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NATIONAL IDENTITY AS EXPRESSED IN THE WORKS OF SIR WALTER SCOTT AND MARIA EDGEWORTH

THESIS

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VYJÁDŘENÍ NÁRODNÍ IDENTITY V DÍLECH SIRA WALTERA SCOTTA A MARIE EDGEWORTHOVÉ

DIPLOMOVÁ PRÁCE

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Abstract

This thesis analyzes national identity as expressed in *Waverley* by Sir Walter Scott and *Castle Rackrent* by Maria Edgeworth. The first part of this work defines national identity and explains that history, national language, culture and traditions play an important part in defining national identity of individual nations. The work further examines the similarities and differences in the approaches of Sir Walter Scott and Maria Edgeworth towards introducing Scottish and Irish national identity in the selected works through the employment of history, culture and language of each particular nation. The aim of this work is to show the different ways in which Walter Scott and Maria Edgeworth introduce identity of the Scottish and Irish nation in their times.

Abstrakt

Tato diplomová práce analyzuje národní identitu, jak ji vyjadřují Walter Scott ve *Waverley* a Maria Edgeworthová v *Zámku Rackrent*. První část práce definuje národní identitu a vysvětluje, že historie, národní jazyk, kultura a tradice hrají důležitou roli pro definování národní identity jednotlivých národů. Práce dále zkoumá podobnosti a rozdílnosti v přístupu Waltera Scotta a Marie Edgeworthové k představení národní identity ve vybraných dílech využitím historie, kultury a jazyka jednotlivých národů. Cílem této práce je ukázat rozdílnost způsobů, jakými Walter Scott a Maria Edgeworthová představují národní identitu skotského a irského národa ve své době.

CONTENTS

1. INTRODUCTION

This thesis is trying to look at the similarities and differences in the way Sir Walter Scott and Maria Edgeworth employed national identity in their works, *Waverley* and *Castle Rackrent*.

The thesis is divided into several parts. The first part of the work tries to define what national identity is and explains that history, culture and language play an important role in the definition of national identity.

The main parts of this thesis look at Walter Scott's *Waverley* and Maria Edgeworth's *Castle Rackrent* and tries to explore how national identity is expressed in their works through history, culture and language.

1.1. The authors of *Waverley* and *Castle Rackrent*

Sir Walter Scott, (1771-1832), is considered by many to belong among the most prominent writers in English literature. He became famous especially for his Waverley novels, starting with the novel called *Waverley*, which was published in 1814. Although, Scott had been, by the time *Waverley* was published, already famous for his romantic poems, for example *The Lay of the Last Minstrel* (1805), *Marmion* (1808), *The Lady of the Lake* (1810) and others, the year 1814 with the book *Waverley* meant an absolute break for his writing. Not only *Waverley*, but also his later works, such as *Old Mortality* (1816), *Rob Roy* (1817), *The Heart of Midlothian* (1818) and others, brought Scott an immense success. D. D. Devlin explains, why Scott succeeded so enormously: "What most impressed contemporary readers of the Waverley novels was their originality; Scott was doing something in fiction that had never been done before" (Devlin 1971, 12). By writing of *Waverley*, Scott introduced a new genre to his generation - the historical novel - and it made him famous throughout the country and abroad.

Scott's new way of writing, and the engagement in history, was an epochal event in literature. Though, this is not the main reason, why Scott is considered by many so important; Scott is more valued for what he wanted to achieve for Scotland and especially for the Scottish people. A. O. J. Cockshut suggests, that it was Scott's attendance at the coronation of George IV in 1821, which gave him the idea that he should help to reconcile the Hanoverians with the Scottish people, and that he is the one

who should help the Scottish to end their hatred and become loyal to the Hanoverians. (Cockshut 1969, 13-15) Scott seems to work with reconciliation, as Mary Eagleton and David Pierce suggest, on several occasions in his book *Waverley*; they write that Edward Waverley is the means of reconciliation between his father, Richard Waverley, and his uncle Sir Everard; then he is the one who helps to reconcile the Baron of Bradwardine, a member of the Lowland gentry, with Fergus Mac-Ivor Vich Ian Vohr, the chieftain of a Highland clan. (Eagleton and Pierce 1979, 21) But Scott probably had this in mind already at the time when he was writing *Waverley*. In the "General Preface" written in 1829, Scott explains, what he intended to achieve when he wrote his first novel, *Waverley*:

> I felt that something might be attempted for my own country, of the same kind with that which Miss Edgeworth so fortunately achieved for Ireland – something which might introduce her natives to those of the sister kingdom, in a more favourable light than they had been placed hitherto, and tend to procure sympathy for their virtues and indulgence for their foibles. (Scott 1994, 8)

Here Scott declares that he admired Maria Edgeworth because she was able to make the English people familiar with the Irish through her Irish characters, and thus she was helping to create better understanding between the two nations. (Scott 1994, 7).

Maria Edgeworth, (1767 - 1849), was an Anglo-Irish writer who wrote mainly regional literature. She wrote several books about Irish life, for example *Castle Rackrent* (1800), *The Absentee* (1812), *Ormond* (1817). Scott writes in the "General Preface" that he was inspired by Maria Edgeworth:

> [Edgeworth's] Irish characters have gone so far to make the English familiar with the character of their gay and kind-hearted neighbours of Ireland, that she may be truly said to have done more towards completing the Union, than perhaps all the legislative enactments by which it has been followed up. (Scott 1994, 7)

Scott further writes that he decided to do something similar for the Scottish people and hoped that by writing *Waverley* he might achieve his aim.

This thesis is going to look at both Castle Rackrent and Waverley and try to find how both authors tried to introduce national identity of Scotland and Ireland, what

means they used, what their intentions were, and it is also trying to find out if they have both achieved what they intended when writing their works.

2. NATIONAL IDENTITY

2. 1. Definition of national identity

Before speaking about national identity and how it was expressed in the works of Sir Walter Scott and Maria Edgeworth, it is important to define national identity and the term identity in general. As Paul Taylor writes, "Identity is a concept used by sociologists to describe the way we see ourselves in relation to other people." (Taylor 1997, 20) As Taylor further explains, the identity of an individual person is based upon the individual's place in the society and the roles the person has in relation to other people (Taylor 1997, 21). John E. Joseph similarly writes:

> [I]ndividuals have various roles with regard to others – child, friend, spouse, parent, teacher, colleague, boss and so on – and in these terms our identity shifts according to the context of who it is that we are with. (Joseph 2004, 8)

As Joseph suggests, the way in which people see themselves in relation to others establishes their identities. However, there are other factors which establish people's identities, and according to Taylor the other factors are colour of skin, language, religion and country of origin (Taylor 1997, 112). Anthony D. Smith summarizes all these factors when he writes that "the self is composed of multiple identities and roles – familial, territorial, class, religious, ethnic and gender" (Smith 1991, 4). Thus, individual people have various identities for which Smith uses the term multiple identities. (Smith 1991, 4) These identities and roles determine how people see themselves in relation to other people.

Ethnic identity is one of the multiple identities Smith mentions in his definition of multiple identities. Joseph writes that the terms ethnic identity and national identity are sometimes used as synonyms. But Joseph explains that these terms need to be distinguished. He argues that while ethnic identity is based on common descent and on cultural heritage, national identity is based on a political foundation (Joseph 2004, 162-163). Similarly, Smith argues that the difference between ethnic identity and national identity is crucial. Smith employs Friedrich Meinecke's distinction between cultural nations and political nations, and he gives a detailed explanation of two models of nation based on Meinecke's distinction. Smith suggests that the first model of nation can be called Western or civic, the other model non-Western or ethnic. (Smith 1991, 8-

12)

  The ethnic model is, according to Smith, based mainly on common descent of a people and its native culture (Smith 1991, 11-12). Similarly Krishan Kumar suggests that the "cultural nation" is not based on a political basis but on a cultural heritage. He suggests that while people can choose if they want to belong to a political nation, they cannot decide if they want to belong to a "cultural nation" because they are born into it. All members of a "cultural nation" are bound to it through "history, language, literature and religion" (Kumar 2003, 24).

  The civic model, on the other hand, according to Smith, "is, in the first place, a predominantly spatial or territorial conception." (Smith 1991, 9) In this model all people need a territory or place "to which they feel they belong" (Smith 1991, 9). However, the territory is not the only element which creates the civic model. As Smith further suggests, the civic model must also include a united political will. Such a nation is a community bound by political unity which has civil and legal rights which apply to everyone equally in that given political community. The last element in the civic model is a common possession of values and traditions, or as Smith writes, a common culture. (Smith 1991, 9-11) Smith summarizes this when he writes:

> Historic territory, legal-political community, legal-political equality of members, and common civic culture and ideology; these are the components of the standard, Western model of the nation." (Smith 1991, 11)

Andrew Hadfield similarly writes that "the idea of a nation is predicated upon the existence of a public space" (Hadfield 1994, 3).

  Taylor explains that this civic model, which he calls "nation state", developed much later than the "cultural nation":

> The division of the world into nation states is a relatively modern phenomenon. During the Middle Ages most kingdoms had very fluid boundaries. (. . . .) It was only from around the sixteenth century onwards that European monarchs started to exercise centralized control over a territory with definite territorial boundaries – what we think of today as a nation state. (Taylor 1997, 128)

As Taylor suggests, nation states started to develop in Europe much later than the cultural nation. Joseph similarly writes that "the modern concept of nation as a political

reality" commenced after the American and French Revolutions (Joseph 2004, 98).

However, according to Smith, no nation is either civic or ethnic. Smith claims that these two models of a nation are extremes and a nation cannot be based only on the civic or ethnic model but can contain elements of each model in "varying degrees and different forms" so no nation can be called only either civic or ethnic (Smith 1991, 13). Smith writes:

> National identity and the nation are complex constructs composed of a number of interrelated components – ethnic, cultural, territorial, economic and legal-political. They signify bonds of solidarity among members of communities united by shared memories, myths and traditions that may or may not find expression in states of their own but are entirely different from the purely legal and bureaucratic ties of the state. Conceptually, the nation has come to blend two sets of dimension, the one civic and territorial, the other ethnic and genealogical, in varying proportions in particular cases. (Smith 1991, 15)

Smith further writes that it is important to distinguish between "nation" and "ethnic community" (or "ethnie"). He claims that if a group of people is an ethnic community it does not necessarily mean they are a nation. (Smith 1991, 8) Smith gives a definition of nation:

> A nation can therefore be defined as *a named human population sharing an historic territory, common myths and historical memories, a mass, public culture, a common economy and common legal rights and duties for all members*." (Smith 1991, 14)

Thus a nation is usually a combination of several elements of both civic and ethnic model.

2. 2. The role of history, culture and language for national identity

The role of history in the concept of national identity is important. As Smith writes a nation is bound together by its land and the people of a nation identify themselves with the land where they had created their common memories. (Smith 1991, 9) As Smith wrote in his definition of a nation, one of the main factors for a group of people to be able to call themselves a nation, is the aspect of territory. But as he continues, the territory cannot be any chosen territory but it must be a territory to which

a people is attached through historical memories. Thus, the territory must be a historic land or as Smith calls it, the homeland, where a people has lived for generations, where historical memories are attached to the land. (Smith 1991, 9) When Smith defines homeland he writes:

> It is, and must be, the 'historic' land, the 'homeland', the 'cradle' of our people, even where (. . . .) it is not the land of ultimate origin. A 'historic land' is one where terrain and people have exerted mutual, and beneficial, influence over generations. The homeland becomes a repository of historic memories and associations, the place where 'our' sages, saints and heroes lived, worked, prayed and fought. All this makes the homeland unique. Its rivers, coasts, lakes, mountains and cities become 'sacred' – places of veneration and exaltation whose inner meanings can be fathomed only by the initiated, that is, the self-aware members of the nation. (Smith 1991, 9)

Smith suggests that the homeland is unique and special to each nation.

However, a historical homeland is not the only important aspect in national identity. Weight writes: "National identity is how people define themselves in accordance with the nation they feel they belong to, whether or not it exists territorially." (Weight 2002, 17) Weight suggests that a specific territory is not as important for the concept of a nation as Smith tried to imply in his definition.

Smith tries to explain the need of a nation for a territory further. As he writes, each nation needs a homeland to which its people is historically attached. However, this is the point where Smith suggests why it is important to distinguish between a nation and ethnic community. According to Smith, nations often evolved from ethnic communities. (Smith 1991, 41) As Smith further writes, one of the attributes of ethnic community is "an association with a specific 'homeland'" (Smith 1991, 21). Thus, according to Smith, although ethnic community has some of the attributes of a nation, one of the differences between an ethnic community and a nation is that while a nation has its territory, an ethnic community does not necessarily need to "be resident in 'their' territorial homeland" but their "link with a territory may be only historical and symbolic" (Smith 1991, 40).

