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"And the Land Lay Still" - Worldmaking, Topography and the Modern Scots Novel
("A zem byla klidná"- světotvorba a topografie v moderním skotském románu")

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Abstract

The purpose of this study is to analyse the manner in which contemporary Scottish literature imagines Scotland, especially in the light of the recent political changes in the country, as well as the changes in the perception of its national identity in global terms. The focus will be on the literary representations of the Scottish landscape, following Cairns Craig argument that locality is crucial to Scottish literature and its national imagination. While the fictional rendering of both the rural and urban Scottish landscape might have acted as a ‘paradigm of national consciousness’ in the past, in contemporary Scottish literature it can now be seen as a form of speculative worldmaking that reflects, satirizes and debates the social and political dispensation of the nation, and aims towards the subversion of the representation of a single Scottish national identity. The texts under consideration all deploy the Scottish social and topographical panorama in a unique manner which results in a literary representation of multiple versions of Scotland that often coexist together. This thesis traces the development of this thematic concern in the contemporary Scots novel from the 1980s to the present through the analysis of the works of three major Scottish contemporary writers: Alasdair Gray, Janice Galloway and Iain (M.) Banks.

The first chapter represents the theoretical background on the basis of which the literary analysis is conveyed. Firstly, the relationship “between national identities and the cultural frameworks through which these may be imagined”¹ is discussed. Then, the theory focuses on the novel as a means of cultural representation. Furthermore, the changes in the concept of national identity in the ‘post-modern’ era are analysed.

In the second chapter, a historical background of the most common representational literary discourses employed to depict the Scottish landscape is presented. Tartanry, Kailyardism and Clydesideism are identified as the main trends in the representation of the Scottish landscape, thus providing a context and a point of comparison for the following literary analysis of the chosen contemporary texts.

¹ Andrew Blaikie, *Scots Imagination and Modern Memory*, ed. Andrew Blaikie, Edinburgh University Press, 2010. ProQuest Ebook Central <https://ebookcentral.proquest.com/lib/cuni/reader.action?docID=536985> 25 May 2017, 138.

The critical part focuses on the analysis of various representations of the Scottish urban, suburban and rural landscapes in contemporary Scottish literature. For that purpose, three novels from three very distinct authors were chosen so that the analysed sample is most representative of Scotland's contemporary reality.

The third chapter traces Alasdair Gray's ground-breaking literary landmark *Lanark* (1981). *Lanark* was chosen as it represents a manifesto of the New Scottish Renaissance, consciously works with Glasgow's topography, trying to reinvent the city imaginatively, thus subverting the fixed stereotypes of national representation through the urban landscape.

The fourth chapter discusses Janice Galloway's *The Trick is to Keep Breathing* (1989). Janice Galloway was chosen in order to present a different, female perspective on the imaginative representation of landscape as in her novel she mostly deals with smaller, more intimate spaces, which range from the space of the house to the area of the Glasgow suburbia, all of which oppress the protagonist.

In the fifth chapter, through the discussion of Ian Banks' novel *The Crow Road* (1992), the analysis moves from Glasgow and its suburbia to Scotland's rural areas. *The Crow Road* is a multi-layered narrative in which Banks not only subverts the representational discourses of Tartanry and Kailyardism, but also points to the effects of deterritorialization that have blurred the distinction between the urban and the rural.

Methodologically, the critical analysis is conducted by comparing and contrasting the texts with the previously established modes of imagining Scotland in literature, Tartanry, Kailyardism and Clydesidism. Then, the representation of the landscape in each of the chosen books is analysed in thematic and stylistic terms, especially focusing on the various important innovations and experimentations in the manner of representation. Finally, the goal of the critical analysis is establishing the extent to which these changes in the fictional rendering of the Scottish landscape reflect Scotland's understanding of its own national identity.

The study concludes with the confirmation of the proposition established in the thesis. Furthermore, its potential deficiencies, such as the preference of the novel to other genres, as

well as the relevance of the selected works are discussed. In conclusion, the thesis recognizes the critical potential of the topic and suggests the need for further research.

Key words: topography, worldmaking, contemporary Scottish novel, identity, reterritorialization

Abstrakt

Cílem této práce je analyzovat představy Skotska v současné skotské literatuře, obzvláště v kontextu nedávných politických změn ve Skotsku, a také změn ve vnímání skotské národní identity celosvětově. Práce se zaměřuje na zobrazení skotské krajiny v literatuře, vycházejíc z Cairnse Craiga, jenž tvrdí, že pro skotskou literaturu a skotskou národní imaginaci je klíčové lokální cítění. Zatímco v minulosti mohlo fiktivní ztvárnění krajiny skotského venkova a města sloužit určitému modelu národního povědomí, v současné skotské literatuře je spíše záležitostí spekulativní "světovorb", jež reflektuje a satirizuje sociální a politické zřízení skotského národa a jejímž cílem je zpochybnit jednodušnost skotské národní identity. Skotské sociální a topografické panorama je ve všech rozebraných textech natolik unikátní, že výsledkem je zobrazení několika koexistujících verzí Skotska. Tato práce sleduje vývoj tohoto tematického aspektu ve skotském románu od osmdesátých let minulého století až do současnosti a zaměřuje se na dílo tří významných skotských autorů: Alasdaira Graye, Janice Gallowayové a Iaina M. Bankse.

První kapitola se věnuje teoretickým východiskům, na jejichž základě je provedena literární analýza. Nejprve se diskutuje vztah mezi "národními identitami a kulturními rámci, v nichž jsou tyto představovány", poté následuje diskuze románu jako způsobu kulturní reprezentace a nakonec jsou probírány změny v konceptu národní identity v éře postmodernismu.

Druhá kapitola načrtává historicky nejdůležitější diskurzy literární reprezentace skotské krajiny: jako hlavní trendy se probírají např. tartan, kailyardská škola nebo clydesideismus. Tato diskuze pak slouží jako kontext a srovnávací rámec pro analýzy konkrétních literárních textů.

Kritická část se zaměřuje na rozbor zobrazení krajin skotského města, předměstí a venkova v současné skotské literatuře a pro tento účel byly, s ohledem na různorodost, vybrány tři romány. ve třetí kapitole je probírán průlomový román Alasdaira Graye Lanark (1981). Tento román představuje manifest nové skotské renesance, vědomě pracuje s topografií města

Glasgow a pokouší se ho imaginativně přetvořit, čímž porušuje stereotyp zobrazení skotského národa skrze městskou krajinu.

Čtvrtá kapitola se věnuje románu Janice Gallowayové *The Trick Is to Keep Breathing* (1989). Tato autorka, přinášející ženskou perspektivu imaginativní reprezentace krajiny, ve svém románu pracuje převážně s menšími, intimnějšími prostory - od prostoru domova po glasgowské předměstí - deprimujícími hlavní hrdinku.

V páté kapitole zabývající se románem Iana Bankse *The Crow Road*, se rozbor přesouvá z Glasgow a jeho předměstí do venkovských oblastí. Banks v tomto mnohvrstevném díle rozvrací diskurzy reprezentace tartanu a kailyardské školy a rovněž poukazuje na následky deteritorializace, která zastřela rozdíl mezi městem a venkovem.

Z hlediska metodologie je práce pojata jako srovnání a kontrastování literárních textů s ohledem na dřívější způsoby imaginativní reprezentace Skotska, tartanu, kailyardské školy anebo clydesideismu. Dále je v každém z textů analyzována reprezentace krajiny tematicky a stylisticky, zvláště s ohledem na různé inovace a experimenty. Cílem práce je nakonec i zjištění míry, do jaké tyto změny ve fiktivním ztvárnění skotské krajiny reflektují porozumění skotské národní identitě.

Závěr studie znovu prozkoumává hlavní tvrzení práce a probírá též její potenciální nedostatky, jako například upřednostňování románu namísto jiných žánrů nebo relevantnost zvolených, a také je zmíněn kritický potenciál tohoto tématu a možnost dalšího výzkumu.

Klíčová slova: topografie, světotvorba, současný skotský román, identita, reteritorializace

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1 Introduction

Most critical discussions of Scottish literature tend to be complex and almost inevitably connected to questions of national identity. This is prompted by Scotland's peculiar political position, often described as the "struggle for a position and an identity within a larger political unit,"² a position which has prompted Scottish literature to act as what Neal Acherson renders as "the imaginative counterbalance of the political lack"³ in Scotland's history. On the other hand, Michal Gardiner warns against the "tendency in Scottish studies to equate history with literature," and explain texts produced by Scottish authors first and foremost in terms of their Scottishness.⁴ While it is true that literature, which by its nature represents a reflection of the world in which the author writes, is always already political⁵, a reading focused solely on the portrayal of the Scottish national identity negates all the other aspects of the text. As Olga Roebuck argues, "the search for national identity in Scotland has overshadowed the importance of other identities: gender, region, religion, ethnicity," and "it is obvious that the label "Scottish" does not effectively describe most of Scotland's population."⁶ The survey of contemporary Scottish literature shows changing tendencies in Scottish literature. The literary expression of Scottish identity is no longer its primary concern due to the fact that Scotland has witnessed many political changes in recent years, which culminated with the formation of the Scottish parliament in 1999. Furthermore, the analysis of Scottish literature becomes even more interesting in the light of the results of Scottish Independence Referendum of 2014 as well as the recent Brexit referendum results.⁷ Scotland has also been trying to find its place beyond its

² Olga Roebuck, "Subverting Scotland: Cultural Identities in Contemporary Scottish fiction," Thesis supervisor: Soňa Nováková, <https://is.cuni.cz/webapps/zzp/detail/109138> 5.

³ Roebuck 5.

⁴ Michael Gardiner, *From Trocchi to Trainspotting: Scottish Critical Theory Since 1960* (Edinburgh: Edinburgh University Press, 2006) ProQuest Ebook Central <https://ebookcentral.proquest.com/lib/cuni/reader.action?docID=267205>, 25th July 2017.

⁵ Jean Paul Sartre argues that literature is political: "The writer is situated in his time; every word he utters has reverberations. As does his silence." Jean Paul Sartre, Ronald Aronson and Adrian van den Hoven eds., *We Have Only This Life to Live: The Selected Essays of Jean-Paul Sartre 1939-1975* (New York: NYRB Classics, 2013) 132.

⁶ Roebuck 5.

⁷ The Scottish independence referendum in 2014 prompted various debates about the Scottish national identity. Even though the majority of Scottish voters (55,3%) voted against leaving the UK, a significantly large percentage (44,7%) voted for leaving the UK. This split points to the wide division in the Scottish society as well as to the fact that the understanding of national identity is undergoing a significant change.

own or Britain's borders, within the larger context of Europe and the globalized world in general. These recent political changes have inspired the creation of a new wave of fiction that tries to reflect and comment on them in the Scottish literary scene.

