice Galloway subverts the clichés traditionally attached to the female position and role the society as well as female space and female creativity. On the whole, the range of authors studied in this dissertation covers subversions of all the major dualisms identified in the first chapter of this text.

Finally, the collective assemblage of enunciation represents an important feature of minor literature and all the analysed works. All the authors address various types of collective identities and all do so using language characterising a particular nationality (including its local varieties). The experimental ways in which the concepts of collective identities are addressed suggests possibilities of *collective* writing that is not limited by the imposition of a particularly Scottish style. The fact that many authors (exemplified by Janice Galloway in her novel *Clara*) choose to depart from a directly Scottish context suggests that the issues of collective identities are not bound by the domestic setting.

The whole text has been devoted to exploring ways in which contemporary Scottish literature reflects the search for a re-definition of Scottishness so that it shakes off its limiting and distorting images and instead of offering a monolithic concept it opens up to the multiplicity of voices and incentives that it receives in the contemporary globalised world.

## Teze v českém jazyce

Tato disertační práce je věnována otázce možností vyjádření kulturních identit v současné literatuře. Skotská literatura byla vybrána především proto, že představuje národní literaturu země, která prochází rozsáhlými změnami v oblasti sebedefinování. Skotský národ, který svou vlastní pozici v rámci větších evropských struktur teprve hledá, tak poskytuje zajímavý prostor pro analýzu chápání konceptů národa, státu a národní kultury v době, která již takovéto koncepty opouští především díky vlivu globalizace. Kromě jiného je skotská literatura zajímavým objektem zkoumání i proto, že již od počátku 80. let 20. století zažívá jakousi druhou renesanci, charakteristickou především touhou po osvobození skotství a skotské kultury od tradiční limitující reprezentace.

Je možné říci, že jakýsi charakteristický rys Skotska představuje silné národní uvědomění, jehož kořeny sahají poměrně hluboko do národní historie a jež tak rozhodně nepředstavuje žádný nový či moderní fenomén. Přesto je většina oblastí současné skotské kultury, literaturu nevyjímaje, prodchnuta všudypřítomnou atmosférou změny. Cílem této práce je tudíž analýza kulturních identit a způsobů, jakými jsou vyjádřeny v dílech vybraných současných skotských autorů prózy: Jamese Kelmana, Alasdaira Graye, Iaina Bankse a Janice Galloway. James Kelman je nejen uznávaným a oceňovaným autorem (za svůj román *How Late It Was, How Late* získal prestižní literární cenu Booker Prize v roce 1994), ale také zde reprezentuje velmi silnou literární tradici dělnického Glasgowa, z níž do jisté míry vychází; jeho experimentální díla zároveň představují zajímavou možnost srovnání, kam až tato tradice Kelmana zavedla. Právě pro svou silnou zakořeněnost v tradici, kterou zároveň podrývá a zpochybňuje, byl Kelman zařazen do této literárně-kulturní analýzy. Alasdair Gray představuje poněkud odlišný hlas zaznívající ve skotské literatuře: jeho intelektuální přístup se téměř vždy prolíná s vizuálním uměleckým vyjádřením skutečnosti. Iain Banks je zástupcem mladší generace skotských autorů, který reflektuje současné Skotsko ve svých žánrově i tematicky eklektických románech plných nečekaných obratů a proměn. V této analýze dosud výrazně chybějící ženský hlas zde zastupuje Janice Galloway, která se v převážně maskulinní skotské kultuře snaží překonat tradiční představy o neexistenci či marginalitě ženské kreativity. Zaměřením na současné autory se práce snaží o co nejsoučasnější obraz moderní skotské společnosti.