History does not play its role in the definition of national identity only through a historical connection with a homeland, but another important element of a nation must be present, which is "that that their members share a common mass culture and common

historical myths and memories" (Smith 1991, 14). Smith further writes that it is important for a nation to know where its people have come from, so such "shared ancestry myths" and "common historical memories" form an important part in the concept of a nation, because it is essential for their existence and survival. (Smith 1991, 70) Ian Baucom similarly writes that sustaining such historical memory is important for making sure that national identity of a nation will be preserved. (Baucom 1999, 16) Kumar adds that without "similarity of origin" a group of people would not be able to form a nation but they could be only called a "community of foreigners". (Kumar 2003, 28) Joseph uses a definition of a nation by Ernest Renan:

> A nation is a soul, a spiritual principle. Two things that are actually one make up this soul, this spiritual principle. One is in the past, the other in the present. One is the common ownership of a rich legacy of memories; the other is the present-day agreement, the desire to live together, the will to continue validating the heritage that has been inherited jointly. (As quoted in Joseph 2004, 112)

Thus a nation cannot survive with a will to live together on a present agreement but a people needs historical memories to survive as a nation.

Culture is another aspect that is important for national identity. As Smith suggests, not only the history of a nation is important to the feeling of national identity, but also the cultural heritage. (Smith 1991, 9) Taylor similarly suggests that the individual's place in the society "is defined by the culture of that society" (Taylor 1997, 21) Smith claims that a nation needs to explore its ethnic traditions because they are important for the survival of that nation. (Smith 1991, 20) Taylor similarly writes: "All societies require collective ideas, values and sentiments to bind them together." (Taylor 1997, 34) And he adds:

> Every aspect of human life is influenced by culture since we consciously or unconsciously constantly refer to our society or social group for guidance about how to think and behave. (Taylor 1997, 2)

Thus, according to Taylor, people need some cultural values which they consider their own. He adds that it is human tendency to "group themselves together" so people always tried to find a "common identity" and formed their relations upon that identity (Taylor 1997, 129).

Smith writes that culture is very important for national identity:

> Finally, a sense of national identity provides a powerful means of defining and locating individual selves in the world, through the prism of the collective personality and its distinctive culture. It is through a shared, unique culture that we are enabled to know 'who we are' in the contemporary world. By rediscovering that culture we 'rediscover' ourselves, the 'authentic self', or so it has appeared to many divided and disoriented individuals who have had to contend with the vast changes and uncertainties of the modern world. (Smith 1991, 17)

As Smith suggests looking for cultural heritage is very important for individuals and nations. Bernard Yack supports this opinion when he writes: "Culture, rather than ethnicity *per se*, is the fundamental ground of identity." (As quoted in Kumar 2003, 26) Taylor adds:

> Ethnic groups normally share a common language, religion or nationality and may have distinctive customs in terms of food, dress, music and traditions. (. . . .) Members of an ethnic group are bound together by a shared culture and sense of belonging. (Taylor 1997, 122)

Because most nations evolved from ethnic groups, all aspect of culture applying to ethnic groups, should apply to nations. Smith similarly writes that a nation needs to provide "repertoires of shared values, symbols and traditions" (Smith 1991, 16) However, Smith further states that "what we mean by national identity comprises both a cultural and political identity and is located in a political community as well as a cultural one." (Smith 1991, 99)

Language is by many considered the most important aspect of the cultural heritage that is why it is so important for national identity. Mac Giolla Chríost writes that "language is the ultimate measure of human society. More than any other of life's faculties, it is language that tells us who we are, what we mean and where we are going." (as quoted in Mac Giolla Chríost 2005, 1) Hollingworth similarly writes:

> Language operates (. . .) for individuals to communicate, but also to make sense of themselves, to order their feelings as well as their thoughts. It operates also – and here one can argue the vernacular is especially important – to make people feel at home, by recognizing themselves as members of a particular society set in

a particular place. Humans need to own language: language is, in Heidegger's phrase, 'the house of being'. (Hollingworth 1997, 12)

Thus, language forms an important part of national identity. And as Joseph adds "mother tongue is central to the construction of the speaker's linguistic identity. The mother tongue is itself a 'claim' about national, ethnic or religious identity" (Joseph 2004, 185) Joseph further adds: "It has long been apparent that one of the first and highest obstacles that has to be overcome in establishing a national identity is the non-existence of a national language." (Joseph 2004, 98)

Looking for national identity has become an important part of people's lives. Taylor writes that people when meeting other people distinguish between "self" and "other", not only as individuals but also as groups of people (Taylor 1997, 113). Joseph writes that the distinction between the "self" and "other" can be either good or bad for society:

> This is a fitting point to recall that group identities, particularly national and ethnic identities, are double-edged swords. On the one hand, they fulfil the positive function of giving people a sense of who they are, of belonging to a community, in the absence of which one can feel a sense of alienation that can have disastrous consequences. On the other hand, such belonging is always constructed through difference from 'others' – a categorial distancing that can all too easily turn into a desire for segregation, and to hatred. (Joseph 2004, 46)

As Joseph further writes understanding the negative aspects of identity is important to prevent "ethnic and national hatred, prejudice and oppression" and thus help individual people to live in a healthy society (Joseph 2004, 46).

3. HISTORY IN *WAVERLEY* AND *CASTLE RACKRENT*

Sir Walter Scott was not the first author of historical novels. Walter Allen suggests that for example William Shakespeare also wrote about history in his plays, but what was new and different in Scott's books was his approach to history because Scott differentiated between the scenes and the periods in which the events took place, which William Shakespeare in his historical plays missed out. (Allen 1955, 65)

Another new aspect, which Walter Scott introduced in his writing, was his approach to characters. D. D. Devlin writes, "his [Scott's] novels are 'rather the history of effects produced on the human mind by a series of events, than the narrative of the events themselves'" (Devlin 1971, 20). Britain was at Scott's time undergoing a big transformation because of the Industrial Revolution, which brought up changes in the society. (Kettle 1951, 109) Arnold Kettle states that "Scott's Romanticism lies in his rejection of the eighteenth-century polite tradition and his attempt to write a literature of and for far broader sections of the people." (Kettle 1951, 110) In his books, especially the books concerning eighteenth-century Scotland Scott "makes a serious attempt to capture realistically the strains and tensions of the experiences of the Scottish people." (Kettle 1951, 110) Scott was aware of the big changes in the society, but in his books he concentrates on common people and their realistic feelings about the big social transformation. Thus, the characters are more important in Scott's books than the description of historical events as they had taken place in reality. As Kettle writes, history is created by people, so when speaking about history we are in fact speaking about people's actions: "History is not just something in a book; history is men's actions. History is life going on, changing, developing. We, too, are characters in history. Men make history." (Kettle 1951, 27) As Kettle further says, Scott was completely aware of this because he applied it in his novels.

 Allen claims that Scott's main intention was to introduce a national character to the reader:

> For if men are shaped by the work they do, for Scott they are shaped still more and in a deeper sense, by the place in which they are born. They are products of history, of national and local history; the decisions their fathers made about politics and religion have made them what at bottom they are. (. . . .) National character is the product of countless historical events which have befallen and influenced that one particular nation. (Allen 1955, 90)

Allen suggests that everyone is influenced by their nation's past, and even more, every person behaves according to one's historical feelings without realizing it; because of this, one cannot disconnect characters from the historical events which in fact created them. (Allen 1955, 92) According to A. O. J. Cockshut, Scott did not want to present an analysis of historical events but he wanted to show how the people reacted to them, what they thought of them, and what were the real feelings of the participants at the time the historical events were affecting them. (Cockshut 1969, 71) Walter Scott explains his approach to the characters of his novels when he writes in the first chapter of *Waverley*, that in his book he wants to concentrate on the description of men and their passions, rather than manners. (Scott 1994, 55-56)

To be able to write about people and their reaction to historical events, Scott approached his writing in a different way than authors who had been writing about history before Scott. Ernest A. Baker suggests, that Scott "put his monarchs, great statesmen, and men of action in secondary places" (Baker 1935, 166). When writing his novels, Scott avoids writing about important historical personalities, but for his characters he rather chooses common people. Baker writes:

> There was another reason, besides the artistic advantage of the external point of view, for making his great people secondary personages, and big historical crises, when they appear at all, only subordinate incidents. (. . . .) Scott never showed history in the making, as Shakespeare repeatedly did; he chose the exact opposite, to show characters as they were made by history. (. . . .) It was like Scott to compose a full-length romance of the Forty-five and never mention the general responsible for such a feat of arms as the march to Derby and the retreat. (Baker 1935, 213-214)

According to Baker, Scott is able to show the effect of historical events on common people thanks to his employing of them in his novels rather than employing of major personages.

Walter Scott was perfectly adept for writing about the Scottish past because he had great knowledge of Scotland and the Scottish history. Scott was from his earliest childhood fascinated by everything that had some connection with Scotland. As David Daiches writes, Scott was very much influenced by the location where he grew up. As a child, Scott lived at his grandfather's farm, which was in the country near the Border.

There, Scott was at his early childhood acquainted with the Scottish traditions and past. (Daiches 1971, 18) Allen writes, that this experience was very significant for his future works. He writes:

> From his earliest days, then, the boy was steeped in the history of his country, in the sense of the past; and it was a past felt in an acutely personal way, since his own immediate ancestors had been so closely bound up in it. (Allen 1955, 70).

Scott was fascinated by the Scottish past, so according to Daiches, it is natural that Scott's characters are bound to his ancestry and to the country where Scott grew up. (Daiches 1971, 5, 8)

> It was his [Scott's] obsession (. . .) with Scottish history and Scottish landscape, always for him most intimately connected, that led his imagination to dwell on problems of past and present, of continuity and change, of tradition and progress. (Daiches 1971, 9)

Because Scott was very well acquainted with Scottish history and culture, he was later able to use his knowledge in his books. Daiches claims that Scott was not able to abandon his own past and feelings for everything Scottish, because as Cockshut claims "Scott was attached to his native soil" (Cockshut 1969, 28).

Though, the location where Scott lived was not the only influence that affected his later writings. Scott was very much influenced by people surrounding him, not only at his grandfather's house but also after he returned to live with his parents in Edinburgh. In the General Preface, Scott mentions that he travelled a lot in his youth, and on his travels he spoke with the common people of Scotland, especially with the old soldiers who still could remember their own experiences from fighting between the Scot and the English in the Jacobite rising in 1745. (Scott 1994, 6) Daiches suggests that Scott had a great memory, so he was able to memorise everything he heard about the recent past and later he was able to use it in his books. (Daiches 1971, 19) Similarly, Baker claims that when Scott in 1814 decided to finish Waverley, he had the material he needed for writing his novel. Baker writes:

> [Scott] had in him the stuff for a great series of historical novels: a teeming imagination, an inexhaustible knowledge of life and character, immense

historical learning, and a passionate love of his native soil. (Baker 1935, 210)

Baker further writes: "He had the past in his blood; Scottish history and tradition were his meat and drink." (Baker 1935, 123) According to Baker, Scott had everything he needed to write about the Scottish people, their history and traditions.

Walter Scott was especially interested in the Jacobite cause, and this topic appears in several Scott's works; for example in *Waverley* Scott is dealing with the Jacobite Rising of 1745; for the book *Rob Roy*, Scott picks the historical period of 1715; the book *Redgauntlet* describes the feeling of loyalty to the Jacobite cause in the period of 1760. Each of these books deals with one part of the conflict between Jacobites and Hanoverians, but Scott's first novel, *Waverley*, draws probably the greatest attention. The story is about a young Englishman, Edward Waverley who is at the beginning on the side of the English, but later, after he meets the people of Scotland and gets acquainted with the Jacobite cause, he joins the Jacobite Rebellion of 1745.

As Allen suggests, Scott had a great advantage when he started to write *Waverley*, which concerns the Jacobite Rebellion of 1745, because he lived at the time when the Jacobite cause was only a recent past and Scott could meet many people who still remembered the Jacobite cause or who even themselves took part in the fighting of '45. (Allen 1955, 93) Daiches adds, that Scott on his trips made during his life, visited places which had some connection with the Jacobite Rebellion, and he talked to people who could remember events from the recent Scottish past. (Daiches 1971, 42). Scott writes in the General Preface:

> I (. . . .) was acquainted with many of the old warriors of 1745, who were, like most veterans, easily induced to fight their battles over again, for the benefit of a willing listener like myself. (Scott 1994, 6)

Daiches adds that Scott in his books uses many of the original stories, which he had heard from people who either took part in them personally or who had some connection with the events. (Daiches 1971, 42)

Cockshut also supports the opinion that the feelings for Jacobite rising was very deeply rooted in Scott's mind; but, on the other hand, Scott was also loyal to the Hanoverians, and he understood that one should support the established situation to keep peace in the country. (Cockshut 1969, 15-16) This ambiguity seems to be

characteristic for Scott. Daiches writes:

> Continuity – the unbroken line from past to present – the sense of oneness with earlier generations: these were central in Scott's feelings. At the same time he knew that in many important respects change was not only essential but highly desirable."(Daiches 1971, 69)

Daiches claims that Scott supported the Treaty of Union of 1707 by which Scotland joined England, but at the same time he regretted Scotland's lost independence. (Daiches 1971, 67)

> One side of him [Scott] was totally captivated by the glamour of a violent and heroic past; the other side, belonging less to the wild Borders than to enlightened Edinburgh in its Golden Age, believed in reason, moderation, commercial progress, material comfort, and – yes, money-making on as large a scale as possible. (Daiches 1971, 23)

Scott was not only fascinated by the Scottish past and culture with its medieval poetry, ballads, folk-songs, language and other features of Scottish heritage; but from the intellectual point of view Scott was on the side of the Enlightenment. (Daiches 1971, 24, 43) John Gibson Lockhart writes that Scott's "opinion was contrary to his feeling" (Lockhart 1957, 646). Scott loved everything that was connected with the Scottish past but he also understood the importance of progress:

> Scott combined a deep Scottish patriotism that bitterly resented any attempt to abolish specifically Scottish traditions and customs, with a warm welcome for the Union of 1707 and the possibilities of peaceful commercial progress which it held out. (Daiches 1971, 43-44)

Zahra A. Hussein Ali supports this opinion when she writes:

> [When writing Scott was] torn between love of the ancient traditions of his country and a nostalgic feeling for Scotland's lost independence on the one hand and on the other hand a shrewd yet reluctant appreciation of belonging to the modern world of commercial progress and English ascendancy. (Hussein 2001, 77)

For Scott the progress and the advantages that Scotland might gain from the Union was

as much important as keeping the Scottish traditions.