1.1 The Relationship between Landscape and National Identity

Eric Gidal and Michael Gavin emphasize the close relationship between locality and national imagination, arguing that

[w]riters and scholars of Scottish literature have long been centrally concerned with questions of place, the texture of Scotland as a nation is inextricable from the topology of its landscapes, the history of its transformations, and the struggles over its representations.⁸

Similarly, Cairns Craig proposes that locality is of chief importance to the Scottish literature and the Scottish national imagination, and contends that "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."⁹ The aim of this study is to analyse the changing relationship between the Scottish landscape and the Scottish national imagination in the present through the analysis of several contemporary Scottish novels. However, any analysis of the relationship between national identity and a specific territory must start with a discussion of the concept of identity itself.

Identity, despite being one of the key terms in political and sociological theory, philosophy and the humanities in general, remains a very complex and elusive concept, and therefore is very difficult to define it succinctly. The concept of identity is usually divided into two major categories, individual and collective, which are then further divided into a whole range of subcategories, such including gender, religious, local or class identity. As Charles Taylor argues,

[e]ach person's individual identity has two major dimensions. There is a collective dimension pertaining to the interaction of their collective identities, and there is a personal dimension, consisting of other socially and morally

⁸ Eric Gidal and Michael Gavin, "Introduction: Spatial Humanities and Scottish Studies," *Studies in Scottish Literature* 42.2 (2016): 143. DHCommons <<http://scholarcommons.sc.edu/ssl/vol42/iss2/2>> 12th July 2017.

⁹ Cairns Craig, "Scotland and the Regional Novel" *The Regional Novel in Britain and Ireland* Ed., K.D.M. Snell (Cambridge: Cambridge University Press, 1998) 221.

important features that are intelligence, charm, wit, cupidity, etc. that are not themselves the basis of forms of collective identity.¹⁰

National identity, as a specific type of collective identity, is even more complex and multifaceted. According to Anthony D. Smith, national identity is “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.”¹¹ According to Smith, national identity is formed around the shared understanding of “political community, history, territory, patria, citizenship, common values and traditions,” arguing that “[n]ations must have a measure of common culture and civic ideology, a set of common understandings and aspirations, sentiments and ideas that bind the population together in their homeland.”¹² Even though it is difficult to define, the concept of a national identity tends to represent something certain to the modern reader. However, according to Benedict Anderson, it “has not always been perceived in the contemporary manner.”¹³ Anderson dates the creation of the idea of national identity back to the end of the eighteenth century, and argues that it was caused by the “spontaneous distillation of a complex ‘crossing’ of discrete historical forces.”¹⁴ He defines the emergence of national identity” by aligning it, not with “self-consciously held political ideologies, but with the large cultural systems that preceded it, out of which — as well as against which- it came into being.”¹⁵ According to Anderson, religious belief and the dynastic realm were the two large cultural systems that represented the most important factors in the process of identity formation in the past. The situation started changing by the end of the 18th century when these established cultural systems began to lose their validity, and were being slowly replaced by secular principles such as, for instance, a common language or shared territory. Therefore, national identity is closely connected to the fundamental changes of the structure of society. The foundation of the nation state which occurred at the end of the 18th century laid the ground for the creation of nationalism as we know it today. Benedict Anderson defines the nation as an

¹⁰ Charles Taylor, *Sources of the Self: The Making of Modern Identity* (Cambridge: Cambridge University Press, 2003) 32.

¹¹ Anthony Smith, *National Identity* (London: Penguin Books, 1991) 14.

¹² Anthony Smith, *Chosen Peoples* (Oxford: Oxford University Press, 2003) 35.

¹³ Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. (London: Verso, 1991) 65.

¹⁴ Anderson 4.

¹⁵ Anderson 12.

imagined community, claiming that ‘societies are to be distinguished . . . by the style in which they are imagined’¹⁶ Thus, he proposes that the nation is an imagined community because even though “the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion.”¹⁷ Nevertheless, a nation is an imagined community not only because its members can imagine the existence of their fellow-compatriots, but also because as a concept it was, to a large extent, literally imagined into existence. Anderson identifies the novel and the newspaper as the “two forms of imagining which first flowered in Europe in the eighteenth century,” and “provided the technical means for ‘re-presenting the *kind*’¹⁸ of imagined community that is the nation.”¹⁹ According to Anderson, these means for representing the ‘national imagination’ are “the shared calendrical time and a familiar landscape”²⁰ between the members of a community. Anderson concedes that

[w]e see the ‘national imagination’ at work in the movement of a solitary hero through a sociological landscape of a fixity that fuses the world inside the novel with the world outside. This picaresque *tour d’ horizon* — is nonetheless not a *tour du monde*. The horizon is clearly bounded.²¹

Here, Anderson emphasizes two key concepts which form the theoretical core of this thesis. Firstly, he focuses on the crucial importance of the novel as means of cultural representation; arguing that the manner of representation of specific landscape in the novel is closely related to the formation of national identity. The clearly marked, specific topography is recognizable to a certain group of people, and this recognition is one of the factors that brings them together and gives them a sense of belonging to a certain imagined community. Moreover, Andrew Blaikie argues that “[w]hat we understand as ‘landscape’ is socially constructed, “its scenery is built up as much from strata of memory as from layers of rock.”²² These ‘strata of memory’ form a collective imagination that leads to symbolic identification with a specific landscape. Similarly, Donald W. Meinig claims that “every mature nation has its symbolic landscapes

¹⁶ Anderson 6.

¹⁷ Anderson 22.

¹⁸ Emphasis in the original.

¹⁹ Anderson 25.

²⁰ Anderson 32.

²¹ Anderson 30. (Emphasis in the original)

²² Blaikie 5.

which are part of the iconography of nationhood, part of the shared ideas and memories and feelings which bind people together.”²³41 In that manner, landscape becomes a particularly strong symbolic determinant of identity. As Cairns Craig argues, in the Scottish context,

[n]ovelists 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.²⁴

Furthermore, Blaikie supports Craig’s argument, claiming that the Scottish landscape becomes loaded with meaning because “Scottish identity has been premised upon a long history of landscape metaphors.”²⁵ He compares the Scottish case with, for example, the United States, where “the wilderness was conceived as ‘a democratic terrestrial paradise’, or, in England, [where] the village came to signify a vanishing rural world.”²⁶ According to Blaikie, “Scottishness has played heavily on the raw majesty of the Highlands, which contribute in large measure to the ‘patriotic topography’ of the nation.”

1.2 Narratives as Means of Worldmaking: Reflecting Cultural Contexts

Similarly to Anderson, who argues that the novel provides the technical means for imagining a nation, Blaikie points to the importance of the fictional rendering of landscape in the perception of national identity. “Our social imagination”– Blaikie argues,

[i]s fragmented and multifarious, certainly plural – means not only that each of us, Scots-born or otherwise, perceives this place in a particular way, but also that in establishing our belonging to the country we identify connections to the past through specific kinds of narratives.²⁷

Therefore, in order to analyse the changes of the perception of the Scottish national identity, it is crucial to analyse the changes in the representation of the Scottish landscape in the contemporary Scottish novel. The purpose of this subchapter is to enquire in what manner language and consequently, narrative serve a medium through which we not only represent, but

²³ Donald W. Meinig, *The Interpretation of Ordinary Landscapes: Geographical Essays* (Oxford: Oxford University Press, 1979) 41.

²⁴ Craig 221.

²⁵ Blaikie 138.

²⁶ Blaikie 138.

²⁷ Blaikie 2.

also understand certain territory as well as the manner in which people identify with that territory. The main proposition is that language is a medium through which a fictional narrative reflects a certain reality, which is always embedded within a specific cultural context. As Katarzyna Pysarska notes,

[t]he picture of the world, despite our illusion to the contrary, is never direct or immediate but it is always a product created through language and other sign systems operating within a particular culture in which a person is immersed and whose precepts and prejudices he or she shares.²⁸

In other words, the given “reality” is mediated through the certain cultural mechanisms which a community shares, understands and identifies with. Similarly, Paul Ricoeur argues that

[f]iction has the power to “remake” reality and, within the framework of narrative fiction in particular, to remake real praxis to the extent that the text intentionally aims at a horizon of a new reality that we may call a world. It is this world of the text that intervenes in the world of action in order to give it a new configuration or, as we might say, in order to transfigure it.²⁹

By creating a narrative, the author builds a fictional world, reality is ‘remade’ in the sense that the fictional world is based on and reflects reality, but at the same it is presented from a different perspective (reality is transfigured) that enables the reader to have a different insight and understanding of their reality. Thus, the imaginative rendering of the landscape becomes a form of fictional worldmaking that enables the author as well as the reader to understand and critically engage with the reality of their world. Any world created in a novel, is created operating within a certain cultural context. To analyse a given culture, one needs to look at a range of fictional worlds created in that culture and analyse the manner in which landscape is represented in them. Thus, landscape becomes much more than just a mere backdrop against which the narrative takes place. It is a key narrative element with strong symbolic charge.

²⁸ Katarzyna Pysarska, *Mediated Fictions, Volume 1: Mediating the World in the Novels of Iain Banks: The Paradigms of Fiction* (Frankfurt am Main: Peter Lang AG, 2014) ProQuest ebrary <https://ebookcentral.proquest.com/lib/cuni/reader.action?docID=1632107> 20 May 2016.

²⁹ Paul Ricoeur, *Text to Action: Essays in Hermeneutics, II*, Blamey Kathleen & Thompson John B. (trans.). (Evanston: Northwestern University Press, 1991) 27.

1.3 National Identity in then Post-modern world: Globalism, Deterritorialization and Reterritorialization

As it was already stated, identity is a complex and elusive concept which is difficult to define. This becomes even more true in the contemporary ‘post-modern’ world, which Zygmunt Bauman describes as a world of ‘liquid modernity’. According to this concept, society is undergoing a process of incessant transformation in which identity becomes an unstable concept, “change is the only permanence, and uncertainty the only certainty.”³⁰ Furthermore, Bauman argues that

[t]o ‘be modern’ means to modernize – compulsively, obsessively; not so much just ‘to be’, let alone to keep its identity intact, but forever ‘becoming’, avoiding completion, staying underdefined. Each new structure which replaces the previous one as soon as it is declared old-fashioned and past its use-by date is only another momentary settlement – acknowledged as temporary and ‘until further notice’. Being always, at any stage and at all times, ‘post-something’ is also an undetachable feature of modernity...³¹

Bauman describes a world of instability, unprecedented rapid movement and change of what used to be fixed. These changes are largely due to the ever-increasing rate of globalization in the world. According to Gil-Manuel Hernández i Martí, the globalized modernity is characterized by “[t]he development and extension of the processes of mediatisation, migration and commodification,”³² which intensify the rate of deterritorialization. The concept of deterritorialization has various meanings as it is studied in the context of philosophy and economy as well as political and cultural theory. However, it has been most commonly used in relation to the process of cultural globalization. Generally, Deleuze and Guattari define deterritorialization as “the movement by which something escapes or departs from a given territory.”³³ . In a socio-political context, it is connected to the modern world of technological progress that allows the shortening of distance due to which a territorially unrestricted society is formed. According to Anthony Giddens, “[i]t implies the growing presence of social forms

³⁰ Zygmunt Bauman, *Liquid Modernity* (Cambridge: Polity Press, 2000) viii.