Při hodnocení obecného sociálního prostředí současného Skotska jeví se tím nejtypičtějším rysem obecné nálady jakási *přesycenost identitou* čili, jak zmiňuje Neal Ascherson, *identity tiredness*. Neúspěšné referendum v roce 1979, jímž Skotsko ztratilo

možnost získat samostatnost a změnit tak svůj statut národa bez vlastního státu (tj. *stateless nation*), je jednou z nejtraumatičtějších zkušeností novodobé skotské historie. Přesto se v polovině 90. let podařilo obnovit debatu i snahy o budoucnost Skotska jako nezávislého státu s vlastním znovu ustanoveným parlamentem. V současné době je však, alespoň podle Neala Aschersona, velká debata o identitě z 80. a 90. let dávno skončena. Existuje pro to hned několik důvodů. Hlavním důvodem je, že hledání definice národní identity ve Skotsku značně zastínilo důležitost ostatních kolektivních i individuálních identit: genderové, regionální, náboženské či etnické. Zdánlivě jasné označení „Skot" tak neposkytuje efektivní charakteristiku většiny populace Skotska. Další důvod představuje fakt, že snahy skotské politické reprezentace o získání určitě pozice a identity v rámci většího politického celku se často diametrálně rozcházely s názorem veřejnosti. Příkladem takovéto situace je dohoda o unii z roku 1707, kdy se pomyslné nůžky mezi politickými ambicemi tehdejší skotské elity a ambicemi veřejnosti rozevřely dosud pravděpodobně nejrazantněji. Třetím důvodem pro opouštění tématu národní identity je samotné směřování oficiální politiky identity v devadesátých letech. Skotskou literaturu lze tradičně charakterizovat jako jakési imaginační vyvážení nedostatečného politického zastoupení. Proto po neúspěšném referendu z roku 1979 následoval obrovský kulturní boom 80. let, představovaný zejména skotskou literární renesancí. Synonymem pro tento rozvoj skotské literatury se stala skupina autorů jako jsou Alasdair Gray a James Kelman v oblasti prózy, Liz Lochhead v dramatu a Douglas Dunn či Edwin Morgan v poezii. Založením skotského parlamentu v roce 1999 pak Skotsko najednou získalo oficiální kulturní politiku a tento politický „dostatek" se odrazil v jakési inverzi v kultuře: zatímco politická scéna se plně věnuje místním otázkám, hlas skotské kultury zní různými mezinárodními tématy a hledá vlastní realizaci v takzvaném „novém internacionalismu". Mezi kulturním a politickým světem tak vzniká jistá dichotomie, která velmi dobře zapadá do celé skupiny dualit a protikladů tradičně charakterizujících Skotsko.

Právě těmto tradičním rozporům se věnuje první kapitola práce, *Living Dualities*. Zde je zkoumána povaha skotské kultury a společnosti a hlavním účelem této kapitoly je především poskytnout kulturní základ pro následnou literární analýzu. Pro práci, v níž je literatura zkoumána jako produkt určité národní kultury, je takováto charakteristika nezbytným referenčním rámcem. Zároveň je zde reflektována i řada proměn, jimiž chápání „národa" či „národní kultury" prošlo v různých historických souvislostech. Celá tato kulturní charakteristika je založena na analýze tradičních skotských dualit či rozporů. Nejdůležitějším z nich se jeví rozpor mezi *kolonizovaným* a *kolonizátorem* (the colonial and the colonised). Analýza této duality je založena na zkoumání historických faktů týkajících se události, která

na dlouhá století změnila skotskou kulturní a politickou realitu a zároveň dala vzniknout mnoha dalším rozporům: je to dohoda o unii z roku 1707. Je zajímavé, že do dnešní doby trvají spory skotských historiků a sociologů, kteří se nemohou shodnout na jednoznačném hodnocení průběhu a dopadů této události. Pro některé je synonymem národního selhání, jiní v ní vidí důležitý zdroj inspirace pro skotskou národní identitu.

Kapitola je zaměřena i na další velmi významné rozpory, které symbolizují identity přehlížené v souvislosti se snahou definovat skotský národ, tj. zaměřením pouze na národní identitu. Napětí mezi *Highland* a *Lowland*, tj. regionálními identitami, vychází z rozdílných přístupů těchto dvou oblastí k národní kultuře. Analýza se věnuje především měnícímu se přístupu ke skotské Vysočině a především vzniku romantické tradice obvykle označované jako *tartanový mýtus*, tj. rozšíření symboliky kultury typické pro skotskou vysočinu na celé Skotsko. Tato dualita dává vzniknout kulturním reprezentacím, které jsou matoucí a limitující. Na druhé straně se analýza vyčarovává jednoduchému odmítnutí tohoto kulturního procesu vytváření tradice, ale naopak, snaží se uvést i názory kritiků, kteří považují *tartanový mýtus* za zdroj skotské národní kreativity.