Because Scott's main purpose of writing *Waverley* was the reconciliation of the two nations – Scotland and England – Scott seems to present in his book two directions; his first purpose is to introduce the Scottish people to the English; his second purpose is to show the Scottish people that they cannot exist outside the Union.

To show the Scottish characters to the English, Scott often uses a 'hero-observer' who wanders and observes on his travels. (Devlin 1971, 86)

> Many of Scott's novels take the form of a sort of pilgrim's progress: an Englishman or a Lowland Scot goes north into the Highlands of Scotland at a time when Scottish feeling is running high, becomes involved in the passions and activities of the Scots partly by accident and partly by sympathy, and eventually extricates himself – physically altogether but emotionally not quite wholly – and returns whence he came . . . It is not this character but what he becomes involved in that matters: his function is merely to observe, react and withdraw. (as quoted in Devlin 1971, 52)

But Scott's intention was not only to introduce the Scottish past and traditions to the English, by writing *Waverley* Scott hoped to contribute to the reconciliation of the Scottish with the English. For that purpose he uses again the main character, Edward Waverley. Waverley travels to Scotland as an English soldier and he gets acquainted with several Scottish people, and he is affected by the conflict between Scotland and England in a personal way. Baker suggests that after Waverley meets Fergus Mac-Ivor, a chief of a Highlanders' clan, and his sister Flora, he gets into a conflict of loyalties. (Baker 1935, 140) Both, Fergus and Flora stand on the side of the Jacobites and they are very much loyal to the Jacobite feeling, Flora even a little bit more; Scott in *Waverley* describes her thus:

> Early education had impressed upon her mind, as well as on that of the Chieftain, the most devoted attachment to the exiled family of Stewart. She believed it the duty of her brother, of his clan, of every man in Britain at whatever personal hazard, to contribute to that restoration which the partizans of the Chevalier St George had not ceased to hope for. For this she was prepared to do all, to suffer all, to sacrifice all. (Scott 1994, 175-176)

Waverley falls in love with Flora and he finally asks her to marry him. But Flora rejects him because he is in the service of the Hanoverians. Waverley now finds himself in a

conflict between his beliefs and the beliefs of the Jacobite. Baker states:

> Waverley's indecision between a Government which has wronged him and a cause in which he cannot believe is complicated with his sentimental hesitation between Flora and Fergus and the homelier and safer Rose. This is romance, but the conflict of loyalties is very much to the historical purpose. Waverley is a cultivated gentleman from a more advanced civilization, representing in fact the enlightenment of Scott's own age, thrown into circumstances and invited to take part in acts that are odious to his principles. The past and the present are shown visibly at odds. (Baker 1935, 140)

Waverley has to decide which side in the cause he will take, and he decides to join Fergus and his clan.

On the example of Waverley, Scott wanted to demonstrate that it is possible to unify two different nations and that they can live next to each other with respect. He suggests that for the Scottish people it is important to move on and not to linger on their nostalgic thinking about the past, because progress is more important. Scott seems to make a parallel between Scotland and Edward Waverley. As Waverley goes through his youth to adulthood by making an experience that devoting one's life to a lost case is senseless, the Scottish people should learn that progress is more important than looking back into the past. Paul Schellinger writes:

> Scott's minor characters provide the social and historical context for the protagonist's progress. Scott's protagonists all resemble Edward Waverley in being immature young men (. . .) who embark on a journey of experience and enlightenment, from youth to adulthood, from the domestic to the wider public sphere, returning wiser but sadder. (Schellinger, Hudson and Rijsberman, 1998)

Although Waverley temporarily joins the Jacobites he eventually realizes that the transformation from an old nation into a new one is essential. Carolyn F. Austin claims that Scott used most of his protagonists as people who leave their homes and get involved in conflict between Scotland and England, but at the end they return home conscious that the new established situation is important for the nations peace. Scott's protagonists are presented as peacemakers between people of different traditions, and through them it is shown that a reconciliation between two nations can be achieved as well. (Austin 2000, 624) The Scottish people need to learn to live in a newly established society, as Waverley does.

Devlin suggests, that the ambiguity in Scott's works is created by Scott's approach to history. Scott thinks of history as a change and progress, leading from the past to the present, and it is important not to feel nostalgic about the past, because the present may be more valuable. (Devlin 1971, 41-44) Similarly, Daiches suggests that in *Waverley*, one can see Scott's approach to the conflict between tradition and progress. (Daiches 1971, 97). Devlin further writes, that Scott achieves this movement from the past, which is gone, to the present and also future, in *Waverley*, because Scott does not end his book with the execution of Vich Ian Vohr and destruction of the property of many who took part in the Scottish rebellion, but he ends his book with the marriage of Edward Waverley to Rose Bradwardine. According to Devlin, Scott is in this way able to pull the reader's attention from the Jacobite sentiments to the consciousness of the present. (Devlin 1971, 70-71) Daiches supports this argument:

> After the defeat of the Jacobite Rebellion in 1746 the Highlands were closely supervised and many Highland customs proscribed; later came economic horrors and the Highland clearances. Scott's aim in much of his writing was a healing one: to present the glamour of Scottish history and landscape, with the heroic violence that made part of the glamour modulated quietly into the past tense, so that Scotland could be seen as now part of a peaceful and enlightened Britain. (Daiches 1971, 83)

An example of Scott's approach to the progress from the past to the present can be seen, according to Devlin, in *Waverley* on the example of Baron Bradwardine, when he after the failure of the 1745' Rebellion recognises that it is essential to accept change as the fact of history. Scott tries to evoke in the reader's mind admiration for those who survived. (Devlin 1971, 53-54)

Waverley's marriage with Rose Bradwardine seems to be symbolical in the book; the marriage of an Englishman with a Scottish woman may be understood as a symbol of the union of England and Scotland. As Paul Schellinger suggests, Waverley's marriage with Rose Bradwardine "anticipates the blending of English and Scottish identities into a new British identity." (Schellinger, Hudson and Rijsberman, 1998) If two people of different past and traditions can be unified in marriage, it is also possible to unify two different nations. Wolfram Schmidgen adds that similarly "the transformation of the Bradwardine estate in Scott's novel symbolizes Scotland's incorporation into Great Britain" (Schmidgen 1997, 191) So, beside the marriage one

can see another symbol of the union of England and Scotland on the example of Waverley's settling down in Tully-Veolan. In his article, Schmidgen explains how the transformation of the Bradwardine shows the incorporation of Scotland into the union. He writes that the transformation means a break between the past and the present. (Schmidgen 1997, 191) The Bradwardine estate goes through three stages; in the fist stage before the Jacobite rebellion in 1745, Tully-Veolan belongs to a Scottish, Baron Bradwardine; in the second stage during the rebellion, the estate is destroyed; and in the third stage the estate is restored by Waverley who is English. As the estate has undergone its destruction and a reconstruction through an Englishman, Scotland can be also reconstructed, now within Great Britain. (Schmidgen 1997, 192-193)

In *Waverley*, Scott tries to show that fighting for a lost case does not make sense. Daiches claims that Scott's attitude to military actions arises from his own experience when Scott took part in military formation of the Edinburgh Volunteer Light Dragoons in 1797, and this experience influenced his writing. Although Scott, as Daiches writes, "was fascinated by war and armies", he also considered war and the profession of a soldier senseless. This approach to wars can be seen in the Scott's description of the military actions of the Battle of Prestonpans in *Waverley*. (Daiches 1971, 62-63) He writes:

> It is only after Waverley has been separated from the Jacobite army by the ridiculous skirmish in Cumberland, and finds shelter with a peaceful farming family, Scott tells us, 'that the romance of his life was ended, and that its real history had now commenced'" (Daiches 1971, 63).

Scott considered fighting as useless action. Cockshut claims, that on the example of Waverley's absence from the military defeat of Culloden, we can see that Scott's purpose was not the description of the historical event but the character's feelings; in *Waverley*, Scott wanted to show the fall of the Scottish values and not the military actions. (Cockshut 1969, 115, 154) Scott here achieves to connect the public and private events.

Cockshut declares that in *Waverley* Scott described the Jacobite cause as the struggle of cultures and as a progress of history. (Cockshut 1969, 193) An example of the inevitability of change in history, Devlin claims, can be seen in the LXXI. chapter of *Waverley*, where one can admire a painting of Fergus Mac-Ivor and Waverley:

It was a large and spirited painting, representing Fergus Mac-Ivor and Waverley in their Highland dress, the scene a wild, rocky, and mountainous pass, down which the clan were descending in the background. (. . . .) and the ardent, fiery, and impetuous character of the unfortunate Chief of Glennaquoich was finely contrasted with the contemplative, fanciful, and enthusiastic expression of his happier friend. Beside this painting hung the arms which Waverley had borne in the unfortunate civil war. (Scott 1994, 469)

Here, according to Devlin, Scott tries to suggest that from now on one shall think about the whole Jacobite cause only as of an emblem which signalises great though senseless event in the past. (Devlin 1971, 64)

As Hussein Ali suggests, Scott's appreciation of the necessity of Scotland's uniting with England arises from the location where Scott grew up. In her article she claims that Scott's in his writing used an aspect called boarder-crossing. According to Ali Hussein, the board-crossing means a dynamical transformation of a nation through progress. She suggests that Scott in his novels uses spatial division, which he divides into Highland, Lowland and England. She says:

[This tripartite division of space] corresponds to the tripartite process of border-crossing – isolation, liminality, assimilation – and which, furthermore, corresponds to the temporal tripartite division of past (. . .), present (. . .), and future (. . .). (Hussein 2001, 75)

As she says, it is natural that Scott felt the necessity of reconciliation between Scotland and England:

It is the Lowlands, the native region of Sir *Walter Scott*, that is the most privileged geographic space because it borders on two worlds (Scotland and England), two languages, two cultures, and two modes of life" (Hussein 2001, 75).

Because Scott lived in the Lowlands, which is between Scotland and England, Scott must have felt the importance of converging of the two nations. According to Baker, Scott was convinced that it was important to accept the established situation:

So far as any philosophy can be drawn from the conclusions of his stories (. . .), it is a philosophy of acceptance that he commends, cheerful submission to the

creed, the political system, and the social order to which he and the characters drawn by him, whatever their rank and calling, had been born. Even principle with him was probably as much a matter of habit and upbringing as of moral or prudential reflection. He gratefully acquiesced in the inherited wisdom of his forefathers, and the stability and security in which his lot was cast. (Baker 1935, 218-219)

Scotland's drawing back would not bring Scotland any benefits, on the contrary, if Scotland wanted to be thought as of a civilized country as England, it had to be incorporated within Great Britain. Ali Hussein adds that "in his novels, '*Scott* does not revive the past or escape into it; he assimilates it for his own prejudices. He writes like a citizen' (183). I should like to add that he writes as the ideal British citizen." (Hussein 2001, 67) In *Waverley* Scott achieved to express his attitude to the old and the new Scotland. (Devlin 1971, 114)

In contrast to Scott's *Waverley*, Edgeworth's *Castle Rackrent* is not a historical novel in the same sense as *Waverley* is. However, Brian Hollingworth suggests that Maria Edgeworth as the editor claimed "that the small details of private life are often of greater moral significance than public events" (Hollingworth 1997, 105). A. C. Partridge writes that *Castle Rackrent* is "the earliest socio-historical novel in English" (Partridge 1984, 238) So, Maria Edgeworth does not talk about big historical events as Scott did but she shows history through the eyes of ordinary people. As, Emily Hon. Lawless writes:

No sooner were they settled down again at home than (. . . .) Maria began at once to collect the materials which grew into that wonderful little page of social history, torn direct from life, that was destined to appear anonymously as *Castle Rackrent*. (Lawless 1904, 62-63)

As Lawless suggested, Edgeworth was interested in the life of the common people and so she wrote about their lives in *Castle Rackrent*. Baker suggests that *Castle Rackrent* in a sense is a history because it is in fact a family history told by an old narrator so the reader gets something like a family chronicle when reading the story. (Baker 1935, 29)

As Marilyn Butler writes that Edgeworth used in Castle Rackrent a lot of "documentary material" which she collected through her life in Ireland. As she suggests Maria Edgeworth not only included a narrator who was drawn from a real person, but she employed other real life material in her story. (Butler 1972, 306) O. Elizabeth

McWhorter Harden similarly suggests that the first and foremost thing which makes Castle Rackrent in a sense historical is the use of a character who was based on a real person. (Harden 1971, 57) Maria Edgeworth lets Thady introduce himself to the reader. Thady writes:

> My real name is Thady Quirk, though in the family I have always been known by no other than '*honest Thady*', - afterwards, in the time of Sir Murtagh, deceased, I remember to hear them calling me '*old Thady*', and now I'm come to '*poor Thady*'; (Edgeworth 1992, 65)

Thady is the person, who becomes the narrator of the family history and through his narrating the reader can see the influence of history on the people living in Ireland.