³¹ Bauman viii.

³² Gil-Manuel Hernández i Martí, “The Deterritorialization of Cultural heritage in a Globalized Modernity,” *www.llull.cat*, http://llull.cat/IMAGES_175/transfer01-foc04.pdf 23 May 2017, 91.

³³ Adrian Parr, ed., *The Deleuze Dictionary Revised Edition* (Edinburgh: Edinburgh University Press, 2010) ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/cuni/reader.action?docID=615834> 22 July 2017, 72.

of contact and involvement which go beyond the limits of a specific territory.”³⁴ Globalization and mediatization enable sharing of information and cultural experiences to the extent that most cultural experiences are not directly linked to a certain territory. For instance, one can watch a Hollywood film, listen to the same music or eat the same food almost anywhere in the world. These are only a few examples of the process homogenization, the universalization of the particular to a globalized level.³⁵

On the other hand, one of the other key elements of deterritorialization is the process of heterogenization, in which the universal can be particularized and rooted with the local.³⁶ Given the close connection between territory and national identity, in a context in which the cultural experience is not bound to a specific geographical territory, the idea of a stable national identity becomes even more problematic. As Hernandez and Marti argue, deterritorialization can also have an “ambiguous or ambivalent character,” because

[w]hile it generates benefits, it also produces evident costs such as feelings of existential vulnerability or cultural rootlessness, especially if you consider that individuals have ties to a locality, and this locality remains important for them.³⁷

This issue connects deterritorialization with reterritorialization. According to Deleuze and Guatarri, the process of deterritorialization is “always bound up with correlative processes of reterritorialization, which does not mean returning to the original territory but rather the ways in which deterritorialized elements recombine and enter into new relations.”³⁸ In a context where global culture is omnipresent and independent on territory, reterritorialization prompts a reinterpretation of the existing local culture, recombination of the given cultural elements in new symbolic patterns, remaining global but at the same time uniquely inspired by their locality. In that way, a hybrid culture is created through reinterpretation of the global through local lens, both global and with uniquely local characteristics at the same time.

³⁴ Quoted in Hernández i Martí 91-92.

³⁵ Hernández i Martí 94-95.

³⁶ Hernández i Martí 94-95

³⁷ Quoted in Hernández i Martí 94-95.

³⁸ Adrian Parr ed. 73.

2 The Three Scottish Discourses of Landscape Representation

As it was already established, fictional rendering is always dependent on the given cultural context and reflects it. Therefore, this chapter will focus on the various manners in which Scotland has been imagined into existence through history. A glance backwards to the most common ways of fictionally rendering the Scottish landscape in the Scottish novel shows a certain propensity for the creation of stereotypical representational discourses, such as Tartanry, Kailyard and Clydesidism. So much so, that David McCrone argues that “[t]he 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.”³⁹ Furthermore, Douglas Gifford asserts that

on the one hand ‘Scotland’ is perceived as a ‘conglomeration of phoney representations and spurious traditions, with false mythologies of land and community, while on the other its cities are dumb, unrelated, unimagined.’⁴⁰

The goal of this chapter is to illustrate and analyse the main characteristics of this ‘conglomeration of phoney representations’ and discuss why these modes of representation are considered to be negative ‘deforming and debasing sub-cultural formations’. This analysis will provide a starting point for the comparison with the current manners of representation and enable extensive commentary on the recent changes in the understanding of national identity in Scotland. Furthermore, what both David McCrone and Douglas Gifford are referring to is the fact that the fictional rendering of Scottish landscape boils down to the creation of a number of stereotypical representational discourses that pursue established perspectives on Scottish national identity. Scottish identity has been deterritorialized to a number of stereotypical representations such as the symbolism of the Tartan and the Highlands, which are now recognizable throughout the world as the most common cultural signifiers of Scottishness. This has been achieved through various forms of fictional representation, such as novels and films. While both mediums of representation are very important, this analysis will focus on novels due to its limited scope. Novels based on these stereotypical representations are a far cry from reality, and as such present a limited and limiting view of Scotland. Similarly, Blaikie points to this “apparent absence of contemporary cultural output reflecting the brute facts of rural

³⁹ David McCrone, *Understanding Scotland: The Sociology of a Stateless Nation* (London: Routledge, 1994) 12-13.

⁴⁰ Quoted in March 1.

depopulation or industrial depression,”⁴¹ and argues that Scotland became a country imagined in literature as ‘out of history’.” As Craig argues, “this place of historical change – the industrial revolution – is also a place of no-history . . . it becomes a backwater of historical processes that happen elsewhere.”⁴²

2.1 Tartanry

Probably the first image that comes to mind when Scotland is mentioned are the vast, ragged, green expanses of the Highlands. This is due to the widespread fame of Tartanry, the stereotypical fictional rendering of the Highland topography and the subsequent commodification of the landscape of the Highlands. Colin McArthur defines Tartanry as a representational discourse imminently “connected to the landscape of the Highlands, constructing “Scotland as a mist-shrouded land of lochs, mountains, shaggy cattle and alternatively warlike or gentle natives clad in tartan and living ‘close to Nature’,”⁴³ Blaikie situates the rise of this phenomenon in the Romanticizing of the landscape of the Highlands. He argues that

[d]uring the half-century after the defeat of Jacobitism at Culloden, the Highlands were romanticised to suit the ideological requirements of a Unionist British state. Thus, a region that had been regarded as hostile and alien before 1746 was by the early nineteenth century incorporated and tamed through a semiotics of romantic painting and literature characterised by ‘subjugation, survey, and appreciation, very much in that order.’⁴⁴

Many critics argue that one of the main proponents of this Romanticizing view of the Highland landscape is Sir Walter Scott, who constructed a Romantic rendering of the Scottish landscape in his famous historical novels such as *Waverley, or, Tis Sixty Years Since* (1814) and *Rob Roy* (1817), as well as “Queen Victoria’s eulogization of Balmoral.”⁴⁵

⁴¹ Blaikie 4.

⁴² Quoted in Blaikie 4.

⁴³ Colin McArthur, *Brigadoon, Braveheart and the Scots: Distortions of Scotland in Hollywood Cinema* (1) (London: I.B.Tauris, 2003) 18, ProQuest ebrary <<https://ebookcentral.proquest.com/lib/cuni/detail.action?docID=676921>> 13 June 2016.

⁴⁴ Blaikie 138.

⁴⁵ Blaikie 138.

According to Blaikie, this

[w]ell documented alteration in consciousness of the relationship between people and the natural world that has culminated in a potent mythology: Its landscape, once regarded in a simply utilitarian manner, had been invested with emotive meaning.⁴⁶

This ‘potent mythology’ became so widespread that it started to stand for the whole Scotland, and thus not only Scotland was imagined through a discourse of very limited representational scope, but also the existence of Scotland’s industrial and urban regions was left without representation.

2.2 Kailyardism

Furthermore, Kailyard literature flourished in end of the 19th century and replaced the representational discourse of Tartanry. According to Andrew Nash, the term Kailyard was first applied to Scottish literature in 1895 by the critic J.H. Millar, [who] characterised the contemporary literary impulse as “a revolt of the provinces against the centre”,⁴⁷ which points to the main thematic concern of Kailyard literature. Furthermore, Millar names J.M. Barrie as the instigator of this ‘parochial’ school of fiction.”⁴⁸ Other representative writers of the Kailyard school are Ian Maclaren, J. J. Bell, George MacDonald, Gabriel Setoun, and S. R. Crockett. Barrie’s *Auld Licht Idylls* (1888) and *The Little Minister* (1891) as well as Crockett’s *The Stickit Minister* (1893) remain amongst the school’s most relevant literary works. In addition, Thomas D. Knowles defines Kailyard literature as a representational discourse which is

Characterised by the sentimental and nostalgic treatment of parochial Scottish scenes, often centred on the church community, often on individual careers which move from childhood innocence to urban awakening (and contamination), and back again to the comfort and security of the native hearth.⁴⁹

Unlike Tartanry, instead of a nostalgic depiction of the sublime beauty of the Highlands and the glorious heroic past of its inhabitants, Kailardism focuses on small, rural harmonious communities aptly represented by the metaphor of the *kailyard*, or the ‘cabbage patch’. On the other hand, Kailyard literature, similarly to Tartanry, represents a small and rather idealized

⁴⁶ Blaikie 138.

⁴⁷ Andrew Nash, *Kailyard and Scottish Literature* (Editions Rodopi, 2007) 12, ProQuest Ebook Central < <https://ebookcentral.proquest.com/lib/cuni/reader.action?docID=556615> > 21 July 2017.

⁴⁸ Nash 12

⁴⁹ Thomas D. Knowles, *Ideology, Art and Commerce: Aspects of Literary Sociology in the late Victorian Scottish Kailyard* (Goteburg: Acta Universitatis Gothoburgensis, 1983) 13.

part of the Scottish life, ignoring the much harsher reality of industrial and urban Scotland. As Martin Procházka argues, Kailyard literature “gives fictional content to empty abstract terms thus creating pseudo-identity instead of a real identity.”⁵⁰ Due to these reasons Kailyard writers have been heavily criticized both by their contemporaries and by today’s critics. For instance, George Douglas Brown’s novel *The House with the Green Shutters* (1901) may be seen as a mocking reaction to the Kailyard literary style.⁵¹ Furthermore, Blaikie describes Kailyard representational discourse as a literature “of sugary sentimentality, variously described as ‘wistfully nostalgic’ and ‘sentimental slop’,”⁵² and asserts that it is

...all the more fictional since the era when [it was] written was not a time of idyll at all, but the very period when the peasantry was in its final crisis before the death-blow of the First World War.⁵³

Similar to Tartanry, Kailyard literature focuses only on a specific part of the Scottish topography, creating an idealized representational discourse that works towards the creation of national identity.

2.3 Clydesidism

Interestingly, even though Kailyard literature has been heavily criticized for having neglected the industrial face of Scotland, Scotland’s urban industrial past has acquired its own urban representational discourse known as Clydesidism. Scotland’s (and Britain’s) main shipbuilding industry was situated on the banks of the Clyde, so the Clydeside region remains associated with the image of working-class, masculine, industrial labourers. As Christie L. March argues, “Glasgow and its working-class population offer an ‘urban and gritty’ vision of Scotland,”⁵⁴ adding that

⁵⁰ Martin Procházka, “The Novel and ‘genius loci’: Regionalism as a Conception of the World in European and American Literature,” (Department of Czech and World Literature: Edition Ursus) 86.

⁵¹ This novel follows the life in Barbie, a small rural community like the ones depicted in most Kailyard novels, and at first glance it presents a picture of idealized parochial life. However, the community is far from a bucolic idyll as the villagers turn out to be idle, envious and malicious. So much so that the narrative culminates with a son killing his father and multiple consequent suicides.

