

**University of Pardubice
Faculty of Arts and Philosophy**

Welsh Nationalism in Literature

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**Bachelor Paper
2008**

Acknowledgement

I would like to express my gratitude for help and advice to Mgr. Olga Roebuck, M. Litt.

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I further declare that where I have consulted work of others, this is always clearly attributed. Where I have quoted from the work of others, the quotation is always marked and the source given. With the exception of such quotations, this paper is entirely my own work.

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Abstract

The aim of this thesis is to show the reflection of nationalism in Welsh literature. The thesis is based on the analysis of a selection of contemporary Welsh short fiction “Mama’s Baby (Papa’s Maybe)”. The analysis indicates that Welsh nationalism often appears in Welsh literature. Both explicit and implicit hints of nationalism were identified in the short stories and were interpreted in combination with the necessary theoretical background. The role of a short story as an art form in Welsh literature is explained and the themes of selected short stories from “Mama’s Baby (Papa’s Maybe)” are mentioned. The concept of identity is described in general and then applied to the main characters of selected stories concentrating especially on the issue of national identity in British environment. The idea of national identity is further developed by the elaboration on nationalism. It explains basic scientific approaches and historical development. Then the selected parts of Welsh history are described to provide background for the identification and subsequent analysis of nationalist ideas in the selection of the contemporary Welsh short fiction. Three main areas are included: the language question and Welsh culture, the vision of Welsh self-government and concrete example of violent nationalist movement connected with the flooding of Welsh valleys particularly with the Tryweryn Valley.

Cílem této bakalářské práce je ukázat do jaké míry se velšský nacionalismus odráží v současné velšské literatuře. Za tímto účelem byla provedena analýza souboru povídek „Mama’s Baby (Papa’s Maybe)”. Analýza potvrdila, že se velšský nacionalismus často objevuje ve velšské literatuře. V povídkách byly identifikovány jak přímé tak skryté odkazy na velšský nacionalismus, které byly detailně rozpracovány a podepřeny vědeckou teorií z oblasti nacionalismu. Je zde vysvětlena role povídky ve velšské literatuře a pro ukázkou jsou zmíněna hlavní témata vybraných povídek z povídkového souboru. Pozornost je dále věnována konceptu identity a to nejprve všeobecně a poté je kladen důraz na problematiku identity národní a to zejména v prostředí Velké Británie. Myšlenka národní identity je dále rozvinuta rozsáhlou studií o nacionalismu. Nejprve jsou vysvětleny tři základní vědecké přístupy, které jsou doplněny stručným historickým vývojem nacionalismu. Následují vybrané části velšské historie, které

umožňují porozumět konkrétním prvkům velšského nacionalismu v povídkách. Tyto prvky jsou dále detailně rozpracovány a rozděleny do třech oblastí. Nejprve vystupuje do popředí jazyková otázka a velšská kultura. Není opomenuta ani myšlenka velšské samosprávy, která je v povídkách reflektována a konečně ani konkrétní příklad velšského nacionalismu dvacátého století, který byl doprovázen násilným hnutím, spojený se zaplavováním velšských údolí. Pozornost je věnována především zaplavené vesničce Capel Celyn.

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Introduction

Heraclitus' quotation: "Each day produced a new sun...certainly each set of particular historical circumstances can produce a new kind of nationalism!" (1973, Morgan, 9) expresses exactly the nature of nationalism. It means that there is no single and universal definition of the national unit and consequently of nationalism. Nationalism can be described as an indefinite political attitude and never ending change. The quotation explains that various kinds of nationalism are closely connected with particular historical periods in which they appeared. Therefore, when studying ethnicity and nationalism it is necessary to take into consideration not only theory about nationalism but also historical development. While theory seems to be very complicated, history is clear and explanatory. Particular historical circumstances create a background for arise and development of the idea of nation and historical awareness is necessary for its understanding. The quotation, explanation and in fact the whole paper are based on the acceptance of the idea of nationality.

The current social situation makes the question of ethnic and national identity a current issue which is discussed especially in connection with the European Union and globalization. Friedman claims that globalisation and localisation are two mutually dependent processes. And similarly, cosmopolitans need locals. It is the contrast of these two groups which enables them to identify themselves as cosmopolitans. (Eriksen, 150) There is the same relationship between European unity and nationalism because the movement for European unity gave birth or revived nationalisms in Europe. It means that it is necessary to have motivation for building a sense of national community. And the best motivation seems to be the fact that a national identity is at risk.