Dualita mezi *národem* a *regionem* vnáší do diskuze řadu politických aspektů spojených se skotskou existencí v rámci Velké Británie. Proto je toto téma úzce spojeno s rozporem mezi skotstvím a britstvím. Text i zde uvádí několik historických událostí spojených především s měnícími se přístupy k nacionalismu a národnímu cítění, jako i definicím národní kultury. Diskutována je nejen skotská politická realita, ale i měnící se politické ambice. V neposlední řadě jsou zde důležité i různé názory na anglizaci Skotska a lehkost, s jakou byly vlivy anglické kultury akceptovány v některých skotských regionech.

Kapitola končí diskusí, která je věnována rozporu mezi *mužskými* a *ženskými* kulturními reprezentacemi. Genderový aspekt skotské kultury je velmi závažný především kvůli převládající mužské povaze. Text zmiňuje některé literární tradice, které přispěly k umlčování či přehlížení ženského hlasu (např. literární tradice *Kailyard* přinášející idealizovaný pohled na skotský venkov konce 19. století, či *Clydeside* představující drsnou dělnickou literaturu Glasgowa třicátých let 20. století). Ženský hlas byl přehlížen rovněž při tvorbě skotského literárního kánonu na počátku 20. století i přesto, že ženské spisovatelky, jako např. Willa Muir či Catherine Carswell, nebyly zatížené požadavkem tvořit v rámci jasně definovaných hranic skotské národní kultury. Jejich díla vykazují velmi zajímavý vliv modernismu proto, že autorky nebyly svazovány národní literaturou, ale mohly svobodně vnímat a vstřebávat nové evropské i světové literární vlivy a směry.

Myšlenka národní literatury, národního literárního kánonu i samotného konceptu národa jsou podrobně analyzovány v kapitole nazvané *Stealing the Baby*. Tato kapitola zkoumá a srovnává vhodnost aplikace různých teorií tak, aby co nejlépe reflektovaly skotskou realitu v kultuře a literatuře. Počáteční úvaha nad charakteristikou identity je založena především na studiích britského teoretika Stuarta Halla, který zdůrazňuje potřebu chápání identity ne jako statického a jasně definovatelného konceptu, ale jako neustále se měnícího faktoru. Aby mohla kapitola sloužit jako kvalitní teoretický rámec práce, byly zde použity především teoretické studie Michaela Bachtina (jeho myšlenky *dialogismu* a *heteroglosie*), Benedicta Andersona (a jeho teorie *imagined communities*), Homi Bhabhy (který Andersonovy myšlenky dále rozvíjí), Jacquese Derridy (zejména jeho *différance*) a Michela Foucaulta (jeho chápání diskursu jako vyjádření moci). Tyto teoretické myšlenky analýza aplikuje přímo na skotský kontext a srovnává je s referencemi ke konkrétním skotským kritikům jako je např. Tom Nairn, Edwin Muir či Cairns Craig (zejména jeho formulace *Scottish in-betweenness*).

Jednou z klíčových otázek, které tato kapitola řeší, je měnící se koncept národa a nacionalismu v době postmodernismu či v době narůstajícího vlivu globalizace. Role národních komunit v kontextu globalizované společnosti je analyzována s odkazem na myšlenky Zygmunta Baumana. Chápání skotského kontextu v rámci postmoderní globalizované společnosti je konfrontováno s myšlenkami kritiků (jako např. Nairn či Craig), kteří na jedné straně uznávají potřebu otevřených reprezentací národní identity, ale na druhé straně představují vlastní snahu klasifikovat rozmanitost hlasů v rámci jejich vlastního přesně definovaného a do značné míry opět limitujícího vzorce. Zkoumání skotské národní identity se odráží i v charakteristice skotské literatury, kterou tato kapitola definuje jako literaturu menšinovou.