⁵² Blaikie 103.

⁵³ Blaikie 103

⁵⁴ Christie L. March, *Rewriting Scotland* (Manchester and New York: Manchester University Press, 2002) 1.

[n]ovelists detailing the squalor of Glaswegian slums and the impoverished, alcoholic lives of male Scottish labourers at once rejected the singularity of rural Scottish life and replaced it with an urban vision of Scotland.⁵⁵

This version of the Scottish urban landscape is most famously depicted in Alexander Mc Arthur and John Kingsley Long's *No Mean City* (1935) and later in the novels of Robin Jenkins, George Friel and William Mc Ilvenney. The aim of these authors was to depict a new version of Scotland, to show the city's raw underside instead of the mystic wild landscapes of the Highlands, or the harmonious fertile dales of rural Scotland. However, by trying to distance themselves from previous stereotypical representations, these authors manage to create a new one, thus once again showing that any representational discourse that focuses on a certain kind of identity, is ultimately limiting. As Blaikie illustrates,

[i]mages of the tenement close in the old industrial city – the hard man, Red Clydeside and the steamie – replace those of kirk and ploughshare, but the nostalgic impetus is substantially the same. The ingredients of remembered urban community are as distinctive and apparently enduring as those of the rural.⁵⁶

After the Second World War, the working-class urban novel is more optimistic, showing what Edwin Morgan calls a “social idealism and social concern.”⁵⁷ However, during the 1960s and 1970s, the Scottish urban novel started becoming more and more pessimistic, thus reflecting a world of de-industrialization and increasing poverty. According to Christie L. March, this change reflects the political situation in Scotland during that period. She calls this new version of Scotland “a ‘barren Scotland’” an epithet that “in the wake of the 1979 defeat of the Scottish devolution vote and economic hardship, seemed all too real.”⁵⁸

These stereotypical representational discourses of Scotland's topography offer a limited and limiting view of Scotland, turning the landscape into a ready-made backdrop that influences how Scottish culture and identity are perceived and at the same time does not allow the representation of multiple, diverse versions of Scottish identity reflected in Scotland's multi-cultural society. Furthermore, they generally tend to focus on a certain *type* of people that fit

⁵⁵ March 1.

⁵⁶ Blaikie 124.

⁵⁷ Gavin Wallace and Randall Stevenson, eds., *The Scottish Novel Since the Seventies: New Visions, Old Dreams* (Edinburgh: Edinburgh University Press, 1993) 86.

⁵⁸ March 4.

the said landscape, for instance Highland clansmen, crofters and farmers or working-class hard men, thus representing a certain idealized collective identity instead of individual identities. The Scottish novelistic tradition is determined by these representations to a very high degree. On the one hand, it is the sheer popularity of these representations that deterritorialized Scottish culture and made them the recognizable symbols for Scotland not only to Scottish citizens, but also to the rest of the world. On the other, the vociferous negative reactions to these representations have prompted an outburst of national literary creativity that subverts these limiting representational discourses. The endeavour to overcome these limiting representations has been especially evident since the beginning of the 1980s, a phenomenon now known as the New Scottish Renaissance. As Christie L. March argues, “[t]he New Scottish Renaissance writers began to explore Scottish identity and experiment with narratives that allowed such exploration.”⁵⁹ Furthermore, Douglas Gifford points out the diversity and complexity of the contemporary Scottish fiction, arguing that

Scottish fiction approached the millennium as a standard bearer for Scottish culture, arguably even supplying the most successful explorations of changing Scottish identities, in a rich variety of voices and genres.⁶⁰

Similarly, the Scottish writer A.L. Kennedy contends that

[w]here literary Scotland once was what ‘people who don’t know Scotland’ think: ‘it’s got lot’s of hills, it’s very green, it’s very pretty’ and people would write about it ‘as if it almost existed, the late twentieth century has altered that image.’⁶¹

Albeit in a different manner, both Gifford and A.L.Kennedy speak of the importance of this unprecedented outburst of diversity in the manners which Scotland is imagined in contemporary Scottish fiction. In order for it to be depicted not ‘as if it almost existed’ but as it is, contemporary Scottish authors tend to distance themselves from the previous, stereotypical and limiting representational discourses and strive to achieve a plurality and hybridity in the manner of representation. On one hand, these new complexities in the contemporary Scottish novelistic vision reflect the tendency to leave Scotland both geographically and thematically. In reaction

⁵⁹ March 3.

⁶⁰Douglas Gifford, “Breaking Boundaries: From Modern to Contemporary in Scottish Fiction,” *The Edinburgh History of Scottish Literature, Vol III: Modern Transformations, New Identities*, Ian Brown ed., (Edinburgh: Edinburgh University Press, 2007) 237.

⁶¹ March 1.

to the aforementioned stereotypical representational discourses of locality, many contemporary Scottish authors find inspiration outside Scotland. Another reason for this tendency towards internationalism in contemporary Scottish fiction is the process of globalization and deterritorialization, as the relationship between territory and identity becomes unstable. Thus, authors tend to focus on individual instead on collective identities, such as national identity. As Olga Roebuck argues,

[t]he 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.⁶²

On the other hand, many contemporary Scottish authors choose to set their novels in Scotland and thus explore and represent the changes in Scotland's understanding of identity and territory caused by the strong effects of deterritorialization. Many of these novels trace the project of reterritorialization and try to represent the high level of hybridity in the Scottish society. According to Gifford, it is exactly this "clash between the 'new internationalism' and traditional urban regionalism" that "signifies a 'retreat to home territory to reassess identity'".⁶³ Thus, the process of deterritorialization does not lead to a negation of national identity, quite the contrary, through the new symbolic relations established in the process of reterritorialization it becomes a means for their new interpretations and understanding of the nation.

⁶² Roebuck 30.

⁶³ 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.

3 Urban Double Visions in Alasdair Gray's *Lanark*

As it was already discussed in the previous chapter, the novelistic representation of the impoverished industrial urban areas of Scotland had become a literary trend in the second half of the twentieth century, so much so, that this established novelistic practice has turned into a stereotypical manner of representation in which the Scottish urban setting has become an archetypal backdrop against which the even more archetypal plot of working-class hard men struggle for survival takes place. As Edwin Morgan argues,

Glasgow, a place of change for the last thirty years, has sometimes seemed to be burdened, as far as its novelists are concerned, with certain stereotypes of approach, where image does not necessarily take over from reality but instead distorts reality through crude overcolouring and selective melodrama.⁶⁴

While this was the case with most of the Scottish novelistic production, other authors saw the Scottish urban post-industrial setting as not compelling enough to even serve as a background to their novels. For instance, Mat Craig, the main hero in Archie Hind's novel *The Dear Green Place* (1966), who is a writer struggling to write a novel in Glasgow, argues that the imaginative force is what is missing in Scotland:

[a]ll the background against which a novelist might set his scene, the aberrant attempts of human beings and societies to respond to circumstances, all that was bizarre, grotesque and extravagant human life, all that whole background of violence, activity intellectual and imaginative ardour, political daring. All that was somehow missing from Scottish life...[where] there was only a null blot, a cessation of life a dull absence, a blankness and the diminution and weakening of all the fibres of being, of buildings not blown up but crumbling and rotten...[W]hat a writer should do is wrench his whole world up and put the mark of his thumb on it. Shove it into the violent torrent of events.⁶⁵

Here, Hind speaks about a lack of intellectual, imaginative and political ardour, a certain stagnation in the cultural life of the society, a passiveness that offers no inspiration. According to many critics, this sense of imaginative paralysis is mostly due to political stagnation in a

⁶⁴ Gavin Wallace and Randall Stevenson 89.

⁶⁵ Quoted in Wallace and Stevenson 87.

period of extreme poverty caused by de-industrialization and economic crisis.⁶⁶ So much so, that even the crumbling and rotten buildings he describes metonymically refer to this state. The most that has been written in such a context is exactly literature based on the current urban stereotypes, literature which has become stagnant as well. However, since the beginning of the 1980's the situation has started to change thanks to some new authors that shake the old stereotypes of representation by offering new perspectives for imagining the city through their experimental work. One of the leading proponents of this reimagination is Alasdair Gray. A writer as well as an artist, he combines these two mediums in his novels, cleverly juxtaposing text with typography and his own illustrations. Furthermore, Gray's novels usually fuse realism with fantasy and science fiction, thus pushing the limits of literary representation. Gray's first and most famous novel, *Lanark: A Life in Four Books* (1981), aims at the subversion the working-class novel through experiments with narrative structures and linguistic conventions while reimagining many of the themes characteristic of it. Instead of the prototypical struggles of 'hard men,' in *Lanark* Gray presents the narrative of a young struggling artist from a working-class family in a post-war Glasgow, which is juxtaposed with a fantastic narrative in the city of Unthank, an infernal parallel version of Glasgow. *Lanark's* narrative is highly experimental, unlike anything seen before in Scottish literature and therefore it has influenced the direction in which Scottish literature will develop in the future. While it was unusual for the Scottish literary scene when it appeared, *Lanark* follows international trends, inspired by foreign writers, but at the same time remains local, as in *Lanark*, Gray strives to depict Scotland as a place that lacks imagination and entraps individuality through rather exaggerated attempts to express the Scottish national identity through literature. Therefore, Gray's motto is to reinvent Glasgow imaginatively, finding imaginative inspiration in the ordinary lives of individuals, not in types. In that respect, it might be concluded that what Gray does for Glasgow in *Lanark* is similar to what Joyce did for Dublin in *Ulysses* (1922). Moreover, Janice Galloway comments on *Lanark's* unprecedented imaginative force when rendering the city:

A city imagined at length into being itself. I had fleetingly encountered so-called "magic realism" in translated Spanish, swallowed whole some oddball

⁶⁶ During and after the World War II the bulk of the heavy industry in Britain was in Scotland. Britain strived to rebuild the nation, however due to the break-up of the British empire and the subsequent economic crisis, there was a general disillusionment and scepticism towards the UK in Scotland.