This is exactly the case of English nationalism. In the case study by Krishan Kumar, Hugh Seton-Watson argues that: "English nationalism never existed, since there was no need for either a doctrine or an independence struggle."(Ichijo & Uzelac, 142-143) They needed motivation to start building their own English national identity. There has been a renewed interest in nationalism among English historians and historically minded

sociologists over the past two decades. Even though any interest in nations and nationalism is unusual among English historians, it is the logical consequence of current situation. United Kingdom has come under intense pressure from nationalist movements in the “Celtic” lands which in combination with concern about the integration of a significant immigrant population, the attempts to create a European identity and a general sense of a loss of power in the world explain a distinct presence of English nationalism in English political life. (Ichijo & Uzelac, 142-143)

In contrast to England, the “Celtic” lands have always had the reason for independence struggle and nationalist movements. According to Morgan, the Welsh had a common ancient linguistic origin with the peoples of Ireland, Cornwall, Man, Scotland and Brittany. And it was just Celticism that created one element of the cultural revival of the eighteenth century in Wales. (1973, Morgan, 15) Morgan suggests that the cultural revival in the eighteenth century is a turning-point in Welsh history. It was the revival of Welshness and contributed to the preservation of rich Welsh culture, its traditions and the Welsh language. (1973, Morgan, 19) As a consequence there is a wide range of available Welsh literature, today. Various genres introduce not only problems and life-style of common Welsh people but also contain hints of Welsh nationalism. It became an important part of both political and cultural life, and therefore Welsh nationalism often appears in Welsh literature. The aim of this thesis is to show the reflection of nationalism in Welsh literature.

The first part of the paper explains the role of short story as an art form in Welsh literature. The explanation is included because the practical part of the paper is based on the analysis of a selection of contemporary Welsh short fiction “Mama's Baby (Papa's Maybe)”. In addition the themes of the particular short stories from “Mama's Baby (Papa's Maybe)” are described in this chapter. Next chapter concentrates on the issue of national identity because it is necessary to understand the identity of the main characters of the short stories to understand their problems. It includes both theoretical findings and practical analysis. The final part of the paper provides elaboration on nationalism. And therefore it is further subdivided into three sub-chapters. The first one focuses on history and theory of nationalism in general. Then the chosen parts of Welsh history are

included to provide background on various relations between particular historical circumstances and a consequent rise of Welsh nationalism. The third part concentrates on reflection of Welsh nationalism in contemporary Welsh literature. To be more specific, in a selection of contemporary Welsh short fiction “Mama's Baby (Papa's Maybe)”. This subchapter is further divided into three parts according to its main theme: the language question and Welsh culture, Welsh and English nationalism versus overarching concept of Britishness and finally the true story about the Tryweryn Valley.

1. Contemporary Welsh Literature - Short Story

The thesis is based on the analysis of the selection of contemporary Welsh short fiction “Mama's Baby (Papa's Maybe)”, and therefore it is necessary to understand the role of short story as an art form in Welsh literature. To quote Frank O'Connor: “The short story like the novel, is a modern art form; that is to say it represents our own attitude to life.” (Johnston, 204) The author compares the short story with the novel. He suggests that a short story as a modern art form does not have a long tradition in Welsh literature. On the other hand, although it is not a traditional genre its role in modern Welsh literature should not be underestimated because it allows the authors to express their opinion and singular attitude to life.

According to Dafydd Johnston short story as a genre appeared in Welsh language in the early decades of the twentieth century. However, its beginnings are dated back to over half a century earlier, when the first narratives started to appear regularly in the two Welsh periodicals for women, *Y Gymraes* and *Y Frythones*. (Johnston, 204) Women played an important role in the development of short story in Wales. Besides the fact that the first narratives which gave birth to the genre of short story were published in women periodicals, Dafydd Johnston suggests that the purpose of the short story in its early days was to reform young women. In addition, the Welsh short story contributed in the assertion of women's value and Welsh female writers have been central in the development of the short story in Wales. (Johnston, 229) Women have maintained their significant role as short story writers up to the present day because at least twenty-seven short stories out of total fifty-five are written by women in the *New Welsh Short Fiction*. All the above mentioned facts point out the importance of women in the short story development and emphasize their contribution in Welsh literature.