Nalézt referenční rámec, který umožňuje zkoumání různých kulturních identit a jejich vyjádření v literatuře a který zároveň nevnucuje kulturním reprezentacím vlastní limitující vzorec, se podařilo díky knize Gillesa Deleuze a Félixe Guattariho *Kafka: Za menšinovou literaturu*. Tito dva autoři na románech Franze Kafky ilustrují charakter menšinové literatury (*minor literature*) a kreativitu, jíž tato literatura disponuje v prostoru ohraničeném většinovým jazykem a kulturou. Jejich teorie charakterizuje tzv. radostnou opozici (*joyous opposition*), s níž menšinová literatura pomocí subverze podrývá limity vnucované jí kulturou většiny. Deleuze a Guattari uvádějí tři základní rysy menšinových literatur: deteritorializace jazyka, politický charakter menšinového psaní (a to nejen explicitní, ale často vyjádřený na úrovni hluboké subversivity, tzn. *deep subversions*) a kolektivní vyjádření skutečnosti. Tyto tři

definované znaky byly použity pro vytvoření základní struktury pro následnou literární analýzu děl vybraných autorů.

*Waiting for Godot in Glasgow* je kapitola věnovaná románům Jamese Kelmana (1946). Tento autor, obdobně jako Alasdair Gray, představuje Glasgowskou literární školu, kterou jeho a Grayova díla na počátku osmdesátých let 20. století iniciovala. Kelmanovy romány, které byly pro analýzu vybrány, tj. *The Busconductor Hines* (1984), *A Disaffection* (1989) a *How Late It Was, How Late* (1994), představují různé vývojové fáze autorovy literární kariéry a různé stupně schopnosti Kelmanových románových hrdinů vypořádat se s tíživou životní realitou či existencí. Výraz „existence" se zdá být vhodnější, protože Kelman ve svých dílech vyjadřuje téměř beckettovský existencialismus Glasgowa posledních dekád 20. století (odtud název kapitoly). Kelman ve svých dílech reprezentuje nejen prostředí Glasgowa, ale i jeho dělnickou komunitu a kulturu, což do značné míry determinuje druh jazykové deteritorializace, kterou v jeho románech lze najít. Jeho postavy hovoří místní glasgowskou skotštinou, ke které se často uchylují i ve vnitřních monolozích (pro Kelmana typických).

Politický náboj Kelmanových děl je rovněž jasně spojen se sociální identitou dělnické komunity. Autor často explicitně komentuje stav této sociální skupiny ovlivněné narůstajícím individualismem konzumní společnosti. Ve všech zde analyzovaných románech autor zobrazuje postavy uvězněné v situacích, které nenávidí, ale ze kterých nejsou schopny uniknout. Politický charakter Kelmanových prací je zřejmý i na úrovni subversivity. Zřetelně podrývá tradici mužského venkovského hrdiny literární tradice *Kailyard* i drsného městského dělnického hrdiny z glasgowských románů třicátých let. Kelmanovy subverze týkají rovněž tradiční skotské maskulinity. Kelmanovi hrdinové často nejsou schopni komunikovat se ženami a jejich vztahy jsou poznamenány mnoha různými nedostatky. Přestože si je Kelman vědom nedostatku ženského hlasu ve skotské kultuře a literatuře, sám pouze na problém ukazuje. Hlas však jeho ženské postavy nenacházejí a jsou tak odkázány na tradiční mlčení či úplnou absenci (tzv. *significant absence*).

Co se týče kolektivní povahy Kelmanových děl, leží hlavní význam autora v jeho snaze osvobodit skotskou literaturu (především tu, která se věnuje dělnické komunitě) od tradičních omezení, především jakéhosi *macho* hrdinství. Jeho zobrazení Glasgowa představuje zcela novou a velmi výraznou literární krajinu, která ovlivnila mnoho dalších autorů.

Kapitola nazvaná *Beauty, Beasts and Dragons* představuje Alasdaira Graye (1934). Analýza je zaměřena na jeho monumentální román *Lanark* (1981) a pozdější dílo *Poor Things*

(1992). Je to především Grayův *Lanark*, který na počátku osmdesátých let způsobil malou literární revoluci a značně rozčeřil stojaté vody tehdejší literární tvorby. Mnoho skotských autorů mladší generace (např. Iain Banks či Janice Galloway) uvádějí Graye a jeho román jako hlavní inspiraci své vlastní tvorby.