19th-century Russians, a few American books that contained depictions of very "ordinary" lives told with grandeur and depth, but nothing of the kind about, well, home. I had barely encountered any of my country's writers at all, let alone one this engaged with the present tense, this bravely alive.⁶⁷

On the cover for Book Four of *Lanark* (see Appendix 2) there is a giant inspired by Thomas Hobbes' first edition of the title page of the *Leviathan* (1651), (see Appendix 1). Its body is a conglomerate of the faceless inhabitants encroaching over the city which it rules. However, at a closer look one cannot fail but notice that this is not an engraving of any city; the depicted city is none other than Glasgow. Janice Galloway describes her first encounter with the cover of the book and the moment of recognition of Glasgow:

The city stretched beneath his arms was a cluster of skyscrapers and factories, pylons and gasworks and clocktowers, its coastline fraught with crested waves, its hills rising through the urban sprawl like naked limbs. A closer look found the monster-humps of the Forth Bridge bounding over black, nameless water; what was surely the paddle steamer Waverley chugged a narrower channel further south. And there, no mistake, were Glasgow Cathedral and the Necropolis overlooking Dennistoun.⁶⁸

Unlike the Hobbes' version, in Gray's engraving there is the inscription "By Art is formed that great Mechanical Man called a State, foremost of the Beasts of the Earth for Pride."⁶⁹ Like Anderson, Gray is well aware of the crucial role the fictional rendering of landscape has to play in the process of the formation of national identity. That is why *Lanark* is a novel that not only extensively deals with the question of the fictional representation of Scotland but also by doing so through postmodern narrative experiments, it manages to represent Scotland in a whole new manner. As Ian A. Bell argues, there are two ways in which the novel reinvents the representation of Scotland:

By 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.⁷⁰

⁶⁷ Janice Galloway, "Different Oracles: Me and Alasdair Gray," *Review of Contemporary Fiction*, 15. 2 (1995): 193.

⁶⁸ Galloway, *Different Oracles* 193.

⁶⁹ Alasdair Gray, *Lanark: A Life in Four Books* (Edinburgh: Canongate Books, 1981) 355.

⁷⁰ Quoted in Roebuck 78.

Concerning the revision of imagining Scotland through the form of the novel, Gray is aware of the previous novelistic traditions and the manners in which they employed location, so he consciously engages in subverting it. As Janice Galloway notes,

Gray spoke using the words, syntax and places of home, yet he did it without the tang of apology or rude-mechanical humour, the Brigadoon tartanry or long-dead warrior chieftain stuff I had grown used to thinking were the options for how my nation appeared in print. Neither had he chosen the heather-strewn hills, the dank glens, the isles or the fishing communities as his location.⁷¹

Instead, Glasgow is reimaged through an experiment with the narrative structure, by building multiple parallel worlds that would show a plural, hybrid Scotland.

On the one hand, in the realistic part of the novel's narrative, Gray tackles the question of artistic representations of the city through a narrative that traces the life of the young Glaswegian artist Duncan Thaw, who struggles to represent his city through his art. In the fictional world Gray creates, there is still a strong visual presence of deindustrialized Glasgow. The Glaswegian topography employed in the narratives spreads with Thaw as he becomes older and moves around different areas of the city. From the streets and canals of his childish games around his neighbourhood, to a poorer one after the World War II, to his wanderings around Glasgow as a teenager and a young student, who consciously tries to reimagine Glasgow in his art. Even though Gray employs the de-industrialized landscape in the fictional world built through the narrative of *Lanark*, he utilizes the topography in a very different manner. It is not there to represent the collective identity and the struggles of strong hard working-class men; instead he focuses on the inner struggles of a very unique and rather flawed individual, who couldn't be more distinct to the established representative norm. During his studies Thaw is not satisfied with just completing his assignments, rather, he always strives to show an epic dimension in his paintings, even when it comes to simple practice sketches. For instance, as his free topic he chooses to paint the Monkland Canal, an area he remembers from his father's stories. The Monkland Canal had become the epitome of industrial progress, but this didn't last long due to the fall of industry, and therefore it is currently in a derelict state. Duncan

⁷¹ Galloway, *Different Oracles* 194.

endeavours to reimagine it and through that to bring it back to life. After many unsatisfactory attempts to represent the place in its entirety, he finally comes up with a rather unusual solution.

He invented a perspective showing the locks from below when looked at from left to right and from above when seen from right to left; he painted them as they would appear to a giant lying on his side, with eyes more than a hundred feet apart and titled at an angle of 45 degrees. Working from maps, photographs, sketches and memory his favourite views had nearly been all combined into one.⁷²

This perspective (as all-encompassing as it might be) is too passive, as according to Duncan he always strives towards representing something of epic proportions, and therefore he incorporates biblical characters and plots into the narrative, because according to him the politics of the book, with its “proclamations of war, starvation profiteering and death, of flaming bodies hurled to the sky to poison whole nations...seemed as modern as in the days of St. John and Albrecht Durher.”⁷³ By choosing ordinary local people for his painting of epic proportions, the work becomes international, yet at the same time specific to Glasgow. Nevertheless, Duncan is never satisfied with this painting and constantly changes it, which would eventually get him expelled from university. As it becomes clear, of Duncan’s main concerns is exactly the artistic underrepresentation of Glasgow, as shown in his conversation with one of his friend McAlpin while overlooking the city:

. ‘Why do we hardly ever notice that?’ ‘Because nobody imagines living here,’ said Thaw. ‘[...] 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 live there imaginatively. [...] 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.’⁷⁴

Therefore, he decides to use the city imaginatively in his magnum opus which he maniacally strives to bring to perfection. It is located on a church ceiling which is bound to be destroyed shortly after he finishes his work. The impossibility of finishing his painting underlines the impossibility of an imaginative representation in Glasgow, a city imaginatively deformed by

⁷² Gray 297.

⁷³ Gray 279.

⁷⁴ Gray 243.

stereotypical representations for so long. This is one of the main reasons which bring him into agony until he finally commits suicide

Furthermore, Duncan Thaw's 'naturalistic' narrative is enveloped by a parallel dystopian narrative located in the city of Unthank, an infernal version of Glasgow. However, on the first pages of Book Three, *Lanark's* opening book, we encounter a young man spending his time on the balcony of the Elite, a Glasgow cinema-café. At first, there is nothing strange about the place which seems to be reminiscent of Glasgow, except maybe for the young man's insistence to experience the scarce daily rays of sunlight. While the endless waiting in the town hall as well as the hellish bureaucracy might be reminiscent of Glasgow, the fact that citizens tend to disappear overnight without anyone taking any note of it, points to the fact that there is something strange about the place. That is proven soon enough, when Lanark enters The Institute, a bizarre, labyrinth-like place that uses its sick patients to create energy and food for the rest of the people. As Lanark concludes "Man is the pie that bakes and eats himself, and the recipe is separation."⁷⁵ The cannibalistic practices and the bizarre dystopian atmosphere of the institute represent the contemporary consumerist society of dehumanized people. Douglas Gifford aptly compares this urban setting so similar to Glasgow to a Kafka nightmare⁷⁶, noting that

Gray's evocation of a sterile and Wasteland Glasgow is without parallel--harsh, bleak, yet horrifyingly and naggingly relevant and prophetic. His exaggerated description of the loss of population, the emptying inner city, the gloom and mood of sallow misery...all the time the reader is enabled to make the modern connection, seeing that the reason for the disappearance of is indeed the Glasgow disease, that unemployment is in too little commented on, that the mood--say, of Glasgow after yet another industrial closure is announced.⁷⁷

Gifford argues that the apocalyptic vision of Glasgow is also a reflection of the dire political and economic situation in Scotland caused by the process of de-industrialization. However,

⁷⁵ Gray

⁷⁶ Douglas Gifford, "Scottish Fiction 1980-81: The Importance of Alasdair Gray's *Lanark*," *Studies in Scottish Literature* 18.1 (1983): 230 <<http://scholarcommons.sc.edu/ssl/vol18/iss1/14>> 12th June 2017.

⁷⁷ Gifford, *Scottish Fiction* 230.

Gray does not relate this explicitly, the meaning is implied and uncertain and the reader has to make the connection themselves, which leads us to the issue of the novel's narrative structure.

Noticeably, *Lanark's* narrative structure is rather subversive and playful. Several narrative strands are intertwined, which results in a meta-representation that destabilizes the notion of one true representation. The realistic narrative is set in an urban environment, but does not follow the stereotypical Clydeside representational discourse; instead, it traces the life of Duncan Thaw, who is inspired by Glasgow's landscape and tries to represent it imaginatively, thus creating a level of meta-representation. The parallel dystopian version of Glasgow is yet another perspective that sheds a totally different light on the 'city without sunshine'. Furthermore, the multiple engravings, maps, signs, as well as the play with fonts and typography, which are interspersed in the narrative complicate the other narratives, thus adding one more layer to the imaginative representation of Glasgow. Lynne Diamond-Nigh aptly compares *Lanark's* to a cubist work, arguing that

Cubist multiple perspective reigns through simultaneous contradictory narratives forged by the construction and then deconstruction of authoritarian viewpoints⁷⁸

According to Olga Roebuck, the multiplicity of perspectives in Gray works as a subversive force, "resonat[ing] the need for multiplicity of voices and the rejection of fixity that Gray's works so clearly convey."⁷⁹ Instead, in *Lanark* Gray focuses on individual identity and flawed, troubled characters that undergo existential crises which are very different from the types of characters represented before. Gray does not try to represent something distinctively Scottish in a collective sense, like the stereotypical discourses discussed before; however, at the same time the novel's narrative remains deeply rooted in Scottish topography. As Gifford aptly argues,

[h]e [Gray] has made his picture of Glasgow and the West of Scotland in decline his Wasteland--with its exaggerated images of sterility and decay thus becoming the images of the decline of the bigger West, the barren city failures of Europe and the world beyond. Using Glasgow as his undeniable starting point, Gray makes virtue out of necessity and transforms local and

⁷⁸ Lynne Diamond-Nigh, "Gray's Anatomy: When Words and Images Collide," *Review of Contemporary Fiction* 15. 2 (1995): 182.

⁷⁹ Roebuck 83.

hitherto restricting images, which limited novelists of real ability, like Gordon Williams or Archie Hind or George Blake, into symbols of universal prophetic relevance.⁸⁰

Thus, Gray places Scotland on the global map while still retaining some distinct Scottish characteristics. As Deleuze and Guattari note, “deterritorialised elements recombine and enter into new relations”⁸¹ thus, a hybrid culture is created through reinterpretation of the local through a global lens, the result being a narrative that opens up Scottish literature to the world as well as to Scotland itself.

As Lanark’s closing paragraph suggests:

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.⁸²

Just as the ‘maps are out of date’, new maps, need to occupy the place of the old, only new manners of fictional imagining, or worldmaking can reflect the new reality of Scotland much more openly.

⁸⁰ Gifford 230.

⁸¹ Quoted in Adrian Parr, ed. 72.

⁸² Gray 560.