Cliona Ó Gallchoir suggests that Maria Edgeworth's other books had more in common with Scott's historical novels than Castle Rackrent. She writes that for example only *Ennui* integrated the 1798 rebellion into the book. (Ó Gallchoir 2005, 77)

However, as Barry Sloan suggests, in *Castle Rackrent* the reader can see some of the Irish history although a little bit covert than in Waverley. Sloan suggests, that absenteeism is mentioned in Castle Rackrent and the reader can get a good idea how difficult was the life for Irish peasants when their landlord was an absentee. (Sloan 1986, 4) In Castle Rackrent, Sir Kit was an absentee landlord and Thady tells about the life under an absentee landlord:

> A circular letter came next post from the new agent, with news that the master was sailed for England, and he must remit £500 to Bath for his use before a fortnight was at an end; bad news still for the poor tenants, no change still for the better with them. Sir Kit Rackrent, my young master, left all to the agent; (Edgeworth 1992, 73)

Sloan describes what the role was of such an agent while the landlord was away:

> In this situation the tenants had the worst of all worlds: denied even a share in the improvidence of their landlord, (. . .), they were left responsible to an agent whose sole concerns were to finance his employer's follies and to line his own pocket. (Sloan1986, 4)

Maria Edgeworth through the narration of Thady introduces in *Castle Rackrent* of the evils of absenteeism.

Although Maria Edgeworth claimed that the only character "drawn from life" in Castle Rackrent is Thady. However, Butler suggests that it is not true completely true. Butler writes that other events and characters were taken from a "real-life" material but Maria Edgeworth probably meant that only Thady was drawn from life because she met him personally. However other characters taken from life have found their way into the narrative of Thady. But Maria Edgeworth learned about them either from her father or from the family's chronicles, thus some of the Rackrent landlords could be found among Edgeworth's own ancestors. For example, Butler writes that Sir Condy was based on "the last of her dissipated forebears, Protestant Frank, who died deep in debt and a fugitive from his estate" (Butler 1972, 243, 354). Similarly, P. G. Newby suggests that even some of the events Thady speaks about are true and taking from facts. Thus, for example, when Sir Kit shuts his wife in her bedroom for seven years because she did not want to give her diamond cross to Sir Kit to be sold, the reader is told in a long note that such a thing really happened and the story of Sir Kit's wife was based on fact (Newby 1950, 43). Thus, although *Castle Rackrent* is not considered by many a historical novel, it still shows how history effected common people in Ireland even though in a different way than Walter Scott did in *Waverley*.

4. CULTURAL ASPECTS IN *WAVERLEY* AND *CASTLE RACKRENT*

National identity can be represented in literature by another aspect. In both *Waverley* and *Castle Rackrent* their authors show culture and traditions of the Irish and Scottish people. Maria Edgeworth was fascinated by the Irish peculiarities she found in Ireland after her family had settled there in 1782. As Hollingworth writes, Maria Edgeworth was fourteen when her family left England and moved to County Longford in Ireland. (Hollingworth 1997, 2) As her father's agent and accountant, Maria Edgeworth could learn about the Irish directly. Grace A. Oliver writes that because Maria Edgeworth was involved in the management of the Edgeworth estate, she was able to learn about the manners of the Irish people. Oliver further writes that "this introduction into active life (. . .) gave her great insight into the characters and ways of the Irish." (Oliver 1882, 77) Thus Maria Edgeworth learned about the Irish and later was able to incorporate her knowledge into *Castle Rackrent*. Butler similarly writes:

> Miss Edgeworth knows the Irish nation thoroughly—not merely in those broader and more general characteristics that distinguish it from this and from all other nations, but in those nicer shades that mark each class of society. All the materials are drawn from her own stores, and she is never obliged to supply the defect of actual observation by hearsay or conjecture . . . (Butler 1972, 347)

As Butler suggests, Edgeworth knew the Irish well and described their manners as she observed them; she did not need to add to their characteristics anything artificial from her imagination. However, Edgeworth did not grow up in Ireland from her early childhood so some help was probably needed to fill in where Maria Edgeworth's knowledge of the Irish had a deficit. P. G. Newby suggests that when writing *Castle Rackrent*, Maria Edgeworth turned for help to her Aunt Ruxton. Newby writes that "under her [Aunt Ruxton's] quiet influence all Maria's peasant knowledge and Irish lore came welling up." (Newby 1950, 40) Newby suggests that Edgeworth turned for inspiration and support to Ruxton when writing *Castle Rackrent*. Butler adds that Mrs Ruxton was the person who "encouraged her [Maria Edgeworth] to look out for entertaining, quirky anecdotes about read people." (Butler 1972, 266) Thus, when Maria Edgeworth started writing Castle Rackrent she had rich funds of Irish peculiarities at her hand which she could easily integrate in her writing.

Scott's situation was a little bit different from Edgeworth's. As Baker writes,

Scott grew up in Scotland from his early childhood. Because of his poor health, Scott was sent to his grandfather's farm in Tweeddale. The time Scott spent there left a great impression on him and it affected his writing later in his life. (Baker 1935, 123) Similarly, James M. Cahalan writes:

> Sent, like Waverley, to visit the Scottish border country (. . . .) the young Scott was fascinated by the border folklore he discovered there. In anecdotes, in tales told round the fire, in ballads sung by farmers and farm servants, he heard narratives of clan warfare, heroic deeds by historical characters, battles, slayings, and escapes. When as a young man Scott entered the literary scene, it was as a folklorist. (Cahalan 1983, 6)

As Cahalan suggests, Scott's stay at his grandfather's farm influenced him and later his writing. Dudley Owen Edwards similarly writes that *Waverley* is rather than a novel about history, a novel which introduces folk culture and traditions in Scotland and Scottish people. He writes:

> *Waverley*, the first novel, is, arguably, not a historical novel at all, so much as a novel of folklore and personal observation: or, to put it another way, it is chiefly the product of material Scott found from voices rather than from documents. (Bold 1983, 71)

As Edwards suggests, Scott's purpose when writing *Waverley* was rather depicting the Scottish culture and traditions.

W. F. H. Nicolaisen writes that before Scott started his literary career he spend many years travelling around Scotland, collecting ballads and any other folklore material which he could later use in his novels. (Bold 1983, 129)

James Anderson writes that Scott used various sources in his writing. He suggests that when Scott writes about some of the traditions and manners in the Highlands in his books, he finds his material not only in the narratives but also in books and manuscripts. (Anderson 1981, 39) Bold similarly suggests that Scott's work was influenced not only by material he collected on his travels around Scotland but he also used materials written by other authors who had written about Scotland before Scott (Bold 1983, 129).

Liz Bellamy writes:

Scott's publishing history demonstrates the location of his work in the oral, vernacular tradition of the Scottish borders. His early efforts collecting ballads for his *Minstrelsy of the Scottish Borders* led to the composition of ballads of his own, such as *The Lay of the Last Minstrel*, and ultimately to the construction of a version of Scottish cultural identity in the Waverley series of novels. (Snell 1998, 64)

Thus, as Bellamy suggests, while Scott was collecting ballads for his poetry, he also found a lot of material for his novels. Cahalan adds:

To compile that work [Minstrelsy of the Scottish Border (1802-1803)] Scott travelled the border countryside, collecting ballads and gaining a keen appreciation for the specific local significance of each ballad. He achieved a sense of topography and of the connection of place and time that he would carry into his novels. His historical imagination was a product not merely of the history books but of the historical lore he absorbed. (Cahalan 1983, 6)

Cahalan simarly suggests that Scott's travels around Scotland when he was searching for material for his ballads, he was influenced by what he found and it helped him later to use all the acquired knowledge about the Scottish culture and traditions in his novels. Alan Bold agrees with Cahalan when he writes:

Strange as it may seem, however, it is not the *Minstrelsy of the Scottish Border* which best illustrates Scott's attitudes towards folk tradition but rather (. . .) the *Waverley Novels*, especially those whose action takes place in Scotland or involves Scottish characters." (Bold 1983, 135)

As Bold suggests, Scott's knowledge of the Scottish culture he gained on his travels were more useful for Scott's novels than for his poetry works.

Both Scott and Edgeworth wanted to introduce the manners and traditions of the Scottish and Irish people. One of the first feature of folk tradition is as Nicolaisen suggests the structure of the whole Waverley's story:

The journeys of so many of his [Scott's] protagonists—Edward Waverley, Frank Osbaldistone, Mordaunt Merton, Nigel Olifaunt, Julian Peveril, Darsie Latimer, Quentin Durward—are patterened after the journeys heroes take in folktales, away from home—sometimes a very long way—overcoming all kinds of obstacles, challenges, monsters, dragons, false imprisonments, in order to complete their quests successfully. (. . . .) Scott's heroes, though living in a more complex and more confusing world than that of the folktale, are

remarkably akin to the heroes of folk-narrative in their search for self-knowledge and their need to travel, for many reasons and under many pretexts, in order to fin themselves, step by step, episode by episode. (Bold 1983, 138-139)

Thus, even the form of the whole novel of *Waverley* in a way represents a folklore traditions because Waverley as all heroes in folk tales encounters many adventures which transform him. In that way, one of the features of tradition is employed already in the form of Waverley.

However, Scott probably did not mean to show tradition only through the form of his novel but he wanted to represent many other features of the Scottish culture when writing Waverley. Employing a hero is once more useful for Scott's aim to introduce Scottish culture and traditions. As Cahalan suggests Waverley is a "passive" hero who is together with the reader only a guest in a strange country who through his own observing provides a view for the reader too (Cahalan 1983, 10). Similarly, Baker adds that Scott's characters "are spectators, the author's medium; they show the effects of what would else require detailed explanation" (Baker 1967, 139). Thus, the leader can again be educated together with the hero throughout the hero's journey (Cahalan 1983, 11) Thus, Scott was able to introduce to the English reader the tradition of the Scottish nation. (Cockshut 1969, 26-27)

Similarly, Baker adds that Scott's characters "are spectators, the author's medium; they show the effects of what would else require detailed explanation" (Baker 1935, 138). The main character in *Waverley* is also an observer. Thanks to Edward Waverley, who is English, the readers can learn about the Scottish traditions as they are introduced to Edward Waverley. Scott explains this in the General Preface when writing:

> The whole adventures of Waverley, in his movements up and down the country with the Highland cateran Bean Lean, (. . . .) permitted me to introduce some descriptions of scenery and manners, to which the reality gave an interest which the powers of the Author might have otherwise failed to attain for them. (Scott 1994, 10)

Thanks to Edward Waverley, who is an Englishman travelling throughout Scotland, Scott was able to help introduce the Scottish traditions to the English people. (Cockshut 1969, 26-27) Similarly, Albert S. G. Canning suggests that through employing an

English hero the Scottish culture can be introduced to the English reader through Waverley's eyes. Canning writes about this:

> Edward Waverley, a young English country gentleman, visits Scotland and becomes intimate with Highlands and Highlanders. Scott's great object in this celebrated work is to render these mountaineers, their habits, history, and national characters, interesting to English people, to whom, though living so near them, these Scottish Highlanders were almost unknown except by vague and, generally speaking, unfavourable report. (Canning 1905, 273)

As Canning suggests a hero who is as ignorant of the Scottish culture as the reader can serve as the one who can introduce through his own learning the Scottish culture to the reader.