Otázka jazykové deteritorializace je v případě Alasdaira Graye zvláště zajímavá: nejen že užívá místní skotštinu, ale její užití neomezuje pouze na přímou řeč, aby tak charakterizoval místní příslušnost svých hrdinů (jak tomu je u mnoha tradičních skotských autorů). Skotština prostupuje Grayova díla zdánlivě náhodně a je střídána anglickým standardem bez zcela jasného vzorce. Gray tak podrývá užití standardní angličtiny jako jazyka institucionálního a do jisté míry ho staví na stejnou úroveň jako místní skotštinu. Gray však v deteritorializaci jazyka pokračuje ještě dále a zkoumá možnosti přenosu významu nejen slovem, ale i obrazem. Umělecké vzdělání umožňuje Grayovi mnohem větší kreativitu, protože u svých knih není jen autorem textu, ale také ilustrací a typografie. Pomocí svých ilustrací a především pomocí různých velikostí a typů písma Gray vytváří specifické čtenářské cesty (*reading paths*), které čtenář může či nemusí následovat.

V oblasti politické jsou Grayova díla věnována především otázce povahy skotství. Soubor apokalyptických metafor a symbolů a rovněž vyjádření nedostatku imaginace v románu *Lanark* představují jasnou reakci na situaci ve Skotsku po neúspěšném referendu v roce 1979 a vládu Margaret Thatcher v osmdesátých letech, které znamenaly konec většiny tradičního skotského průmyslu a s ním i konec mnoha specifických komunit. Chápání národní identity jako omezujícího konceptu je zřejmé především na úrovni hlubších subverzí v románu *Lanark*, jehož hrdinové zažívají mnoho zkušeností s vězněním či nemožností úniku, přestože vyzkoušejí mnoho únikových cest. Román *Poor Things* je věnován především otázkám moci jazyka a také konceptu uměle vytvořené reality (v tomto případě uměle vytvořené ženy). Tuto uměle vytvořenou realitu lze vztáhnout k samotné skotské kultuře, která obsahuje mnoho takto uměle vytvořených prvků a tradic, nebo zde lze vidět subverzi tradičního chápání ideálu ženskosti. Uvěznění a omezení existence, které zobrazuje román *Poor Things*, se týká především života ženy v limitující společnosti.

Kolektivní výpověď v Grayových románech vychází především z experimentálního pojetí jímž autor vyjadřuje postmoderní realitu Skotska. Vyjadřuje tak vlastní chápání národní identity (tj. druhu kolektivní identity) a naznačuje, jak je tuto identitu možné vnímat jako omezující systém v případě, že je jedinci vnucena. Gray se věnuje i některým tradičním dualitám specifikovaným výše, především rozporu mezi ženským a mužským hlasem.

Především však Alasdair Gray vyjadřuje nutnost otevřít skotskou literaturu rozmanitému množství hlasů, čímž tento autor naznačil cestu mnoha dalším autorům.

Jedním ze spisovatelů otevřeně uznávajících Graye a Kelmana za zdroje své inspirace je Iain Banks (1954). Kapitola *The World of the Reversed* je věnována jeho dvěma románům: *The Wasp Factory* (1984) a *The Crow Road* (1992). Banks je autor typický zejména tím, že je velmi těžké ho jakkoliv zařadit: věnuje se mnoha žánrům (pod pseudonymem Iain M. Banks píše science-fiction) a mnoha tématům. Je to tedy právě tento žánrový a tematický eklektismus, který je pro něj typický.

Banks svou jazykovou deteritorializaci posouvá, obdobně jako Gray, o něco dále. Skotština je v jeho dílech užívána v juxtapozici se standardní angličtinou, kterou však mluví hlavní hrdina románu *The Wasp Factory*. Autor tak vyjadřuje odcizení postavy kvůli jeho mentální kapacitě nebo psychickému rozpoložení. Neschopnost komunikace blokuje možnosti hlavního hrdiny stát se součástí okolního světa a ještě tak podporuje jeho pocit nedostatečnosti. V románu *The Crow Road* se Banks do jisté míry inspiroval na jedné straně Grayovou snahou rozložit přenos významu mezi slovo a symbol a na druhé straně vlastní science-fiction tvorbou. Vytváří zde totiž šifrovaný jazyk, jehož hlavním významem je odlišení určité skupiny postav, které jediné jsou schopné kódu porozumět. Obdobně jako Gray i Banks zde vyjadřuje sílu jazyka.