The purpose of the short story has changed and this change expresses exactly the development of the short story in Welsh language. At the beginning the aim was to reform young women as mentioned before. Then the stories aimed at conveying a moral message and in the definition of modern short story the necessity of moral message

disappeared and the writing started to be based on everyday life. D. J. Williams claims that storytelling aims at entertaining, nowadays. (Johnston, 207)

Richard Hughes Williams followed the definition of a modern short story and the main purpose of his stories was to express something about life to be more specific he was inspired by the community in which he grew up. Consequently he as one of the early Welsh story-writers realized that the best way of saying something about life was to describe life itself. (Johnston, 208) And this unwritten rule is followed by authors who contributed in the selection of Welsh short stories “Mama’s baby (Papa’s Maybe)”. The stories entertain the reader and say something about the Welsh life because they are based on everyday life of ordinary Welsh people.

The short story can be also seen as an instrument promoting the idea of nation and community because it developed from Welsh tradition of storytelling and traditions are considered to be a significant feature of community and consequently of the nation. Moreover, three most important figures in the development of the short story Richard Hughes Williams, Kate Roberts and D. J. Williams based their stories on Welsh environment. (Johnston, 207) It means that short story as the genre which developed from tradition of storytelling and thanks to the environment in which it is set plays an important role in the nation and community awareness. The short-story writers wanted to emphasize the importance of their own style, and that is why Kate Roberts marked the influence of English short stories on Welsh writers as a danger. She argued that Welsh writers could use the English short story as a form but should remain a Welsh view of life. D. J. Williams fulfilled her idea and reflected the biography of a community in which he was brought up in his stories. He also appreciated the tradition of storytelling more than any other Welsh short-story writer because he extended the tradition of fireside storytelling to serve a more literary purpose. (Johnston, 214) This transformation must have been hard work because storytelling and short story writing are two completely different art forms as explained in Frank O’Connor’s quotation:

“Almost from its beginnings the short story, like the novel abandoned the devices of public art in which the storyteller assumed the mass assent of an audience...It began, and it continues to function, as a private art intended to satisfy the standards of the individual, solitary, critical reader.” (Johnston, 207)

It means that in contrast to storytelling, which as a public art form aims to satisfy the mass audience, the short story belongs to the category of a private art which intends to satisfy the needs and entertain individual critical reader. Besides Williams' inspiration in storytelling his writing is also important thanks to his way of looking at Welsh life which gave rise to Adfer, a political movement in the 1960s and 1970s. (Johnston, 215) This concrete example indicates that the short story serves not only for entertainment but fulfils also much more serious function.

Although short story writers took their craft seriously they were in a difficult situation at the beginning of the twentieth century. Neither the fact that short story developed from Welsh tradition of storytelling nor its main theme, the life of Welsh people, assured prestige to short story writers. The situation of the second decade of the twentieth century in Wales is well-described by the quotation from Saunders Lewis:

“In Wales if anyone wishes to be regarded as an important writer he must publish either poetry or scholar's critical writings such as this one. It is difficult to find anyone who will regard a play a piece of literature, and as to the short story it gets no more mention than a few lines in a newspaper.” (Johnston, 211)

Lewis explains the situation and position of short story as a literary genre by its comparison with a play. He says that they are not regarded as a piece of literature, and therefore the authors of short stories gain very little prestige in Wales. In addition he suggests that their chance for rising prestige is in publishing either poetry or scholar's critical writings. All these facts are supported by understanding of a short story function in the early decades of the twentieth century. Myrddin Lloyd describes the attitude towards prose-writing by its comparison with poetry-writing. While poetry was treated as a work of art, prose served a practical utilitarian function and it caused its minor position and consequently lower prestige for prose-writers. (Johnston, 210) Despite the fact that the authors were not fully appreciated it was worth continuing in short story writing because it has retained Welsh tradition of storytelling, it has represented Welsh psyche and it has allowed the public to see everyday life and problems of Welsh people.

Literature is like a mirror. The quotation of the main character of Simpson's short story *Cezanne and the pickled cucumbers*, Lily: “There are fifty mirrors in my father's house and in them I catch the secrets of our world, catch them like I do the summer moths flying in through the broken window shutters.” (Simpson, 436) expresses that the

mirrors help her to see even the world secrets that are not obvious at the first sight. It is comparable with literature. Literature reflects various social problems, current issues, personal affairs, emotions and experiences. On the other hand, Lily hoped that the reflections she had seen could have turned into the answers but it did not happen. (Simpson, 441) Literature usually does not provide solutions directly either but it helps to understand the life in general and shows internal character of affairs in question.