Maria Edgeworth, on the other hand, did not have the advantage of an ignorant hero who could help the English reader learn about the Irish culture through his own education because Edgeworth used an Irish hero. As Joep Leerssen suggests, it was not very common at Edgeworth's time to introduce the culture of the Irish nation through the eyes of an Irish person. As he writes, Maria Edgeworth's employing a personal view of Thady made it possible to show the Irish "native culture and history from within, as their own heritage". (Leerssen 1996, 36) However, such technique made it difficult to educate the ignorant reader and so another device seemed to be necessary. As Julian Moynahan suggests Maria Edgeworth was afraid that the English audience would not understand the ways of the Irish so she decided to add a Glossary which not only introduced the Irish language but also gave a detailed explanation of the manners and peculiarities of the Irish which Edgeworth thought might be unintelligible to the English reader. (Moynahan 1995, 20) Apart from the Glossary, Maria Edgeworth also made comments on some Irish manners which might not be understandable to the English reader in extensive notes. Masaru Sekine writes about Edgeworth's purpose of including notes for the reader when he writes:

> Maria Edgeworth does not expect us to know about the Irish, she is out to inform and even provides interesting, extensive notes. When the horrible Sir Kit Rackrent keeps his Jewish wife a prisoner until he can get hold of her jewels, Maria Edgeworth tells us that the incident actually took pace. In Ireland her aim was similar to that of her first disciple, Sir Walter Scott, who wrote of his own countrymen 'to procure sympathy for their virtues and indulgence for their

foibles'. (Sekine 1985, 202)

As Sekine suggested, Edgeworth used the notes to explain the features of Irish manners which might be misunderstood by the English reader. Similarly, Hollingworth suggests that both the Glossary and the Notes have an important function of introducing not only the unknown vocabulary to the reader they introduce various features of the manners of the Irish nation, such as: "Belief in the supernatural, the system of land tenure, and the ritual of Irish funerals." (Hollingworth 1997, 100) Thus, the Glossary and Notes had a similar function of educating the reader as Scott's English hero.

Through her notes and Glossary, Edgeworth managed to introduce the manners of the Irish as well as Scott through the use of his hero.

One aspect of Scottish culture, which Waverley encounters on his travels, is the social organization in Scotland. As John Lauber writes at Tully-Veolan Waverley sees something which reminds him of feudal times but as he moves further into the Highlands, Waverley finds something which shows him something more like a tribal society. (Lauber 1989, 34) Lauber describes Waverley's introduction into the Highland society. As he writes when Waverley visits Fergus he can observe a patriarchal society which is somewhat artificial because Fergus supports old traditions which help him to keep an authority. (Lauber 1989, 24) But thanks to this, Waverley and the English reader can see some features of the Scottish culture which were slowly disappearing from Scotland in Scott's time.

One of the traditional features of the Scottish Highland culture was the social system of clans. As John Buchan suggests Scott wanted to show the manners of Highlanders in *Waverley*:

> If it be complained that the Highlanders are drawn from the outside, the answer is that such is the plan of the book. It is not the inner life of the Celt that Scott is concerned with, but his external habits and manners, as they appeared when fate brought him into the glare of national history. (Buchan 2001, 127)

As Waverley moves into the Highlands he encounters Highlanders and learns about their manners and traditions. Harvie suggests that Scott was very good at creating various characters in his books. He claims that Scott was able to employ a variety of characters who gave his novels a vivid representation of various Scottish national

characters. (Bold 1983, 29) Similarly Lauber writes:

> *Waverley* was original in its presentation of regional peculiarities—'Scotch language, Scotch scenery, Scotch men and women'—which in eighteenth-century fiction had appeared only as subjects for ridicule when they were presented at all. Particularly, of course, Highland characters and 'manners' were strikingly fresh and picturesque. (Lauber 1989, 23)

Similarly, Graham McMaster writes that Scott knew a lot about Highlanders and their manners and the reader was thus able to learn about the "economy that supported the old Highland manners" (McMaster 1981, 12). Thus, while Waverley moves and meets various people he learns a lot about Scottish manners and again enables the reader to learn about various Scottish manners with him.

One of the traditional aspects, Scott introduces in *Waverley*, is the folklore. Waverley has several opportunities to hear old ballads or folk songs while he travels throughout Scotland. Nicolaisen writes that Scott made several journeys during seven years in search for old ballads and "other antiquities" (Bold 1983, 129). Thus when he started writing Waverley, he had large funds of old songs and ballads he could introduce to the English reader. Scott lets to sing one of very old songs by Flora at a waterfall in the wilderness of Scottish Highlands. The first stanza goes:

> There is mist on the mountain, and night on the vale,
> But more dark is the sleep of the sons of the Gael.
> A stranger commended—it sunk on the land,
> It has frozen each heart, and benumb'd every hand! (Scott 1994, 185)

The song is translated into English for Waverley so the English reader can again enjoy the Highland traditions together with Waverley.

Another aspect of the Highland culture Scott introduced was the Highland dress. Scott describes it in a scene when Waverley meets Fergus:

> When Fergus and Waverley met, the latter was struck with the peculiar grace and dignity of the Chieftain's figure. Above the middle size, and finely proportioned, the Highland dress, which he wore in its simplest mode, set off his person to great advantage. He wore the trews, or close trousers, made of tartan, chequed scarlet and white; in other particulars, his dress strictly resembled Evan's, excepting that he had no weapon save a dirk, very richly mounted with

silver. (. . . .) The martial air of the bonnet, with a single eagle's feather as a distinction, added much to the manly appearance of his head, which was besides ornamented with a far more natural and graceful cluster of close black curls than ever were exposed to sale in Bond Street. (Scott 1994, 162)

Scott thus introduces not only the traditional clothing of the Highlands but he also presents in many parts of *Waverley* other traditional objects, such as weapons.

In contrast to Scott, Maria Edgeworth could not introduce the Irish culture and traditions through the hero so she had to use the Glossary and Notes to give the reader a closer look at the Irish culture. As Butler writes Maria Edgeworth included "antiquarian material" in the Glossary (Butler 1972, 365). Ó Gallchoir writes:

> In the Notes and Glossary, the voice is sometimes that of a folklore collector; sometimes it is that of the enlightened commentator, assuring his English audience that Ireland is no longer backward as the narrative makes it seem (. . . .). (Ó Gallchoir 2005, 62-63)

Maria Edgeworth thus in her Glossary and Notes included material which she thought would interest the English reader or which might help him to understand some of the Irish peculiarities. When, for example, Thady introduces himself in the first chapter, he says:

> I wear a long great coat winter and summer, which is very handy, as I never put my arms into the sleeves; they are as good as new, though come Holantide next I've had it these seven years; it holds on by a single button round my neck, cloak fashion. (Edgeworth 1992, 65-66)

Maria Edgeworth adds to this an extensive note a coat such as worn by Thady. She explains in her note: "The cloak, or mantle, as described by Thady, is of high antiquity." After this she gives a long history of the use of such a coat not only in Ireland but also in other nations. (Edgeworth 1992, 65-66)

Apart from Thady's clothes, Maria Edgeworth in her Glossary and Notes gives a demonstration of other Irish traditions. Tracy explains Maria Edgeworth note on whillaluh. Robert Tracy writes:

> Irish poetry is particularly rich in celebratory and elegiac verse. In Gaelic Ireland, every chieftain had his hereditary poet, who was highly privileged. The

poet preserved the chieftain's genealogy and celebrated the chieftain and his ancestors in verse, praising their strength, bravery, importance, wealth, and especially their generosity and abundant hospitality towards equals and inferiors. By Maria Edgeworth's time this celebratory tradition had become the keen (*caoin*), praising and mourning the deceased at a funeral. (Tracy 1998, 19)

Tracy suggests that Edgeworth incorporated this tradition into *Castle Rackrent*. (Tracy 1998, 19) When Sir Patrick died, Thady tells the readers: "His funeral was such a one as was never known before or since in the county! (. . . .) Then such a fine whillaluh! you might have heard it to the farthest end of the county, and happy the man who could get but a sight of the hearse! (Edgeworth 1992, 67-68)

Maria Edgeworth in her Glossary explains in detail what a "whillaluh" was. A short part of her long explanation explains how such a funeral looked:

'The Irish have been always remarkable for their funeral lamentations, and this peculiarity has been noticed by almost every traveller who visited them; and it seems derived from their Celtic ancestors, the primæval inhabitants of this isle . . . .

'(. . . .) The genealogy, rank, possessions, the virtues and vices of the dead were rehearsed, and a number of interrogations were addressed to the deceased: as, Why did he die? If married, whether his wife was faithful to him, his sons dutiful, or good hunters or warriors? If a woman, whether her daughters were fair or chaste? If a young man, whether he had been crossed in love? or if the blue-eyed maids of Erin treated him with scorn? (Edgeworth 1992, 124-125)

Through her Notes and Glossary, Maria Edgeworth often takes an opportunity to explain the traditions and manners which might me unknown to the English reader; thus the reader can learn from Edgeworth's notes about "fairy-mounts", making vows, "weed ashes" and other folk traditions.

Similarly, as Scott wanted to introduce the Scottish traditions to the English, he also wanted to show them the Scottish nature, because he was fascinated by Scottish Highland's beauty. He wanted to introduce the scenery to the English in *Waverley*, as well as he did with Scottish language and traditions. Scott uses for introducing the Scottish nature the hero again. As Waverley arrives in Scotland, he sees at once the contrast between the English and Scottish countryside. As Jane Millgate suggests, Scott allows the reader to see the Scottish countryside together with Edward Waverley:

The change of scene from England to Scotland signals at one level Edward's emergence from the world of Waverley Honour into that of historical and regional actuality. The shift is made in stages – Tully Veolan, Glennaquoich, the Chevalier's court – and follows the ways of actual geography to Edinburgh, northeast to Dundee, on to the Perthshire Highlands, back to Edinburgh and the battlefield of Prestonpans. The narrator intervenes from time to time to offer information – historical, regional, social, or economic – and ironic commentary, but the narrative method also allows the reader to participate fully in Edward's vision of the countryside and its inhabitants. (Millgate 1984, 38)

Thanks to Waverley's observations of the countryside, the English reader is also acquainted with the Scottish nature. James Reed similarly suggests that Scott through the eyes of Waverley offers the reader "a kind of touristic documentation" (Reed 1980, 59) The first view of the Highland nature Waverley gets when in Chapter VII approaches the village of Tully-Veolan. Scott lets the reader get a short look at the Highland panorama:

The next day, traversing an open and unenclosed country, Edward gradually approached the Highlands of Perthshire, which at first had appeared a blue outline in the horizon, but now swelled into huge gigantic masses, which frowned defiance over the more level country that lay beneath them. Near the bottom of this stupendous barrier, but still in the Lowland country, dwelt Cosmo Comyne Bradwardine of Bradwardine; and, if grey-haired eld can be aught believed, there had dwelt his ancestors, with all their heritage, since the days of the gracious King Duncan. (Scott 1994, 90)

Here, Waverley gets only a short glimpse at the Highland nature. He does not see much because he soon moves further into the village of Tully-Veolan. As Reed suggests, in Chapter VIII, Scott offers a closer look at the life of the villagers of Tully-Veolan and the reader as well as Waverley can see a "picture of an environment both economically and socially depressed" (Reed 1980, 59). According to Scott, the view Waverley gets in the village does not impress him very much:

It was about noon when Captain Waverley entered the straggling village, or rather hamlet, of Tully-Veolan (. . .). The houses seemed miserable in the extreme, especially to an eye accustomed to the smiling neatness of English cottages. They stood, without any respect for regularity on each side of a straggling kind of unpaved street, where children, almost in a primitive state of nakedness, lay sprawling, as if to be crushed by the hoofs of the first passing horse. (Scott 1994, 90)

Scott continues to describe the villagers and then he writes: "The whole scene was depressing, for it argued, at the first glance, at least a stagnation of industry, and perhaps of intellect." Scott here does not give a very nice picture of Scotland to the reader. However, as Millgate suggests, as soon as Waverley arrives at the gates of Tully Veolan manor-house, the view changes and Waverley's opinion on Scotland is modified. (Millgate 1984, 41) Reed similarly suggests that after Waverley arrives at the Tully-Veolan manor-house and after he gets acquainted with its inhabitants, his prejudices against Scotland changes:

> When, however, in Chapter VIII, Waverley arrives at the Perthshire manor-house of Tully-Veolan, Scott allows the reader as well as the hero plenty of time to become absorbed into a new, Highland, culture, which will soon draw him out of his prejudices (. . .). (Reed 1980, 58)

Thus Scott allows not only Waverley but also the reader change his prejudices against the Scottish people.