Banksovy romány obsahují některé explicitní politické komentáře. Příkladem může být jasné odlišení mnoha aspektů života různých společenských vrstev v románu *The Crow Road* nebo otevřené odmítnutí pravicové konzervativní politiky v témže díle. Zajímavější je však analýza velmi efektních skrytých subverzí, kterých autor dosahuje pomocí poněkud neuvěřitelnými, ale zároveň nezapomenutelnými zvraty (nelze nezmínit protagonistu románu *The Wasp Factory*, který na konci románu zjistí, že je žena). Obrácená identita protagonisty románu je zároveň subverzí tradice skotského mužského hrdiny, které Banks dosahuje rovněž využitím svého typického antihrdiny. Banksova díla jsou zároveň subverzí tradičních omezení a hranic, například hranicí mezi městským a venkovským životem, jak dokládá román *The Crow Road*. Autor zde nejen překonává, ale i zcela odstraňuje dělící čáru mezi kulturní oblastí Highlands a Lowlands, stejně jako mezi rurální a městskou identitou.

Iain Banks byl pro tuto analýzu vybrán právě pro druh kolektivních identit, které představuje. Na jedné straně vyjadřuje skotský národní fenomén ztracené individuálnosti (viz postava Francise/Frances v *The Wasp Factory*), a na druhé straně představuje autora z rurální oblasti, který však touto identitou sám není nijak omezen a ve svých dílech volí množství inspirací, témat i prostředí, jak velí jeho eklektický styl.

Poslední kapitola, *Female Voice*, je věnována autorce Janice Galloway (1955) a jejím dílům. Nejprve je zde však zmapován a analyzován vývoj převážně mužského charakteru skotské kultury a také měnící se pozice ženského elementu a hlasu v kultuře. Janice Galloway byla vybrána pro určitou tematickou a tvůrčí spřízněnost s některými ostatními zde uvedenými autory (je považována za členku Glasgowské literární školy). Próza *The Trick Is to Keep Breathing* (1989), který představuje její první publikovaný román, a její dosud poslední dílo *Clara* (2002) jsou z hlediska analýzy velmi zajímavé, protože představují vývoj autorky až k úplnému opuštění explicitního řešení skotských témat, a tudíž slouží jako logický závěr této literárně-kulturní analýzy.

Ve svých románech užívá Galloway deteritorializaci jazyka dvěma způsoby: jako Skotka a jako žena. Myšlenka dvojího útlaku je vyjádřena způsobem, jakým autorka kombinuje glasgowskou skotštinu, s mlčením, ke kterému jsou její hrdinky donuceny. Jejich neschopnost svobodně a volně komunikovat je vyjádřena buď jejich mlčením nebo faktem, že hovoří podle předem nacvičených divadelních dialogů, kde jsou jim přesně určeny jejich role.

V oblasti subverzí se Galloway věnuje celé řadě témat od ideálu rodinného života a domáckosti, opatrování domova a domova jako ochranné sféry ženy či domova jako výhradně ženského prostoru. V románu *Clara*, tj. v životním příběhu Clary Wieck-Schumann, se Galloway zabývá i otázkou ženské kreativity.

Kolektivní výpověď je v dílech Janice Galloway vyjádřena především faktem, že se autorka věnuje kolektivním identitám genderu a vlivu skotství na generovou identitu. Galloway je často interpretována jako feministická autorka (přestože sama se tomuto označení brání a považuje ho za další limitující vzorec) také proto že se její způsob psaní vyznačuje mnoha experimentálními rysy: užití metafory textu jako těla či odmítání textu podřídit se hranicím stránky.

Celkovým cílem tohoto textu je ukázat, jak současná skotská próza funguje jako menšinová literatura, což je kategorizace představující jen minimální omezení kreativity autorů. Myšlenka subverze na druhé straně otevírá nekonečné možnosti jak se vyjádřit k obrovskému množství témat, které autoři považují za důležitá ve svém kulturním kontextu. Díla analyzovaná v této disertační práci dokazují, že současná skotská literatura odráží snahu o znovu-definování skotství tak, aby se tato identita zbavila svých omezujících a matoucích symbolů a klišé. Nové vyjádření skotství se tak snaží ne o jednotný, monolitický koncept, ale o vyjádření mnohohlasosti a reflektování množství podnětů, které v oblastech různých kulturních identit Skotsko dostává v kontextu současného globalizovaného světa.

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