The authors of the short stories in a selection of contemporary Welsh short fiction “Mama's Baby (Papa's Maybe)” focus on every day life of Welsh people and describe their problems. Sometimes even very difficult life situations are solved. The fiction *The late caller* deals with the death of a family member and consequent complicated family relations. (Unsworth, 291) Another short story, *The wonder at seal cave*, concerns about the issue of homosexuality. (Jones, 37) The fiction *The end of summer* is completely different. It is set in South West Wales in 1939 and describes the hard work of 14 year old boy who in accordance with the local tradition becomes a collier immediately after finishing an elementary school. (Evans, 223) Moreover, some stories contain a hint of Welsh nationalism and the identity of the main characters is usually described in detail in the selection “Mama’s baby (Papa’s Maybe)”

2. National Identity

It is necessary to know the identity of the main characters because it is easier to understand their problems and sometimes their behaviour and decision making is influenced by it. According to Anthony D. Smith we can distinguish between collective and individual identity. In addition each self is composed of social roles and cultural categories such as the category of space or territory, gender and social class. The category of space and territory can be divided into local and regional identity. However regions and localities are not stable units therefore it is difficult to define them geographically. (1991, Smith, 3-4). If concentrating on gender and social class, Eriksen suggests that non-ethnic identities and principles of social differentiation such as gender and social class can be very important because there still exists sexual stereotyping related to ethnicity and a strong symbolic interrelationship between class, ethnicity and gender in social classification in many societies. Nevertheless, there is a great difference between gender systems and other systems of differentiation, including ethnicity. It is caused by the fact that men and women are considered to be complementary in every human society if the political leaders plan for societal continuity. In contrast to ethnic minorities that may be expelled, exterminated or ignored. (Eriksen, 154-155)

One more kind of collective identity should be mentioned. In accordance with Anthony D. Smith the question of national identity is very important today. There are two different attitudes to the nation dependant on place where the theory was defined. The Western model of the nation involves some sense of a political community. The nation is defined by common historic territory, legal-political community, legal-political equality of members, and common civic culture and ideology. On the other hand the non-Western conception of the nation is based on vernacular culture, languages and customs. That is why it is called ethnic conception of the nation. Every nationalism contains both civic and ethnic elements in varying degrees and different forms. However, the national identity is not connected with any conception of the state. There are only a few states that could claim to be nation-states where the total population shares a single ethnic culture. In addition there are a lot of conflicts created by the existence of the nations and nationalism. (1991, Smith, 8 – 15).

In fact, the identities cannot be separated and everybody has all these qualities. The qualities are dependent on situation and life conditions. It is obvious that characters of the *New Welsh Short Fiction* have all these qualities. There are two more important wider collective identities that are also mentioned in the *New Welsh Short Fiction*. To quote Anthony D. Smith:

“Such wider collective identities might even challenge more restricted class identities, and perhaps undermine or divide them through an appeal to quite different criteria of categorization.” (1991, Smith, 6)

It means that the wider collective identities such as religious and ethnic identity are less restricted. According to different criteria of categorization it is sometimes even easier to define them and division based on these criteria can be more exact.

Religion is taken into the consideration in the *New Welsh Short Fiction* because it is an important aspect influencing the identity of a main character. A question of religion plays an important role in the story *The priest and the wind*. The fact that the main character, Eugene, is a Father specifies his individual identity because it is his occupation and also wider collective identity, religious identity. His religious identity is described more in detail in the dialogue with the policeman. The policeman says: “Naturally, naturally, Father. I was brought up a good Catholic. Doesn’t the wife come along to Mass every Sunday? Can’t make it very often myself.”(James, 382) His speech indicates that Eugene is a Catholic priest. His first name and the pronoun “he” that is used throughout the story suggest his gender identity. Besides the occupation, his individual identity is also created by his positive relationship to the Asian minority living in their city. The appearance of the city is described at the beginning of the story. Eugene’s first impression of the city is that it is a disconcerting city with an industrial landscape. (James, 381) However, the name of the city or concrete area is missing. And therefore it is not possible to identify local and regional identity of the main character. Moreover, ethnic and national identity of the main character is also neglected in this story.

However, it is emphasized in another story. The story *Running Out*, which is written by Siân Preece, describes the main character and her identity properly. If going through the

story the reader finds that Rhian, the main character, is a waitress. Rhian lives with her father and she was missing her mother since she was young. Her individual identity is created by the fact that she was brought up by her father because her mother left her and also by her occupation.

The first category of collective identity is gender. The name of the main character is mentioned at the beginning of the story and refers to the gender category. "Rhian" is a typical female Welsh name that is derived from Welsh "rhiain" meaning "maiden". (<http://www.behindthename.com/nmc/wel2.php>) Rhian's local and regional identity could be defined by the fact that she is a resident of Cardiff. The category of a social class is explained by the specific situations in narrative.