Scott continues to introduce the Scottish countryside throughout the whole novel but as the most impressive scene is by many critics considered the part when Waverley was invited by Flora to listen to a Highland poem at a Waterfall in the middle of Highland wilderness. Scott describes the Highland countryside as Waverley sees it while walking to a waterfall where Flora will recite a Highland poem:

> Having gained the open air by a postern door, they walked a little way up the wild, bleak, and narrow valley in which the house was situated, following the course of the stream that winded through it. (. . . .) A small path (. . .) led him through scenery of a very different description from that which he had just quitted. Around the castle, all was cold, bare, and desolate, yet tame even in desolation; but this narrow glen, at so short a distance, seem to open into the land of romance. The rocks assumed a thousand peculiar and varied forms. (. . . .) Advancing a few yards, and passing under the bridge which he had viewed with so much terror, the path ascended rapidly from the edge of the brook, and the glen widened into a sylvan amphitheatre, waving with birch, young oaks, and hazels, with here and there a scattered yew-trees. (. . . .) At a short turning, the path, which had for some furlongs lost sight of the brook, suddenly placed Waverley in front of a romantic waterfall. (Scott 1994, 181-183)

When Waverley reaches the waterfall he listens to an old song by Flora. In this scene,

Scott connects all three aspects of the Highlands – its folklore, language, and beautiful Highland nature. Scott seems to show these three aspects indissoluble, as he lets Flora say in the Chapter XXIII of *Waverley*:

> I have given you the trouble of walking to this spot, Captain Waverley, both because I thought the scenery would interest you, and because a Highland song would suffer still more from my imperfect translation, were I to introduce it without its own wild and appropriate accompaniments. To speak in the poetical language of my country, the seat of the Celtic Muse is in the midst of the secret and solitary hill, and her voice in the murmur of the mountain stream. He who woos her must love the barren rock more than the fertile valley, and the solitude of the desert better than the festivity of the hall. (Scott 1994, 184)

Here, Scott seems to connect all three aspects of the Highland's features when Edward Waverley listens to a translation of a Gaelic song recited by Flora Mac-Ivor in a beautiful part of the Highland wilderness.

As Reed writes, Scott does not stop to describe the Scottish countryside throughout the whole novel. He writes:

> From the time of the stag-hunt (Ch. XXIV) and Waverley's abduction, landscapes are for the most part conventionally presented, either to locate an incident or to romanticise a prospect; action and reflection are suspended while, with the hero, we look at the view." (Reed 1980, 67)

Thus, the English reader had a chance to be acquainted with the Scottish nature together with Edward Waverley.

Maria Edgeworth's view on introducing nature and countryside in *Castle Rackrent* seems is according to Hollingworth very different, although many critics try to find similarities in *Waverley* and *Castle Rackrent*. (Hollingworth 1997, 78) Butler suggests that Maria Edgeworth is different from other authors of Irish literature before her. She writes:

> Maria Edgeworth handles the Irish better than her eighteenth-century predecessors above all because she places them in their natural context in Ireland. An Irish setting for a novel before *Castle Rackrent* was most unusual; although it was not totally unknown, (. . . .). (Butler 1972, 344)

Thus, Edgeworth differs in a way from other Irish authors. However, as Butler further

suggests, Maria Edgeworth is often criticised by nationalists because she in contrast to Scott and other national writers "makes almost no use of landscape" (Butler, 391) Thus, Edgeworth seems to exclude one of the strong devices for introducing national identity, which Scott on the other hand used so extensively in *Waverley*.

In contrast to Scott, Edgeworth had a different purpose than Scott when writing *Castle Rackrent*. When Scott was writing about Scotland and Scottish culture and traditions, he wanted to show that both the English and Scottish culture can survive alongside each other, maybe even united under one culture called British. Edgeworth on the other hand introduced the Irish culture only as an interesting feature of the Irish people, but she thought of them as backwards, and she thought of these peculiarities as of some defects which should be suppressed. Butler wrote:

> Irish traditions meant to the Edgeworths [Maria Edgeworth and her father] the survival of irrational and inefficient habits: they thought that extensive education among all classes was the best remedy for tradition. (Butler 1972, 364)

Cliona Ó Gallchoir similarly suggests that although Maria Edgeworth became famous for her portraying of the Irish people, she stayed detached from their manners. (Ó Gallchoir 2005, 8) As Ó Gallchoir writes, many critics claim "that Edgeworth's work can 'record' aspects of traditional culture, but remain utterly aloof from them". (Ó Gallchoir 2005, 14) Ó Gallchoir suggests that although Edgeworth succeeded in representing the Irish culture in her writing, she never belonged to the Irish culture and never identified herself with the people of the Irish nation. Devlin similarly suggests that Edgeworth's "interest in observed Irish characteristics is 'restricted to their *peculiarity* and she had little sympathy with or curiosity about the underlying modes of thought or views of life which made them individual'." (Devlin 1971, 32) However, as Sloan suggests, thanks to her close contact with the Irish as her father's administrator, Maria Edgeworth had the opportunity to meet ordinary people. Sloan writes:

> Indeed her role as administrator, which brought her into close contact with ordinary Irish people, stimulated her insight into their strengths, weaknesses and aspirations and gave authority to her depiction of them. (Sloan 1986, 3)

Thus, Edgeworth was able to describe Irish manners as she observed them all around

her. Oliver adds:

> It is doubtful whether "Castle Rackrent" and her other imitable sketches of Irish life could have been written without this daily observation and study of the peculiarities of the people. They are studies from life, and that makes their merit. (Oliver 1882, 77)

Thus the daily observation of the Irish people played an important role in Edgeworth's writing.

5. LANGUAGE IN *WAVERLEY* AND *CASTLE RACKRENT*

Maria Edgeworth and Walter Scott are among the first authors who employ the vernacular language in their novels. As Butler suggests before Maria Edgeworth wrote *Castle Rackrent*, the use of regional dialect had been rare in literature (Butler 1972, 345). Butler further writes:

> Maria Edgeworth's Irish tales break new ground by reporting the speech and customs of the Irish characters with what the Irishman Croker vouches for as documentary accuracy. (Butler 1972, 345)

Partridge similarly suggests that "*Rackrent* was the only regional novel in English so far to utilise the syntactical peculiarities of Anglo-Irish dialect" (Partridge 1984, 238). Thus, Maria Edgeworth's employing of vernacular in *Castle Rackrent* was at her time something new which had not been seen in literature before. Edgeworth used for her narration of *Castle Rackrent* the dialect called Hiberno-English. Todd explains that Hiberno-English was "a variety of English employed mainly by uneducated speakers whose ancestral mother tongue was Irish". (Todd 1989, 36)

Baker explains, that Maria Edgeworth did not grow up in Ireland so the language she used in *Castle Rackrent* was the language she learned only when she was older, after her family had settled in Ireland in 1782. As Baker writes, Maria Edgeworth was born in England and apart from a few months which she spent in Ireland as a child, she spent her childhood in England (Baker 1935, 21). The speech of the local people of Ireland made a great impression on Edgeworth. Cronin writes that when Maria Edgeworth came to Ireland with her family, she heard the Irish language spoken all around her by local people and especially tenants with whom she often dealt while she was helping her father their estate management:

> She listened with delight to the talk of her father's tenants, as she rode with him around his estate at Edgeworthstown. She learned from her father the habit of collecting curious habits of speech and striking turns of phrase and often entertained the family by mimicking her father's steward, John Langan." (Cronin 1980, 26)

Through her contact with common people, Maria Edgeworth was able to learn their language and later use it in *Castle Rackrent*. Oliver, similarly, writes that Maria

Edgeworth was helping her father to keep his accounts and she also became his agent. Thanks to that Maria Edgeworth was introduced into the life of the Irish tenants and this "gave her great insight into the characters and ways of the Irish" (Oliver 1882, 77). Thus it was easy for Maria Edgeworth to represent the manners and speech of the Irish when she started to write *Castle Rackrent*.

However, Hollingworth suggests that Maria Edgeworth would not be able to depict the Irish vernacular if she had not inherited her father's zeal to document every turn of the Irish speech and manners with a precision:

> And at the very least, she [Maria Edgeworth] followed his [her father's] example in a passion for detail and truth to life in recording the manners and the language of the local Irish people with whom she came into contact. (Hollingworth 1997, 29)

As Hollingworth suggests Maria Edgeworth's was very true in giving the description of the language of Irish people.

Scott, similarly to Edgeworth, was innovative in the use of vernacular in *Waverley*. As Tulloch writes, Scott was not the first author to use dialect in his novels but he is significant because he used Scots extensively as nobody had done before him (Tulloch 1980, 9). Similarly, Letley writes that *Waverley* was a "novel to make an extensive and serious use of Scots" (Letley 1988, 11). John Corbett adds that Robert Burns was also one of the people who used the Scots vernacular in written literature but while Burns used Scots for poetry, Scott was innovative in the fact that he introduced the Scottish vernacular to the dialogues in his novels (Corbett 1997, 9).

Scott, in contrast to Edgeworth, had the advantage that he was Scottish himself so he could speak Scots and use it in his novels more naturally than Edgeworth. Murison about this writes:

> Scott was 'fully bilingual' in English and Scots, with English being to him 'essentially a foreign language, the language he had learned from books, from Pope, Johnson, Fielding, and the other Augustans'. (. . . .) Scott was a native speaker of Scots, and whenever he puts it into the mouth of one of his characters there is nothing artificial or contrived about it. (as quoted in Harvie in Bold 1983, 136)

Thus, it was not difficult for Scott to use Scots in his books. Joan Beal supports this

argument when he says that although Scott gave only a small demonstration of the Scots language in his books, nobody who is a Scots native speaker would deny that Scott's use of Scots is "authentic" (Jones 1997, 360).

Scott and Edgeworth used different means of introducing the vernacular to the English reader. While Scott uses the vernacular in *Waverley* only for dialogues, Maria Edgeworth used a narrator who himself was the speaker of the vernacular and she let him use the vernacular to tell a family history. Hollingworth suggests that this is the reason why *Castle Rackrent* is so significant because *Castle Rackrent* is "the first novel to use the vernacular for the voice of the story." (Hollingworth 1997, 1) As Tracy again suggests, Maria Edgeworth was able employ the Irish vernacular because she was often accompanying her father when he was dealing with tenants:

> While Maria Edgeworth was learning estate management at her father's side, she was also observing the tenants who came on business. Father and daughter were both gifted mimics, and amused the rest of the family with 'characters' they encountered among the peasantry. Maria was particularly good at imitating the accent and gestures of John Langan, the Edgeworth's steward, who became the model for Thady Quirk. (Tracy 1998, 15)

Newby suggests that this John Langan played an important part in Edgeworth's writing because he is the person Maria Edgeworth used to introduce the speech of the Irish language. Newby writes that when Maria Edgeworth came to Ireland in 1782, the language of John Langan made a great impression on her and when she started to write *Castle Rackrent,* she used him as the narrator of the Rackrent family history (Newby 1950, 40). Maria Edgeworth tells about this herself:

> The only character drawn from life in 'Castle Rackrent' is Thady himself, the teller of the story. He was an old steward (not very old, though, at the time; I added to his age, to allow him time for the generations of the family). I heard him when I first came to Ireland, and his dialect struck me, and his character; and I became so acquainted with it, that I could think and speak in it without effort, so that when, for mere amusement, without any ideas of publishing, I began to write a family history as Thady would tell it, he seemed to stand beside me and dictate; and I wrote as fast as my pen could go … . (as quoted in Cronin, 26)

As Edgeworth says, Thady's character and speech originated from her acquaintance

with John Langan. However, Moynahan suggests that employing Langan's speech in *Castle Rackrent* would not be possible if Maria Edgeworth had not inherit her father's ability to imitate the speech of Irish people (Moynahan 1995, 21).

Scott, on the other hand, did not use a native narrator. Letley suggests, that Scott uses a hero who does not know the vernacular so he is slowly acquainted with the language while he is travelling around the country and meeting various native speakers: "His hero is helpful from the start: arriving in Scotland, Edward Waverley is a stranger, one utterly unfamiliar with the place and its dialects." (Letley 1988, 12) So, when Waverley arrives in Scotland he does not understand much of the dialect. The first person with whom Waverley tries to talk is Davie Gellatley and when Waverley tries to get some information from him, he receives an answer from which he understands only one word:

> This conveyed no information, and Edward, repeating his queries, received a rapid answer, in which, from the haste and peculiarity of the dialect, the word "butler" was alone intelligible. (Scott, 98)

When later Waverley meets the butler, he hears some more of the Scots language some of which is unintelligible to him or at least sounding very strange:

> His honour was with the folk who were getting doon the dark hag; the twa gardener lads (an emphasis on the word *twa*) had been ordered to attend him; and he had been just amusing himself in the meantime with dressing Miss Rose's flower-bed, that he might be near to receive his honour's orders, if need were: he was very fond of a garden, but had little time for such divertisements. (Scott, 99)

Only later, when Waverley learns what the "dark hag" meant:

> The first greetings past, Edward learned from her [Rose Bradwardine] that the *dark hag*, which had somewhat puzzled him in the butler's account of his master's avocations, had nothing to do either with a black cat or a broomstick, but was simply a portion of oak copse which was to be felled that day. (Scott, 101)

Letley suggests that through Waverley's own learning, the reader is learning too:

The dialect emphasises Edward Waverley's sense of strangeness and is part of his new experience of the place. (. . . .) Waverley's first 'lesson' leads him to realise that in Scotland words that exist in English and in England have different meanings, importantly different significations. As he is brought to understand the manners and habits of the Scots, so also is the reader (and, conjecturally, the English reader) led into an awareness of the other nation and its national dialect. Waverley, the English hero, thus becomes the English reader. (Letley 1988, 12-13)

And Letley adds that the "English reader's expectations of meaning are gradually readjusted: as Waverley is enlightened, so also is Scott's reader." (Letley 1988, 13) Scott was thus able through employing a hero who was himself ignorant of the Scottish national language, introduce and educate the English reader.