4 The Trick is to Keep Breathing: Janice Galloway's Suburban Saga

As one of Scotland's most prominent contemporary novelists and short story writers, Janice Galloway is considered to be an exemplar of the Scottish postmodern writing alongside writers such as Alasdair Gray, Tom Leonard and Iain Banks. In her works, Galloway chiefly focuses on the female urban experience which hitherto had been under-represented in Scottish literature, especially if we consider the fictional representational stereotypes elaborated in the previous chapters. Galloway's work was chosen in order to present a distinct, female perspective, especially since Scottish fiction has been mainly represented through the lens of male authors writing about men, be it Highland clansmen, Kailyard farmers or Clydeside workers. Galloway's writing is often compared to Gray's for its so called postmodern, playful narrative structure. In fact, Galloway admits she was greatly inspired by Gray's writing, so much so, that its discovery was a liberating moment in her life as a striving artist in Scotland. In her introduction to the latest edition of *Lanark*, Galloway writes that "Alasdair Gray's writing offered [her] something freeing. He made [her] feel acknowledged, spoken to, listened for."⁸³ She describes *Lanark*'s narrative voice as a voice that was at once

[c]urious and informed, angry and rational, this voice was not afraid of fun or of confessing its vanities or of having Big Ideas. It was urban and wholly contemporary, yet suffused with the past. More daringly still, it hinted at the possibility of a future. . It was willing to share its power, to make me a partner in the enterprise, capable of creative insights of my own. Even more, however, it was a voice that took for granted it wasn't the only voice. It knew the whole truth didn't belong to one sex either. Gray's, it seemed, was a man's voice that knew that's all it was - a man's.⁸⁴

Gray's endorsement of multiple perspectives helps open up the space of Scottish literature so that future writers are able to express various individual identities while not being trapped by the previous trend to reflect Scottish national identity through the established limiting stereotypical forms of fictional representation, while at the same time retaining a creative relationship with the topography of their land. Thus, Galloway is able to present the female perspective of a hard and gritty suburban Glasgow through the story of the emotional breakdown of a young drama teacher. The narrative focuses on subjective identity, not on

⁸³ Galloway, *Different Oracles* 194.

⁸⁴ Galloway, *Different Oracles* 195.

communal identity which these stereotypes strived to represent, while at the same time representing the dire struggles of suburban working-class Glasgow. Joy's internal struggle with the sudden death of her lover is worsened by her suburban surroundings she lives in, as it is an unwelcoming space that limits her and isolates her from the rest of the world. Thus, Joy's emotional and physical struggles are reflected in the narrative structure of the novel. While *The Trick is to Keep Breathing* was not written with the purpose to reimagine the city, it is similar to *Lanark* in the way that it deals with ordinary things like Joy's existential crisis with such narrative playfulness and attention to detail and humour. All this is set against the background of the bleak suburban housing schemes of Glasgow, which play a very important role in the narrative of the novel. As Mary McGlynn argues, "Joy's emotional retreats are represented physically, as her body wastes away. Moreover, her mental distance from others is reflected in her geographic distance."⁸⁵ So, her emotional struggle is physically manifested in two ways, firstly through her eating disorders, that cause her body to shrink, and secondly by her spatial isolation from the rest of the world. The centre of the narrative is in her dead lover's council estate house. The narrative focuses on space and is mostly dedicated to the area of domesticity questioning the traditional gender roles in the house, which is then extended to the suburbia and ultimately, metonymically extended to the city and the county itself. As Mary McGlynn argues,

spaces create and enforce social norms. Standards of appropriate gender interactions and behaviours in particular, arise from the limitations of spaces designed to maintain certain ideas about post-war class structures and domesticity.

As the lover of Michael, who the house used to belong to, Joy has no right to be there since her role is not a spousal one. However, since she was forced to leave her previous home, the cottage, due to a mushroom infestation. Therefore, she struggles with the authorities to keep the house while being oppressed by social expectations and the insulating space of the hostile house and the bleak suburban environment.

⁸⁵. Mary McGlynn, "Janice Galloway's Alienated Spaces," *Scottish Studies Review* 4.2 (2003):82, EBSCOhost, <search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=12083755&lang=cs&site=ehost-live> 14 August 2017.

As Edwin Morgan argues, Galloway's novel might not be

specifically a book about Glasgow, but the Glasgow background it uses, a postwar estate on the outskirts, with a poor bus service and few car-owners, graffiti everywhere, slaters slithering in the porch, seems perfectly designed to be of least help to someone trying not to go mad.⁸⁶

The Trick is to Keep Breathing is loco-specific while at the same time evoking a general suburban atmosphere, so much so that it could be anywhere—suburbs are all similar around the world. As Mary McGlynn contends, the narrative of *The Trick is to Keep Breathing*

...evokes not so much a specific city as a specific sort of city. Boot Hill could be on the outskirts of Bradford or in Swansea. because it constitutes a particular set of responses that various British councils and housing authorities tried to make to specific economic and social conditions.⁸⁷

However, at the same time, the novel uses a regional topography specific to Scotland, but Galloway utilizes the Scottish landscape freely, she is not strained by the stereotypes that strived to represent Scottishness; instead she focuses on individual identities thus managing to show Scotland in a new, global light. According to Mary McGlynn there is a “notion of Scottishness consciously at odds with stereotypes yet perceptibly different from other British identities, adding another layer to the creation of the loco-specific.”⁸⁸ For instance, Galloway dedicates a lot of space to the description of Joy's surroundings at the beginning of the novel:

It takes two buses to get where I have to go.

000

On the map. it's called Bourtreehill, after the elder tree, the bourtree. the Judas tree: protection against witches. The people who live here call it Boot Hill. Boot Hill is a new estate well outside the town it claims to be a part of. There was a rumour when they started building the place that it was meant for undesirables: difficult tenants from other places, shunters. Overspill from Glasgow. That's why it's so far from everything. Like most rumours. it's partly true. Boot Hill is full of tiny, twisty roads, wild currant bushes to represent the great outdoors, pubs with plastic beer glasses and kids. The twisty roads are there to prevent the kids being run over. The roads are meant to make drivers slow down so they get the chance to see and stop in time. This is a dual malfunction. Hardly anyone has a car. If one does appear on the horizon, the kids use the bends to play chicken. deliberately lying low and leaping out at the last minute for fun. The roads end up more conducive to child death than if they had been straight. What they do achieve is to make the buses go slow.

⁸⁶ Gavin Wallace and Randall Stevenson, eds. 91.

⁸⁷ McGlynn 85.

⁸⁸ McGlynn 86.

Buses are infrequent so the shelters are covered in graffiti and kids hanging from the roofs. Nobody waits in these shelters even when it's raining. It rains a lot. The buses take a long time.⁸⁹

Joy provides us with a comprehensive history of the place. First, she mentions the nomenclature issue, how Boot Hill is actually called Bourtreehill, 'after the elder tree', but even that attempt of intentional naming in order to sound more opulent and rich in history than it is thanks to the association with the elder tree, does not hide the fact that it was meant for undesirables. McGlynn argues that

[w]hile later we are told that Boot Hill is composed in part of tower blocks, which would not lend themselves to the simulation of a bucolic environment. Joy suggests that the developers as well sought to link present to past as well through the installation of 'wild currant bushes to represent the great outdoors': even the profusion of 'tiny, twisty roads' seems meant to suggest organic material:²¹ The co-opting of the pastoral to create a suburban housing estate unities an anti-urban ethos with elements reminiscent of some notion of Scotland's romantic past.⁹⁰

This notion of Scotland's romantic past representing a bucolic environment is the Kailyard representational discourse, which has been employed in the original idea of the creation of the suburbs. Far from the crowds and noise of the city, suburbs were meant to represent equilibrium between the urban and the rural, however the actual implementation of the idea proved how far-fetched this idea is. Such bucolic suburbs exist only theoretically, on the map, as in reality Bourtreehill does not exist. It is a distinct urban space physically isolated from Glasgow, a suburban territory that seems to follow its own rules. The plastic glasses in the pub are not only reminiscent of poverty but also of past violence, which is unmentioned, but lingers in the background. Also, the casual mention of the amount of children's deaths with a factual flat tone adds to the suffused but obvious eeriness of the place, which at this point recalls the images of a dystopian suburban hell, rather than a bucolic combination of the rural and the urban it was meant to be. Obviously, a place like this does not help Joy's emotional struggle, quite on the opposite, it suffocates her and insulates her from the rest of the world. Similarly to how the factuality of the tone evoked an atmosphere of dull horror the narrative structure of the whole novel parallels Joy's mental state. In that way Galloway is innovative and some of the

⁸⁹Janice Galloway, *The Trick is to Keep Breathing* (London: Polygon, 1989) 7.

⁹⁰McGlynn 86-7.

techniques she employs are inspired by Gray. Edwin Morgan comments that the novel might sound grim at first sight,

but it is not, largely because of the wit and intelligence of the narrator and the break-up of the narrative with memories, letters, phone calls, snatches of conversation and little fragmentary messages that bleed off typographically into the margins.⁹¹

Galloway plays with the narrative structure and reimagines traditional narrative space by pushing the margins and working with typography. As Glenda Norquai concludes, “her [Galloway’s] materialist fiction — and what makes her virtually unquotable — is the way the actual text itself becomes a material thing, with its irregular typography and variety of forms (factual prose, theatre-text dialogue, concrete poetry).⁹² Through these textual experiments Galloway reimagines the manners of representation of the physical space as well. Even though Galloway does not deal with the issue of the Scottish national identity specifically, by not refusing to engage with Scottish landscape, Galloway reimagines it and frees it from the previously established representative stereotypes. McGlynn compares the reimagination of Scotland to the re-habitation of Joy’s previous cottage.⁹³ Even though it was infested by mushrooms that menaced to destroy it internally, like the representational stereotypes, Joy chooses to work on it and fix it. In short, that is what Galloway is doing for Scottish novel as well.

⁹¹ Gavin Wallace and Randall Stevenson, eds. 91.

⁹² Glenda Norquai, “Janice Galloway’s Novels: Fraudulent Mooching,” *Contemporary Scottish Women Writers*, eds., Aileen Christenson and Alison Lumsden, (Edinburgh: Edinburgh University Press, 2000) 137.

⁹³ McGlynn 94.

5 Iain Banks: The (Crow) Road between Rural and Urban Scotland

Iain (M.) Banks, one of the most prominent Scottish contemporary authors, is very difficult to categorize because he holds a peculiar position within Scottish literature as an acknowledged writer of both literary (mainstream) fiction and science fiction.⁹⁴ His mainstream novels catalogue a rich range of topics, such as the grotesque narrative of *The Wasp Factory* (1984), the Scottish family saga of the *Crow Road* (1992), or the many dream-worlds of *The Bridge* (1986). Banks' SF, on the other hand, builds on and plays with various SF conventions, but mainly focuses on the genre of space opera, especially in his *Culture* series. However, despite using a different name for mainstream and science fiction, Banks' fiction is characterized with a cross-generic and experimental quality. In that respect, Iain (M.) Banks acknowledges Gray's influence by referring to *Lanark* as "one of the best pieces of Scottish literature at least since the Second World War and possibly this century."⁹⁵ While Galloway is mostly influenced by Gray's experimental narratives, Gray's influence in Banks is most visible in the cross-generic quality of his works, which juxtapose either several distinct narrative layers, or realistic and speculative fiction, thus creating multi-levelled narrative that challenges the notion of unified meaning and the concept of objective truth.