"I had taken the businessmen's coats to the cloakroom and, alone in the dark, stroked the collars and cuffs, slotted my hands into the flat, empty pockets. Next to those tiny stitches, my own clothes felt as clumsy as a doll's." (Siân Preece, 33)

This quotation indirectly clarifies the socio-economic identity of the main character. She compares her clothes with the businessmen's coats. She obviously likes their luxurious, refined coats but does not want anyone to know because she cannot afford it. In other words, the situation indicates that she wears lower quality, cheap clothes. Another situation that reveals the category of social class is the dialogue between Rhian and her boss when she is made redundant.

"I need the money," I said, but Alwyn had already turned his eyes down, dismissing me. "You are young," he said, "You'll find another job, easy. I'll put a bit extra in your last wage packet." (Siân Preece, 35)

According to the quotation Rhian belongs to the working class. She has lack of money and it is very important for her to have a job. She wants to persuade her boss to change his mind but she is not successful. However, even her boss is aware of her difficult economic situation, and therefore offers some extra money to her last wage. The mutual influence of individual and collective identity is demonstrated in the story. Rhian is the young woman from an incomplete family. She lacks the support of parents and has to rely on herself. Consequently, job security is very important to her because when she is unemployed she has no financial security and it undermines her social class category.

Another kind of collective identity that should be mentioned is national identity. Ichijo & Uzelac suggest that the crisis of English national identity in the present fairly represents the history of English nationalism. England as a worldwide empire promoted British and imperial identities. The empire in particular did much to establish an overarching British identity and did not support English national consciousness. In fact, the idea of empire is cosmopolitan and consequently a central element of the English national character is its antipathy to nationalism.

The English began to reflect on themselves as a distinct people only at the end of the nineteenth century. Their new-found self-consciousness was the consequence of the currents in Europe and of the rise of Irish, Scottish and Welsh nationalism at this time. (Ichijo & Uzelac, 146-151) The Welsh do not have the problem with their national identity because they have seen themselves, at various times and in various ways, as the victims of English aggression and imperial ambition and it helped them to define themselves as Welsh. (Ichijo & Uzelac, 143)

The national identity of the main character is well described in the fiction *Running Out*. The logic consequence of the fact that she is a resident of Cardiff is that Rhian is a Welshwoman. Wales is a part of Great Britain and therefore she is the British. Furthermore the ethnic identity is emphasized in this story by the following statement: "Nonsense; all you Welsh can sing. Come on!" He started banging on the table, waved at the others to join in: "Song! Song! Song!" (Siân Preece, 34) A businessman from London gave the same feature to all Welsh people. The fact that Rhian is one of them refers to her ethnic identity and consequently suggests that she is a Welshwoman.

The question of the national identity is also demonstrated in the fiction *King of Wales* by Smith. It is even connected with the racial problems and consequent doubts about the national identity of the main character. The main character is a young man, Leon King. He is a keen patriot who believes in a separate future of Wales. Once during his weekend rally, Leon addressed the crowd on race and nationality. He asked, "Can a man be black and Welsh?" (Smith, 331) Then he answered the question to his own

satisfaction and provided concrete examples of famous black Welshmen. (Smith, 331) However, the doubt has remained in his head and later that day he put the same question to his best friend, Chris. The answer was even more surprising and doubtful because Chris said, “Don’t ask me, I’m a bloody mongrel, part English, part Irish. You’ve more claim to Welshness than I have. I’m Kaairdiff but I really dunno if I qualify as Welsh.” (Smith, 331) It means that Chris is unsure about his national identity even more than Leon. He knows his local identity, he is a resident of Cardiff, but he is not able to define his national identity because of his complicated pedigree. He is partly England and partly Irish and he does not know if he can qualify himself as Welsh. Leon’s reply destroyed the doubts. He says, “Anyone born within the boundaries of Wales, no matter what his or her ancestry, Welsh speaking or monoglot¹ English, can claim to be *Cymraeg*.” (Smith, 331) He explains that one can claim to be the Welshman if he was born within the boundaries of Wales.

However, according to Raphael it is necessary to distinguish between the concepts of “legal” and “personal” nationality. Leon used the concept of the legal nationality that may be described briefly as citizenship for his explanation. He neglected the personal nationality, which consists in a feeling of group loyalty to the national community. The nationality consists of an emotional appeal to one or more of the following common characteristics: language, territory or a special way of looking at life. It means that nationality is a subjective thing because people from a nation believe themselves to be such a community. And therefore, there is the difference in character between “nation” and “state” that is derived from the two concepts of nationality. While nation is a community whose membership depends on sentiment, membership of the state is purely a matter of legal status. Despite all these definitions, there remains no single objective criterion of the national unit. (1973, Morgan, 11 – 12) Hence it seems to be useful to investigate the nature of nationalism more in detail. Its history and theory can clarify various relationships and provide the background for further explanations and concrete analysis of contemporary Welsh short fiction.