Maria Edgeworth, in contrast to Scott, did not choose to educate the readers of Castle Rackrent through the hero. As Connoly suggests Maria Edgeworth's story is narrated from prospect of an Irish person:

Castle Rackrent acts as a vehicle for the point of view of an Irish servant, Thady Quirke. His opinions are expressed in an English that is heavily marked by the traces of Irish syntax and vocabulary, framed by the crisp explanatory prose of the editor's preface, notes and glossary." (Kelleher 2006, 412)

Maria Edgeworth understood the importance of adding the glossary and notes to her book because she felt that the English reader would have problems to read the book without it. She was very much aware that the English reader might not understand the Irish vernacular so she did not use too much of it. Partridge similarly writes that Maria Edgeworth used the dialect with a caution and not very often because she was aware that Castle Rackrent would be read not only by the Irish but also by the English people (Partridge 1984, 237). Todd similarly states:

Edgeworth does not overdo her representation of dialect. She selects a few features which are found in Hiberno-English and uses them not only to root the story firmly in Ireland but also to create a recognisable idiolect for Thady. (Todd 1989, 128)

As Todd suggest, Maria Edgeworth used only some features of the Irish dialect to give the English reader a small demonstration of the Irish vernacular as Scott did later in Waverley. Edgeworth herself in the Preface to Castle Rackrent writes why a glossary

and notes had been added to the book:

> For the information of the *ignorant* English reader, a few notes have been subjoined by the editor, and he had it once in contemplation to translate the language of Thady into plain English; but Thady's idiom is incapable of translation, and, besides, the authenticity of his story would have been more exposed to doubt if it were not told in his own characteristic manner. (Edgeworth 1992, 63)

Maria Edgeworth's purpose was to introduce the dialect as she heard it but decided that because the dialect of Thady might be unintelligible to the English reader she added the notes and the Glossary.

Scott, although he did not use a native narrator so *Waverley*, also needed to help the English reader where he thought the dialect would cause a problem for the English reader. Cahalan suggests that when Scott cannot use explanations or parentheses in the text, he similarly to Edgeworth uses the editor's notes, footnotes, and glossary. (Cahalan 1983, 3). Thus, Scott uses the same devices as Edgeworth, although limited, when he introduces the language which might not be unintelligible to the English reader.

A similar aspect found in both *Waverley* and *Castle Rackrent* is the limited use of Gaelic. Maria Edgeworth uses the Hiberno-English dialect in Castle Rackrent but she makes no significance to the Gaelic language. Hollingworth explains what might be the reason for that:

> Although Edgeworth herself did not openly reveal such antipathy towards the native tongue, it *is* remarkable in a writer so concerned with spoken language, how little reference she makes to it. Partly, one might argue, this reflects her limited experience of Gaelic. As she recounts in a very early letter, the locality of Edgeworthstown was largely English speaking even in her young days. (Hollingworth 1997, 44)

Thus, one of the reasons of Edgeworth's little use of Gaelic is probably that she did not know it well. However as Hollingworth further suggests, the tenants in Edgeworthstown including John Langan could speak Gaelic. He believes that the reason that Edgeworth did not use Gaelic was that she never identified herself with the native Irish people nor with their language. (Hollingworth 1997, 45)

Scott, on the other hand, does use Gaelic in *Waverley* but he does not overdo the

representation of Gaelic, either. Reed suggests that Scott might have had two different reasons; on of the reasons probably was "that Scott was not a Highlander" so he was not very confident in the language; the other reason could be that Scott was again aware that he was writing the books for the English reader too, so he did not want to use to much of Gaelic so the English reader would not be discouraged. (Reed, 54). However, in contrast to Edgeworth, a representation of Gaelic can be found in Waverley. Letley suggests that Scott introduces Gaelic gradually so the reader learns it again together with the hero. As Letley writes, Scott helps the reader understand the Gaelic words either thanks to giving a direct translation into the text or writing the translations in parentheses. (Letley 1988, 13) Letley chooses an example of a text where both the translation and the parentheses use can be found, which is when Waverley talks with Evan:

> "Ah!" said he, "if you Saxon Duinhé-wassel (English gentleman) saw but the Chief with his tail on!"
> "With his tail on!" echoed Edward in some surprise.
> "Yes—that is, with all his usual followers, when he visits those of the same rank. There is," he continued, stopping and drawing himself proudly up, while he counted upon his fingers the several officers of his chief's retinue—"there is his *hanchman*, or right-hand man; then his *bàrd*, or poet; then his *bladier*, or orator, to make harangues to the great folks whom he visits; (. . .). (Scott, 145)

In addition, Letley writes that Scott again explains some of the Gaelic words in Glossary. (Letley 1988, 14) However, sometimes Scott only mentions that some of the people around Waverley use Gaelic but because Waverley does not understand the language, the reader does not understand either. For instance:

> Evan, who was esteemed a wag among the mountain fair, advanced, as if to secure a similar favour; but Alice, snatching up her basket, escaped up the rocky bank as fleetly as a roe, and, turning round and laughing, called something out to him in Gaelic, which he answered in the same tone and language; (. . .) (Scott 156-157)

Thus, the reader is aware that Gaelic is used in the Highlands.

The use of the character in *Waverley* is different from *Castle Rackrent*. While Maria Edgeworth uses a character who is Irish, Scott uses as a main character an English man who is mainly an observer of the manners and language of the Scottish

people. Both Scott and Edgeworth address their novel to the English reader so it is important for both of them to make their writing intelligible to the reader. Scott's use of an English observer seems to give him an advantage for introducing the Scottish language. While Edgeworth needs to use glossary and notes to introduce the vernacular to make her help the readers understand the Irish vernacular, Scott can let the reader learn about the vernacular together with the main character.

One large difference between Edgeworth and Scott is that Edgeworth was limited to the language of one class because she used the first person narrator, so the reader can only see the language of an Irish peasant but does not learn anything about other varieties of the Irish dialect. As Butler writes, Maria Edgeworth showed the language of the peasantry so the peasant becomes a representative of his class (Butler 1972, 336). Scott, on the other hand, was able to show the language of many speakers because he used a third person narrator who is English so the story is told in English and the vernacular appears in dialogues between Waverley and speakers of various dialects. Thus Scott is able to introduce various Scottish dialects as well as representatives of various social classes as he moves along and meets various people. As Cahalan adds Scott "is determined to portray not only both Highlander and Lowlander, but also both lordly and lowly, upper class, lower class, and middle class. He seeks to present a broad panorama of society." (Cahalan 1983, 12) Scott did not use only one variety of dialect in his novels, as Buchan writes Scott "varied the vernacular to suit his characters". (Buchan 2001, 337)

Tulloch states that Scott gave a large representation of the vernacular of Scotland:

> The enormous amount of Scots spread over the Waverley Novels justifies us in taking it as, to a large degree, representative of early nineteenth-century spoken Scots in general and not just the Scots of one man. (Tulloch 1980, 168)

Edgeworth, on the other hand did not give such an amount of representation of Irish vernacular in *Castle Rackrent*. While Scott introduced the vernacular of representatives of various groups of speakers of Scots, Maria Edgeworth through the use of first person narrative was able to introduce only a representative of one class of people. In *Castle Rackrent*, Edgeworth employed the speech of a peasant. As Tulloch writes Scott's

"work is a serious attempt to provide a natural and faithful representation of Scots as it was spoken by many different people". (Tulloch 1980, 167)

As Tulloch writes Scott was not only innovative he used Scots in his dialogues in such an extensive way which had not been seen in literature before him, but he says that Scott is innovative mainly because he did not produce "one uniform variety of Scots dialogue, but a whole set of varieties for different characters and situations" (Tulloch in Bold 1983, 143)

Harden writes that Edgeworth introduced the Irish vernacular while she used them in dialogues of Thady with other people:

> The characters all become alive and sufficiently individualized because Thady's accounts of them are unfolded through concrete, descriptive details which are supplemented by direct, vivid transcriptions of dialogue." (Harden 1971, 65)

As Harden suggests, Maria Edgeworth used dialogues to show the language used by the Irish people in Ireland. One of such dialogues can be heard when Thady speaks to Sir Kit:

> 'Old Thady,' said my master, just as he used to do, 'how do you do?' 'Very well, I thank your honour's honour,' said I; but I saw he was not well pleased, and my heart was in my mouth as I walked along after him. 'Is the large room damp, Thady?' said his honour. 'Oh, damp, your honour! how should it but be as dry as a bone,' says I, 'after all the fires we have kept in it day and night? it's the barrack-room your honour's talking on.' (Edgeworth , 77)

As has been said before, Maria Edgeworth does not overdo her use of the vernacular.

The scarce use of vernacular seems to suggest that both Edgeworth and Scott were aware that they were writing not only for the Irish and Scottish but also for the English reader. Hollingworth suggests that Edgeworth only used as much of the variations in pronunciation and vocabulary so the text would not be too difficult for the English reader. (Hollingworth 1997, 91) He further writes:

> In general we can say that Edgeworth's representation of Irish pronunciation is arbitrary and inconsistent. It is intended to give a flavour of Irishness, but in no way to interfere with the readers' easy comprehension of the narrative. (Hollingworth 1997, 88)

Thus, the reader can get an idea of the Irish language but does not get discouraged from reading it.

In *Waverley*, Scott tries to show that it is possible that two nations with different traditions can be united into one nation. As Cockshut writes, Scott wrote about conflict between nations, cultures, classes, and religious and political traditions. (Cockshut 28) Similarly, Devlin claims that Scott writes his historical novels about crisis, but the crisis is not as much important as the reaction of people to the situation. Because Scott was Scottish himself, he knew what Scottish people thought, how they lived and how they felt in various historical events, so he was able to write about Scotland and use Scottish types and their language to present Scottish characters. (Devlin 42-44) The Scots language seems to be a big concern for Scott. Devlin suggests that in Scott's time, the Scots language was vanishing, so Scott shows in his books that it is possible to keep the native language by using it in the same book beside English; he mostly uses the English for the narration of the plot and the Scots language for dialogues. (Cockshut 26-27) Similarly, Allen states that for Scott it was a big advantage to be Scottish, because thus he could use Scottish language in his books as well as English, often on the same page. (Allen 83-84) And Letley adds that Edward Waverley "never absorbs any Scots (either Gaelic or Lowland Scots): although he is said to have become accustomed to Gaelic this is never signalled in the text." (Letley 1988, 16) Thus, Scott seems to suggest that again both the English language and the Scots or even Gaelic can be used next to each other without the necessity to destroy one of them in the favour of the other.

Edgeworth seems to have a different view of the Irish vernacular. While Scott suggests through the use of both English and Scots alongside each other, Edgeworth's intention in the use of the vernacular might be slightly different from Scott's. As Sekine suggests, "Her [Edgeworth's] motives in capturing and echoing peasant speech were based more upon a genuine delight in its turns, locutions, and vocabulary, in its sense of exaggeration and anticlimax, and in its sheer liveliness, than upon any wish to demonstrate any superiority of past or present Gaelic culture." (Sekine 1985, 32) Hollingworth writes that from the use of dialectal speech in Castle Rackrent the reader can guess Edgeworth's "attitude towards the vernacular language: "Clearly, early in the narrative, desiring to convince the English of the improvement in Irish manners, she indicated changes in dialectal speech which were more imagined than real. And in doing

this, she not only strays from 'the facts', she reveals her attitudes towards vernacular language. An improvement in 'manners', implies an improvement in language, and a necessary progression towards standard forms of speech." (Hollingworth 1997, 101)

6. CONCLUSION

After the release of *Waverley*, Walter Scott became very successful, and also very popular not only with the Scottish, but also with the English. It seems that through his novels about Scotland he really succeeded in what he intended to do – to introduce the Scottish people to the English. As John Gibson Lockhart writes, Scott aroused an interest in Scottish traditions:

> Scotland had been visited in the interim, chiefly from the interest excited by his writings, by crowds of the English nobility, most of whom had found introduction to his personal acquaintance – not a few had partaken of his hospitality at Ashestiel[1] or Abbotsford. (Lockhart 1957, 266)

The book was received with very well by the English, as Paul Schellinger writes: "This myth, ostensibly based on historical fact and promising national harmony after a generation of revolution and global warfare, was precisely what many Britons wanted to read in 1814." (Schellinger). And Lockhart adds:

> Moreover, this was a period of high national pride and excitement. At such a time, Prince and people were well prepared to hail him who, more perhaps than any other master of the pen, had contributed to sustain the spirit of England throughout the struggle, which was as yet supposed to have been terminated on the field of Toulouse." (Lockhart 1957, 267)

In the time, in which Scott came up with his books, the English society was prepared to do anything to preserve peace in the union. And Scott was ready to make everything to help the English and the Scottish people unify into a peaceful Great Britain. As Lockhart writes, Scott contributed to the reconciliation of Scotland and England not only by books, but also by his personal participation in the preparations for the visit of the King George IV in Edinburgh. Sir Walter Scott managed to persuade the Highland chieftains to co-operate and thus prepare a magnificent reception of the King. (Lockhart 1957, 420-422) In a letter, which Scott got from Mr. Peel[2] before the King departed Scotland, he could read:

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[1] Ashestiel was a house in Scotland into which Sir Walter Scott moved in 1804 and he lived there till 1811 when he purchased Abbotsford
[2] Sir Robert Peel was the Secretary of State for the Home Department who accompanied King George IV during the visit to Edinburgh.