Due to the limited scope of this thesis the analysis will focus on *The Crow Road* (1992), one of Banks' mainstream novels, which was chosen as a representative of the changing trends in the Scottish rural writing. Taking into account the several narrative strands of *The Crow Road*, Olga Roebuck aptly argues that "[a]t 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."⁹⁶ Furthermore, Banks describes the volume as a novel with: "...about 147,000 words at the last count, but seriously, it's about Death, Sex, Faith, cars, Scotland and drink"⁹⁷ While it has several narrative layers that negate the existence of a single meaning, what unifies the narrative is the original celebration of the landscape as the narrative constantly moves between

⁹⁴ The author uses the name Iain Banks for his mainstream and Iain M. Banks for his Science fiction novels

⁹⁵ J. Robertson, "Bridging styles: A conversation with Iain Banks," *Radical* (2000): 42, www.phlebas.com/text/interv4.html 23 July 2017.

⁹⁶ Roebuck 97.

⁹⁷ Quoted in Roebuck 97.

the city and the Scottish countryside. Banks reconciles the differences between the urban and the rural by blurring the borders between them. The following analysis will focus on the manner in which Banks subverts the established representational discourses, on the multiple ways in which the Scottish landscape is reimagined, as well as on the manner in which this connects to the question of national identity.

The *Crow Road* tackles all three aforementioned stereotypical representational discourses in the way that it not only subverts them, but also negates the opposition between the rural and the urban.

Firstly, the majority of the novel is set in the Highlands, in the villages around the town called Argyll. Nevertheless, Argyll does not exist on the map, it represents a generic Scottish small town, while the area around it a generic Highland setting. As Douglas Gifford claims, these

teasing near-identifications (a method familiar in the modern Scottish novel in Jenkins, McIlvanney, and more recently Douglas Dunn) with real places and events, imply that this is about Scotlands, about possibilities.⁹⁸

The ‘near-identifications’ with actual specific places force the reader to compare them with their own locality, thus encouraging them to rethink how they perceive their own landscape. From this ‘reimagination’ many individual Scotlands arise, and in that manner something that had been taken for granted, such as the established representational discourse of Tartanry, is shaken and subverted. Furthermore, while many characters are inspired by the beauty of the landscape of the Highlands, it is not romanticized. Instead, the characters either creatively engage with imagining of the landscape. For instance, Kenneth invents his own mythology that replaces the fossilized myths; thus pointing to the fictionality of the established mythologies connected to the land.

Secondly, if the novel is analysed in terms of the representational discourse of Kailyardism- it can be concluded there is no trace of the bucolic rural community in the narrative. On the contrary, it is far from idyllic, as it is a place where ‘grandmas explode’⁹⁹, many people die or

⁹⁸ Gifford, *Imagining Scotlands* 42.

⁹⁹ The opening sentence of *The Crow Road* is “It was the day my grandmother exploded.” Iain Banks, *The Crow Road* (London: Abacus, 1993) 7.

are missing, there are deep family feuds and misunderstandings. Furthermore, the residents' social status is reflected in the geographical space. As Katarzyna Pisarska argues,

The residential topography is reflective of the social position and the distribution of wealth among the three branches, which are predictably responsible for such differences as political views, domestic life matters, or even the level of education and idiom.¹⁰⁰

While it is important that the novel subverts the representational stereotypes of Tartanry and Kailyardism, the novel also works towards deleting the stereotypical divide between the urban and the rural in Scottish fiction. As Olga Roebuck comments,

[o]ne 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.¹⁰¹

Banks recognizes this burden and one of the manners he employs towards removing it is the imaginative representation of the Scottish landscape. For instance, he alludes to the road to the reconciliation of the rural and the urban very literally, through the novel's title, about which Douglas Gifford argues that it sums 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.”¹⁰²

Furthermore, the phrase ‘away the Crow Road’ also means ‘to pass away’, which is employed in the novel concerning Rory's death. However, in this case it might also refer to the metaphorical death of the old established representative dualisms that marked the Scottish novelistic tradition for so long. Moreover, structurally the novel consists of three intermingling chief narrative layers with various levels of fictionality, first being Prentice's, a young history student living in Glasgow during his studies, Kenneth's, Prentice's father, and Rory's,

¹⁰⁰ Pisarska 146.

¹⁰¹ Roebuck 105.

¹⁰² Gifford, *Imagining Scotlands* 41.

Kenneth's missing brother. Prentice's narrative represents a bridge between the urban and the rural, as he is constantly on the move between Glasgow and Lochgair. During one of his travels, Prentice ponders on the length of the Crow Road and the actual distance between Lochgair and Glasgow, concluding that

From Glasgow to Lochgair is a hundred and thirty-five kilometres by road; less as the crow flies, or as the 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.¹⁰³

The Scottish landscape is deterritorialized, the modern world of technological progress allows the shortening of distance due to which a territorially unrestricted society arises. In the contemporary world, not only does the crow fly, but also there is the global threat of missile attack, which connects the far expanses of the Highlands with the rest of the world. Therefore, the previous division between the urban and the rural space is becoming more and more irrelevant.

Furthermore, Kenneth's narrative traces his life from his childhood until his death through various flashbacks. Kenneth has been very strongly connected to the land since an early age, and therefore he has stayed in his native Loghair all his life, working as a teacher. Also, he represents the unofficial educational authority for the Watt, Urvill and McHoan children, as he acquaints them with the surrounding landscape through his own personal mythology and storytelling. After his death, he emerges as a famous children's author, celebrated exactly for his imaginative retelling of the stories of the land. Kenneth presents the landscape through a lens that combines science and mythology, thus managing to subvert the old established representational stereotypes and to develop a much more intimate connection with the topography of the Highlands. According to Katarzyna Pisarska,

Kenneth puts an additional, wondrous, film onto the seemingly familiar and ordinary environment, thanks to which weather phenomena, water and rock forms, buildings, streets, or even guide posts begin to reveal an extraordinary occult significance.¹⁰⁴

For instance, he explains the origin of cairns explaining to the children that:

'Way back, a long long time ago, there were these big enormous animals

¹⁰³ Banks 442.

¹⁰⁴ Pisarska 160.

that used to live in Scotland, and they - '
... 'They were called . . . mythosaurs... and they would swallow rocks
. . . big rocks, way down into their crops, and they used these rocks to help
crunch up their food...'¹⁰⁵

After the death of these mythosaurs, their bodies would disintegrate to basic elements and return back to the land, only the stones from their stomachs, which are now known as cairns, would remain to witness of their existence. Through this story, Kenneth draws attention to two distinct foundational elements. The first is the *-saur*, ' which describes their actual physical connection to the land. They are as much a part of the land, as the people that have inhabited it as well as the ones that still do. For instance, in another occasion Kenneth speaks of all the different peoples that inhabited that landscape, and how they are also a physical part of it, drawing attention to the children that they are a part of a long historical tradition.

The Bronze Age and Iron Age people, the Vikings and the Picts, Romans and Celts and Scots and Angles and Saxons who had all found their way to this oceanically marginal little corner of northern Europe.¹⁰⁶

Furthermore, through the *mytho*-part of the name, Kenneth points to the fact of how stories shape the landscape and our understanding of it. For instance, when the young Prentice show scepticism about the existence of the mythosaurs, Kenneth replies that "anything is ever real inside [one's] head,"¹⁰⁷ Pointing to the subjectivity of truth and reality. Prentice takes the proposition literally, and replies:

'So is God in Mrs McBeath's head, then?'
'Yep, that's right. He's an idea in her head. Like Father Christmas and the Tooth Fairy.' He looked down at the child. 'Did you like the story about the mythosaur and the cairns?'
'Was it just a story then, dad?'
'Of course it was, Prentice.' He frowned. 'What did you think it was?'
'I don't know, dad. History?'
'Histoire, seulement.'
'What, dad?'
'Nothing, Prentice. No, it was just a story.'¹⁰⁸

¹⁰⁵ Banks 31.

¹⁰⁶ Banks 322.

¹⁰⁷ Banks 32.

¹⁰⁸ Banks 32.

Here, Kenneth intentionally employs the French term *histoire*, that signifies both history and story (a narrative), thus drawing attention to the subjectivity and relativity of the grand narratives of history. In the context of landscape representation, he subverts the established representational discourses by inventing his own, arguing that there is no historically ‘right’ way to render the landscape and by that, imagine the nation. Every fictional rendering is just that, a story, a narrative.

Furthermore, while Rory himself does not appear in the novel extensively, he—or rather his absence is the main driving force of the narrative. His point of view represents a critique of traditionalism as he is a very progressive individual who is interested in global trends, so he is rather vociferous against Highland traditions. For instance, his opinions are best reflected during a traditional wedding in the Highlands:

Music played behind Rory. He balanced the empty whisky glass on the window-sill and gave his nose a last wipe, pocketing his hanky. He supposed he’d better go back into the ballroom. Ballroom; he hated the word. He hated the music they were playing – Highland stuff, mostly – he hated being here in this dull, wet town, with these dull people listening to their dull music at their dull wedding. They should be playing the Beatles or the Rolling Stones, and they shouldn’t be getting married in the first place – modern people didn’t.¹⁰⁹

Rory shows an opposing perspective to that of Kenneth, as he identifies with the modern global culture, arguing that the culture of the traditional Highland community is conservative and backwards. Instead he listens to modern rock music and wanders about distant lands and exotic landscapes, first imaginatively, then literally, as he leaves for India, where he writes a travelogue that would launch him into fame. However, his magnum opus remains unfinished as he suddenly disappears without a trace. Several years after his disappearance, his nephew Prentice gets hold of his scattered cryptic manuscripts. Prentice believes that they hold the key to both Rory’s disappearance and his aunt Fiona’s death. At this point the narrative gains another layer, the one of the detective story. After a lot of trouble, Prentice finally finds Rory’s notes in old encrypted electronic form and he has to send them to America to be decoded by an expert. From the notes, it seems that the blame for Fiona’s death is on her husband Fergus, who

¹⁰⁹ Banks 194.

finds out about Fiona's adultery and fakes a car accident, so when Rory finds out and he removes him as well. Nevertheless, Prentice is also suspicious of Rory's narrative, as he is aware that he cannot blame someone with fiction as the only proof of their guilt. However, he confronts Fergus about it, not long after which Fergus fakes his suicide to look like a plane accident. He acknowledges his crimes, but also saves himself the punishment in that way, because Prentice has no proof. The relativity of the narrative is further emphasized by the fact that the actual Banks novel is also called *The Crow Road*. We, as readers, are reading the novel *The Crow Road*, in which we are reading about a cryptic novel called *The Crow Road*, which if nothing else, complicates the possibility of ever knowing the truth. This strategy has a similar effect as the strategy of 'near identifications' of locality: it teases the readers to work out a solution themselves, and by that, they actively engage with the narrative and are much more immersed in it. As Roebuck argues, "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."¹¹⁰ In the *Crow Road* Banks manages to prompt the reader to reconsider established concepts such as the concept of a single truth. Through Kenneth's mythology, he also shows the mediatory role of a narrative in the connection between individuals and the land, and consequently between individuals and national identity. However, Gray subverts the established representational discourses by creating new, personal ones, thus presenting the landscape from multiple perspectives, which allow Scotland to be reflected as a multi-cultural, progressive country, which is a part of a global community

¹¹⁰ Roebuck 100.