¹ According to the web sites „monoglot“ is the person knowing one language only. (<http://www.tiscali.co.uk/reference/dictionaries/difficultwords/data/d0008434.html>)

3. Nationalism

3.1. History and Theory

To quote Ichijo and Uzelac: “Nationalism is not something that happened at a particular time and place; it is something that happens in many places and times, and in many different ways.” (Ichijo & Uzelac, 141) It means that there are various forms and consequently various definitions of nationalism and national unit dependant on the time period, place where nationalism appeared and the main markers of national identity. According to Morgan, nationalist may treat as the main feature of national unit language, race, religion or historical memory (1973, Morgan, 9). Therefore there are many factors that should be taken into account when defining national unit and nationalism. Various approaches are based not only on basic aspects of nationalism but also on the date of birth of a nation.

“Ethno-genesis” and the antiquity of nations play a significant role in this paper because it seems to be the main variable distinguishing three different scientific approaches to nationalism. It is necessary to understand the nature of nationalism in general for the future understanding of the issue of Welsh nationalism. Ischijo and Uzelac introduce various opinions about “ethno-genesis” and antiquity of nations as a consequence of different point of view. There are three main groups: primordialists, modernists and ethno-symbolists. Primordialists and perennialists claim that there are pre-modern nations and even nationalisms. (Ichijo & Uzelac, 15) Primordialists consider a nation as a naturally occurring social grouping, often marked by cultural features such as a shared language, a single religion, shared customs and traditions, and shared history. (Ichijo & Uzelac, 51)

In contrast to primordialists, modernists do not believe in the antiquity of nations. To quote Ernest Gellner, a modernist: “Nationalism is not the awakening of nations to self-consciousness: it invents nations where they do not exist.”(Eriksen, 97) It means that nations have never existed and therefore it is not possible to awake them in particular historical period under particular circumstances as primordialists believe. According to

Gellner, nation is a construct connected with modernisation and therefore uses the verb “invent” to suggest that nations are modern inventions that are not natural.

However, there can be various opinions on the nature of nationalism even in the same group. The comparison of Gellner and Anderson provides a good example. Whilst Gellner concentrates on the political aspects of nationalism, Anderson is concerned to understand the force and persistence of national identity and sentiment. Anderson defines the nation as imagined political community – and imagined as both inherently limited and sovereign. Imagined in this case does not necessarily mean “invented”. It means that in the minds of each lives the image of their communion. Despite this difference in emphasis, Anderson’s perspective is largely compatible with Gellner’s. They are agreed on that nations are modern. (Eriksen, 99)

The last approach has been termed “ethno-symbolism”. Ethno-symbolists similarly as primordialists consider the most important feature of nation in long-run story of continuity. (Ichijo & Uzelac 18, 19) The foremost exponent of ethno-symbolism, Anthony Smith, argues that it is necessary to understand and consider pre-existing ethnic cores from which modern nations were formed and the myth-symbol complexes by which these ethnic groups were sustained to understand the modern nations and consequently nationalism. (Lawrence, 161) It is obvious that Anthony Smith considers ethnic groups and its history as an important factor influencing the modern nations and nationalism. He claims that ethnies cannot be separated from nations. (Ichijo & Uzelac, 141)

And therefore, it is not possible to omit the issue of ethnicity and race if concentrating on nationalism because they are closely connected. According to Eriksen words ethnic, race and nation have had a long history and have been used with a variety of different meanings in English. One of the meanings of the word nationalism used analytically in academic discourse is similar to ethnic ideologies i.e. stresses the cultural similarity of its adherents and draws boundaries based on this criterion. On the other hand there is a difference between these two phenomena. Nationalism can be distinguished from ethnic ideologies by its relationship to the state. Consequently, ethnic movement becomes a

nationalist movement when its political leaders demand command over the state. (Eriksen, 6)

Concerning race, Eriksen suggests that the relationship between ethnicity and race is as complex as that between the terms ethnicity and nationality. Despite the fact that it used to be common to divide humanity into four main races modern genetics proved that the term race has dubious descriptive value. Scientists claim that there is often greater variation within a racial group than there is systematic variation between two groups. Social scientists treat the concept of race as a cultural construct, whether it has a biological reality or not because it may assume some sociological importance. The importance is derived from the fact that racism builds on the assumption that personality is somehow linked with hereditary characteristics which differ systematically between races. However, scientists need not believe in the existence of race since object of their study is the social and cultural relevance of the notion that race exists.