> The king has commanded me to acquaint you that he cannot bid adieu to Scotland without conveying to you individually his warm personal acknowledgements. His majesty well knows how many difficulties have been smoothed, and how much has been effected by your unremitting activity, by your knowledge of your countrymen, and by the just estimation in which they hold you. (Lockhart 1957, 432)

As Lockhart states, the King realized how much Scott contributed to the peaceful welcome he got in Scotland.

And also Scott's second attempt – to show the Scottish that progress from the past to the present is necessary – seems to be achieved through Scott's books. As Lockhart writes, all Highlanders "agreed in looking up to [Scott] as the great restorer and blazoner of their traditionary glories". (Lockhart 1957, 422) It seems that Scott achieved the same thing in Scotland as Miss Edgeworth in Ireland. As Maria Edgeworth said in the summer 1825 during Scott's visit to Ireland, "You see how it is – Dean Swift[3] said he had written his books in order that people might learn to treat him like a great lord – Sir Walter writes his in order that he may be able to treat his people as a great lord ought to do." (Lockhart 1957, 473) As much as Scott appreciated Maria Edgeworth for her introducing of the Irish characters, Maria Edgeworth appreciated Scott's contribution to the introducing of the Scottish people. (Lockhart 1957, 472)

According to Allen, Scott succeeded in writing books, because "his [Scott's] imagination was such that he brought the past to life and gave it a reality of its own in which the sense of continuity and the sense of change received equal stress" (Allen 1955, 69). As it is important to keep the traditions of a nation, it is also important to accept changes that emerge from the development of the society. Baker writes: "To Scott the past was a living thing." (Baker 135) The people are closely connected with the past because past is a force which moves them, and people need to learn to live with their past so the future could be better. (Allen 1955, 92) As Devlin suggests, Scott had one reason, why he devoted all his life to writing books: "For Scott the real moral value of literature is that it extends our sympathies and enlarges our respect for people" (Devlin 1971, 13) Scott wanted to pass to his generation a message about the reconciliation of people and whole nations.

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[3] Walter Scott made a collection of Swift's Life and Works throughout the years 1807-1814; it consisted of nineteen volumes.

This thesis was trying to find out the similarities and differences in Scott's and Edgeworth's approach to introducing various aspects of national identity of Scotland and Ireland.

Scott and Edgeworth employed various approaches to employing history and historical events in their works. Although it has been established that *Castle Rackrent* is not a historical novel, but rather a regional novel, Edgeworth nevertheless managed to introduce some aspects of history in Castle Rackrent, because she wrote her book as a family chronicle narrated by an Irish peasant, she managed to show some historical contexts in her work. Scott, on the other hand, employed historicity on a large scale because Waverley has been considered by many as one of the first historical novels. He incorporated real historical events in his book but he did not give these events much importance but rather showed what influence such events can have on common people.

In the part of the work, where culture and traditions have been explored, it seems that both authors succeeded to show some of the traditions and cultural aspects of both the Irish and Scottish nations. However, each author used different means for introducing the culture

7. RESUMÉ

Tato diplomová práce se zabývá národní identitou tak, jak ji ve svých dílech vyjadřují Sir Walter Scott a Maria Edgeworthová. Práce se soustředí na dvě díla těchto autorů, *Zámek Rackrent* Marie Edgeworthové a *Waverley* Sira Waltera Scotta. Cílem je zkoumat, jakým způsobem se prvky národní identity Irska a Skotska projevují v těchto dvou knihách.

Diplomová práce je rozdělena na několik kapitol. V úvodu této práce je rozebírána definice národní identity. Národní identita je jednou z mnoha identit každého člověka. Každý člověk má několik rolí a identit, které ve společnosti zaujímá, a národní identita je jedna z nich.

Jedním z hlavních pilířů národní identity, na který se tato práce soustředí, je historie a historické vzpomínky jednotlivých národů. Smithova definice národní identity říká, že pro každý národ je důležité, aby vlastnil určité území, které musí mít historický význam pro daný národ. Podle této definice, každý národ si utváří pouta na určitá historická území, na kterých po několik generací žil. Druhým důležitým aspektem historie pro určení národní identity jsou historické vzpomínky a mýty. Každý národ musí mít svou vlastní historii, ze které musí vycházet.

Druhým pilířem je kultura a kulturní dědictví. Každý národ musí mít určité kulturní dědictví, které považuje za vlastní. Bez kulturních produktů národ nemůže existovat, protože společné kulturní dědictví vytváří z nahodilé skupiny lidí skutečný národ.

Posledním pilířem národní identity zkoumaný v této práci je nutnost vlastnictví národního jazyka. Národ nemůže beze svého vlastního jazyka plně fungovat, protože jazyk je prostředkem předávání národního dědictví dalším generacím a tak jazyk zajišťuje, že národ vytrvá a nezanikne.

V druhé části diplomová práce rozebírá způsob, jakým Walter Scott a Maria Edgeworthová využili historické události v Irsku k vyjádření národní identity. Zatímco *Waverley* může být považováno za historickou práci, *Zámek Rackrent* se historii příliš nezabývá. Walter Scott je mnohými považován za jednoho ze zakladatelů historického románu. Ačkoli mnoho autorů v době před Scottem používali historii ve svých dílech, Scott má k historii jiný přístup, protože jej nezajímá příliš historie, tak jak se udála, ale ve *Waverley* se především dívá na to, jaký vliv měly historické události na život

obyčejných lidí. Děj v knize *Waverley* se odehrává v době jakobitského povstání a Scott popisuje, jak tato historická událost ovlivnila hlavního hrdinu Waverleyho a další postavy, se kterými se Waverley ve Skotsku setká.

Scott měl při psaní knihy Waverley výhodu v tom, že mohl čerpat materiál pro svou knihu z vyprávění lidí, kteří si události z roku 1745 ještě dobře pamatovali. Další výhodou Scotta bylo, že měl možnost se seznámit s oblastí Skotska, což na něj mělo velký vliv. Scott byl fascinován skotskou minulostí, ale uvědomoval si, že není možné, aby Skotsko zůstalo uzavřené pokroku. Scott si byl vědom toho, že, ačkoli je skotská historie pro zachování národní identity důležité, není možné zůstat pohrožen do minulosti, ale je nutné dívat se do budoucnosti. Scott chápal, že unie Skotska s Anglií je pro Skotsko důležité a že není pro skotský národ možné existovat a vzkvétat mimo Británii. Scott to ve své knize naznačuje na několika místech využitím hlavního hrdiny. Přestože se Waverley na začátku příběhu přidá na stranu Jakobitů a bojuje za svobodu Skotska, na konci knihy pochopí, že je důležité dívat se do budoucnosti. Scott naznačuje, že je možné pro skotský národ existovat v rámci Británie a ukazuje to tehdy, kdy si Waverley, který je z Anglie, vezme Rose Bradwardine, dceru skotského barona. Na jejich sňatku chce Scott ukázat, že jestliže je možné spojit v manželství dva lidi z různých národností a s různou minulostí, stejně tak je možné utvořit unii dvou národů v jednom státě. Scott se dále snaží naznačit, že je velmi důležité pro Skotsko být součástí Británie, především proto, aby byl zachován mír mezi oběma národy. Scott se snaží ve Waverley naznačit, že je důležité usmíření mezi Angličany a Skoty, takže oba národy budou moci žít vedle sebe bez vzájemné nenávisti.

V porovnání s *Waverley*, *Zámek Rackrent* není tak historický jako Scottův román. Část o Zámku Rackrent je historický podobně jako Scottův Waverley tím, že se dívá ta to, jak historické události ovlivňují životy běžných lidí. Maria Edgeworthová měla nevýhodu v tom, že na rozdíl od Scott, neznala Irsko tak dobře a proto nemohla použít materiál pro svou knihu ze skutečných historických událostí. Historičnost Zámku Rackrent spočívá spíše v tom, že Maria Edgeworthová používá pro své vyprávění hlavního hrdnu, který je irské národnosti a skrze jeho prožívání událostí v rodině Rackrent ukazuje, jaký vliv měli Angličané na irské obyvatele. Zatímco je tedy Waverley knihou historickou v tom smyslu, že se dívá na skutečné historické události, Zámek Rackrent je spíše rodinnou kronikou.

Další část práce popisuje jak Scott a Edgworthová představují skotskou a irskou identitu pomocí kultury. Práce nejdříve rozebírá způsob, jakým oba autoři představují národní identitu ve svých dílech. Zatímco Scott má výhodu v tom, že představuje kulturu a tradice Skotska pomocí svého hrdiny, Edgeworthová musí používat poznámky, pokud chce čtenáře seznámit s některými aspekty irské kultury.

Scott zaměstnává Waverleyho, který tím že se pohybuje po Skotsku a učí se poznávat skotskou kulturu, čtenář má tak možnost sledovat a učit se o skotských tradicích a kultuře očima Waverleyho. Edgeworthová naproti tomu musí používat mnoho poznámek, ve kterých dává anglickým čtenářům podrobné vysvětlivky o tradicích a kultuře v Irsku.

Jedním z aspektů kultury, který oba autoři zkoumají je použití přírody. Scott představuje skotskou přírodu velmi podrobně. Pomocí putování Waverleyho se anglický čtenář seznamuje s přírodou Skotska postupně. Waverley začíná na jihu Skotska a během svých cest se podívá až do vzdálených, a v době Scotta, pro Angličana téměř neznámých oblastí. Scott popisuje skotskou přírodu romanticky a tak se snaží vzbudit zájem anglických čtenářů. Edgeworthová, na rozdíl od Scotta, irskou krajinu příliš nepředstavuje, což je jí mnoha kritiky vyčítáno, protože tak ztratila možnost anglické čtenáře zaujmout a do Irska přilákat.

Dalším prvkem kultury, kterým se oba autoři zabývají, je způsob odívání. Zatímco Scott opět velmi dobře a často představuje druh oblékání ve Skotsku, a to jak jižním, tak severním. Edgeworthová popisuje pouze způsob odívání hlavního hrdiny, takže není možné říci, že druh oblečení, které Thady nosil, může reprezentovat způsob odívání celého irského národa.

Jiným prvkem kultury, představený oběma autory, jsou místní tradice a zvyky v Irsku a Skotsku. Scott opět využívá Waverleyho a jeho putování. Tak jak se Waverley setkává s různými lidmi a zástupci různých skotských společenství, tak se čtenář dozvídá a jejich zvycích a tradicích. Edgeworthová musí znovu použít poznámky, pokud chce čtenářům objasnit některé zvláštnosti irské kultury a tradic.

V další kapitole je prozkoumáván pohled a využití národního jazyka v Zámku Rackrent a Waverley. Scott měl opět velkou výhodu před Edgeworthovou, protože díky svému pobytu ve Skotsku znal skotský jazyk velmi dobře. Edgeworthová neměla takové předpoklady pro využití jazyka jako měl Scott. Na rozdíl od Scotta, Edgeworthová zase

mohla použít k prezentování jazyka ve své práci pouze postavu Thadyho, protože ostatní postovavy v Zámku Rackrent byly anglické národnosti. Takže se v Zámku Rackrent vyskytuje jen prezentace jen jednoho člověka, což opět nemůže být považováno za ukázání národního jazyka celého irského národa. Scott měl naopak k dispozici celou škálu různých dialektů. Ve Waverley Scott postupně ukázal různé dialekty, neboť k tomu opět využil hlavní postavu. Waverley, tak jak putoval Skotskem, se postupně setkával s různými lidmi z různých společenských skupin a různých kulturních pozadí. Tím se mu podařilo ukázat skotský národní jazyk celého Skotska.

Cílem této práce bylo prozkoumat a nalézt případné podobnosti a rozdílnosti způsobů, jakým Scott a Edgeworthová představují národní identitu v Irsku a Skotsku. Může se zdát, že Scott docílil svého záměru více než Edgeworthová, protože po vydání Waverleyho se zájem o skotský národ zvýšil. Edgeworthová podle mnoha kritiků nebyla v představení národní identity tolik úspěšná. Přesto se dá říci, že měla pro probuzení národního cítění určitý vliv. Její vliv se připisuje hlavně tomu, že ovlivnila Scotta a tak přispěla, jak Scott sám uvedl v úvodu Waverleyho, k napsání jeho románu o Skotsku.

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