6 Conclusion

The aim of this study was to analyse the manners in which the contemporary Scottish novel represents the Scottish topography in order to determine the developments in the conception of national imagination in Scotland. For that purpose, the theoretical link between the imaginative representation of landscape and the national imagination was established, concluding that narratives play a chief role in the creation of national imagination and the formation of national identity through their ability to create fictional worlds that reflect a specific cultural and topographical context.

The historical survey has established the three main representational discourses in the Scottish novelistic tradition. The concepts of Tartanry, Kailyadism and Clydesidism are all based on a distinct Scottish topography through which a limiting form of Scottish national identity is rendered. These stereotypes have largely contributed towards the creation of a false image of Scotland, an image that does not depict in any way the reality of contemporary Scotland that strives to be a part of the global community.

Furthermore, from the analysis of the changing nature of the concept of identity in the 'post-modern' world it was concluded that the concept of identity is becoming more and more unstable in the contemporary globalized society. This especially tackles the concept of national identity, since it is very closely connected to locality and specific topography. Thanks to the unprecedented global technological progress and the ability of global communication it comes to a process of deterritorialization, which slowly erases the strong physical link between cultures and territories. In such context, the connection between national imagination and territory is weakened, while individual identity and individual relations to a specific topography become more meaningful.

The critical analysis has demonstrated that while the fictional rendering of Scottish landscape might have acted as a 'paradigm of national consciousness' in the past, in contemporary Scottish literature the rendering of the Scottish topography acts a form of worldmaking that subverts the old limiting representational discourses in order to present the recent trends in the understanding of national identity in the country. Thus, the deterritorialized landscape is being reimagined, and a connection which activates the simultaneous process of reterritorialization of the landscape between the global and the local is established. The project

of reterritorialization is evident in the contemporary Scottish novel, as contemporary authors endeavour to reimagine the Scottish topography and present Scotland as a conglomerate of multiple distinct individual identities. The texts under consideration all deploy the Scottish social and topographical panorama in a unique manner, which results in the literary representation of multiple literary versions of Scotland that often coexist together. This thesis traces the development of this thematic concern in the contemporary Scots novel from the 1980s to the present through the analysis of the works of three major Scottish contemporary writers: Alasdair Gray, Janice Galloway and Iain (M.) Banks.

Methodologically, the representation of the landscape in each of the chosen novels was analysed in thematic and stylistic terms, first of all, by discussing the manners in which the traditional representational discourses are subverted, then through the analysis of the narrative innovations through which the Scottish topography was represented. Finally, the extent to which these innovations reflect and engage with Scotland's understanding of its own national identity was discussed.

In the third chapter, Alasdair Gray's *Lanark* (1981) was discussed, concluding that he consciously works towards the subversion of the representational discourse of Clydesidism by setting the novel in working-class Glasgow, but thematically dealing with topics unusual for it. Secondly, Gray employs a great number of narrative experiments: he juxtaposes the 'realistic' narrative of Glasgow with the fantastic narrative of Unthank, plays with the traditional order of the narrative, the physical space of the page, metafictionally dealing with the issue of fictional representation, all in order to present the many possible alternatives to the limiting nature of traditional imaginative representation of Glasgow. By doing this, he calls for a fictional reimagination of the manner in which the place is perceived, showing multiple valid perspectives simultaneously. Finally, despite the strong presence of Glasgow topography, the novel also depicts a Kafkaesque consumerist dystopia, that can be located anywhere. Gray manages to reclaim Scottish literature by pointing to the global forces that exist beyond the limits of the national borders, thus liberating the following generations of Scottish writers to pursue and freely reflect the multiplicity of identities in contemporary Scottish writing, while at the same time employing the Scottish landscape imaginatively.

In the fourth chapter, Janice Galloway's *The Trick is to Keep Breathing* (1989) was discussed. Janice Galloway was chosen as she presents the topography of the Glasgow suburbs from the point of view of a distraught young female character who struggles to overcome a mental breakdown after the sudden death of her lover, while at the same time fighting to liberate herself from the bleak, insulating atmosphere of the Glasgow suburbs. This in itself opposes the established representational discourse of juxtaposing the urban landscape with hard, macho men. Furthermore, she undermines the proposition that the suburbs represent a bucolic middle ground between the urban and the rural through the various descriptions of the dull, bleak streets and homes of Boot Hill. Inspired by Gray, Galloway employs various experimental narrative techniques that make use of the space of the page, thus emphasizing the important role space has in this novel. Nevertheless, despite employing specific suburban Glasgow topography, the suburb Galloway depicts can stand for any generic suburb since the creation of suburbs is not a specifically Scottish, but a global phenomenon. Thus, like Gray, Galloway manages to merge the global with the specific, creating another unique fictional world through which Scotland could be reimagined.

Through the discussion of Ian Banks' novel *The Crow Road* (1992) in the fifth chapter, the analysis moved from Glasgow and its suburbs to Scotland's rural areas. In this novel Banks undermines the stereotypical representational discourses of Tartanry and Kailyardism by creating a personal mythology that stems from the Highlands landscape, thus depicting an intimate, individual relationship with the land, which is much more valid than the fossilized Tartan symbols contemporary individuals rarely identify with. Furthermore, he emphasizes the effects of deterritorialization and modernization due to which the borders between the urban and the rural are minimized. Structurally, the novel consists of multiple narrative layers that present different relationships with the landscape, ranging from Kennet's, who has the closest relationship to it, to his brother Rory, who does not identify with the landscape and traditions of the Scottish Highlands, but with the cosmopolitan spirit of London. In any case, Banks presents all perspectives as valid, he does not favour only one, thus supporting the creation of multiple unique individual Scottish identities.

In conclusion, all analysed authors oppose the stereotypical representational discourses employed for so long in the Scottish novelistic tradition. Instead, they create fictional worlds

by employing the Scottish topography in a unique manner through experimental narrative structures. This confirms the proposition that the contemporary Scottish novelists, in the light of the recent political changes as well as the changes in the perception of the concept of identity globally, are not concerned with the representation of a single Scottish identity. On the contrary, they create individual identities and present the Scottish topography from multiple perspectives.

Finally, it must be noted that the project of redefinition of Scotland's representation has been reflected both in Scottish contemporary poetry and contemporary drama. For instance, Edwin Morgan reimagines Glasgow in his famous "Glasgow Sonnets," while Liz Lochhead as well as many other playwrights work towards reimagining the Scottish topography as well as Scotland's history through their plays. While the analysis of several different fictional modes would be much more rewarding, due to the scope of this thesis the critical analysis had to be limited to the survey of the contemporary Scottish novel. However, as the analysis has shown, there is a very close connection between the manner of representation of the Scottish topography and the national imagination, making it a very prolific field for further research.

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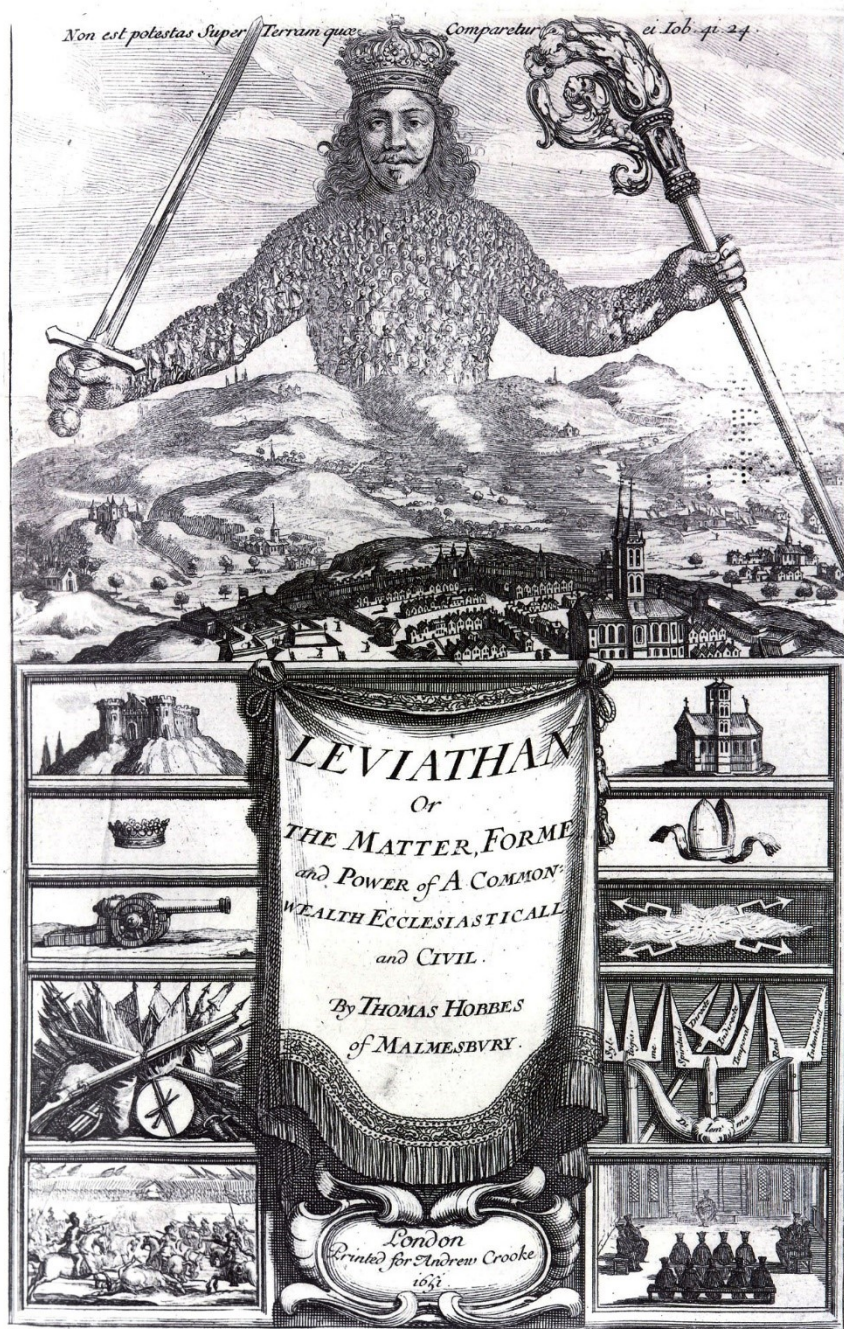
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Appendices

Appendix 1: The frontpiece of Thomas Hobbes' *Leviathan or The Matter, Forme and Power of a Common Wealth Ecclesiasticall and Civil*—

Source: Abraham Brose "Leviathan," *En.wikipedia.org*, Wikipedia, the free encyclopaedia, 14 Aug 2017

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Appendix 2: The cover of Lanark's Book Four

Source: Gray 355.