There are at least two contradictory opinions on the relationship between race and ethnicity. Pierre van den Berghe regards race relations as a special case of ethnicity. On the other hand, Banton claims that it is necessary to distinguish between these two phenomena because race refers to the categorisation of people, while ethnicity has to do with group identification. He argues that ethnicity is generally more concerned with the identification of “us” in contrast to racism that is more oriented to the categorisation of “them”. However, ethnicity can have many forms and therefore the distinction between race and ethnicity is a problematic one. Despite the fact that race or skin colour as such is not the decisive variable in every society, it is true that for groups who “look different” from majorities can be a problem to escape from their ethnic identity if they wish to. And because there may be a high correlation between ethnicity and class, ethnic membership can be an important factor influencing class membership. (Eriksen, 4-7) It means that it can be difficult or even impossible to change the position in the society if a society considers race as a decisive criterion determining the membership in specific social class.

The issue of race is reflected in the story *The priest and the wind*. The main character of the story, Eugene, is a Catholic priest. He moved to the city where the story takes place five years ago and he tries to solve local racial problems. His attitude to the problem is explicitly expressed at the early beginning of the story. To quote Eugene's words,

“I just called to say how sorry I am that this has happened. I feel ashamed to live in this community. I would like you to believe that not everyone here is alike. Many of us are...sickened by what was done to you.” (James, 380)

These words introduce the story and imply that something bad has happened. Eugene is ashamed of behaviour of the locals and feels somehow responsible for it. He came to express regrets and to show that not everybody in the community is alike. It seems to be useful to explain the term “community” because it is frequently used throughout the story. In addition the explanation can clarify Eugene's unwarranted guilt. Renan suggests that community is an early form of social grouping which does not have to have a previously specified purpose for existence. An important factor is a sense of group loyalty created by close ties that are produced by a shared life in a community and the common possession of sentiments and aspirations. (1973, Morgan, 10) And therefore, Eugene aware of this common understanding of community tries to explain that not all members of their local community share sentiments and aspiration and consequently that not all of them agree with a violent attack that is described further in the story.

The attack on an Asian couple is then described more in detail and the plot is further developed. The author does not mention ethnic identity of the couple directly at the beginning. He describes their injuries and compares the colour of the woman's swollen face to the sari she wore. According to Cambridge international dictionary of English, sari is a dress, worn especially by Indian and Pakistani women (Procter, 1255). Moreover, the author implies their ethnic identity indirectly by the description of the cut in the man's cheek and he notes that the man has the dark brown skin. (James, 380)

In addition, some typical prejudices are included in the story. Common features that are prescribed to the whole ethnic group such as insufficient knowledge of the English language are mentioned. Eugene's unconscious first reaction serves as a good example. He was surprised by the cultured, perfect English which the man spoke. The fact that he

was immediately ashamed of his surprise does not change the real existence of prejudices that are connected with particular ethnic groups. (James, 380) Concerning negative attitude of the locals to the Asian minority, the opinion of the policeman is added for demonstration in the story. He says,

“Well, they got their brand new community centre built which you and all the other good people have campaigned for all these years. And in three months they’ve burnt it down. Well, what can we give them next?” (James, 382)

The author chose the policeman purposefully because he could be the symbol of authority and his opinion is considered to be reliable. Moreover, the author lets a reader know the way in which Eugene solves the problem. The policeman emphasizes that Eugene talks about it regularly during Sunday Mass and writes about his views in the papers. (James, 382) The author gives a reader an opportunity to compare two opposite attitudes. The first one is the way of understanding and communication between races and individuals promoted by the Father and the second one is the idea of violence and intolerance promoted by the majority of locals.

3.2. Historical background

According to Davies history is very important for understanding of the sense of nationality which affected so many Welshmen during the twentieth century because it does not appear overnight. (1973, Morgan, 14) The fact that the sense of nationality became so powerful in the twentieth century is not random. It is the consequence of particular historical development. Davies explains that Wales underwent a cultural and religious revival in the eighteenth century and an institutional revival which had political character at the beginning of the nineteenth century, and spreading during the twentieth. (1973, Morgan, 14) Therefore it seems to be useful to look back on the early historical development of Wales to find the roots of their sense of nationality.

Wales is said to be the land of myths and legends, whose story began four thousand years ago. (VHS) Morgan points out that “Wales” or “Cymru” had a rather negative connotation in the fifth and sixth centuries of our era. The Welsh were treated as the surviving communities in the westernmost, highland Britain of semi-Romanised Britons being attacked by the English invading tribes. Despite the Roman influence the Welsh maintained the native “Celtic” civilization that is called “Brythonic”. It is surprising that

an imperial concept of Britishness had been until the eighteenth century connected with Wales. British had been an adjective applied to the Welsh not to England or Great Britain. And therefore, the Welsh for many centuries claimed that they were true heirs of the crown of Britain. (1973, Morgan, 15-16)

In fact, Welsh independence was lost by stages in the Middle Ages (from 1410 to 1536 in Wales). English kings interfered in Welsh politics and successfully prevented the growth of an independent Welsh Church. Consequently the religious autonomy was lost. Then, the Normans began their military conquest in 1090 and Wales lost their political autonomy as well till the thirteenth century. Finally, English state absorbed Wales politically in the years 1536 to 1542, leaving only cultural independence. (1973, Morgan, 16-17)

This, so called “Act of Union”, had various consequences for Welsh people. Morgan argues that the Tudors gave good jobs to Welshman and equal rights with Englishman. In addition they made Wales into a single administrative unit under a regional government and after 1563 gave the Welsh a Protestant church with a liturgy and Bible in Welsh. However, they turned the upper classes away from local Welsh life and orientated them culturally and politically toward London. In addition, their regionalism lasted only till the Council of Wales where was abolished in 1689 and the provision of a Welsh liturgy was simply to gain Welsh hearts for Protestantism and to persuade the Welsh to accept English. The following period, from the sixteenth to the eighteenth centuries, can be characterized by an almost total disappearance of Welsh consciousness. The fact that by 1707 the name British, formerly applied to the Welsh, was used to describe the new Great Britain comprising England and Scotland represents the then state of affairs. Moreover, an act of 1746 stated that Wales would be automatically included in England. In practice it means that in the older editions of the *Encyclopaedia Britannica*, one sees “For Wales, see England”. In spite of these facts, Wales was the only part of all the Tudor dominions to show no signs of serious rebellion. (1973, Morgan, 17-18)

A turning point in Welsh history is the eighteenth century Renaissance. It was the century of many beginnings leading on to three main changes: the cultural revival, the religious and educational revival, and the industrial or economic revolution. All these fields are very important but if concentrating on factors that make Wales Welsh or keep Wales as a country called Wales the cultural revival is the crucial one. The cultural revival focused especially on history, Welsh language, collecting and publishing Welsh songs, dances and instrumental music. Another aspect of the revival was the founding of Welsh societies such as Cymmrodorion that protected and promoted Welsh spirit. (1973, Morgan, 19 - 20) The nature of Welsh nationalist movement changed during the centuries and religion became the central element in the nineteenth century, to be subsequently replaced by more secular, administrative-political Welsh nationality in the twentieth century. (1973, Morgan, 26 – 28)

3.3. The Reflection of Welsh Nationalism in Contemporary Welsh Short Fiction

3.3.1. The language question and Welsh culture

Morgan claims that events in Ireland and Scotland affected Wales and vice versa. They shared the cultural renaissance in the late nineteenth century that gave rise to the movement “Home Rule All Round”. (2001, Morgan, 557) However, it was not successful in Wales at the end of the nineteenth century. Home Rule for Wales was discussed by the government only in the dark days of war in 1943. It was a great achievement for Welshness because penal clauses against the Welsh language were removed, in 1956 Cardiff became the capital of Wales, a minister of state for Welsh affairs was appointed in 1957 and so on. (1973, Morgan 29 – 30)

Cardiff as the capital city is also mentioned in the *New Welsh Short Fiction*. It appears in the story *Running Out* by Preece. Rhian, the main character, concludes that there are more English customers than Welsh in their restaurant in Cardiff. (Preece, 33) Moreover, Cardiff is emphasized in connection with Welsh language in the story *King of Wales*. A small boy attending Canton Infants found out that Welsh was his native tongue and asked his mother: “When I got home I remember asking my mother why it was that we lived in the capital of Wales and didn’t speak Welsh.” (Smith, 325 – 326)

The reflection of Cardiff as the capital of Wales in literature indicates that the Welsh are proud of their capital city yet it is accused of being too English by critics because of its cosmopolitan atmosphere. The fact that there are institutions such as The National Museum of Wales and a residence of Welsh language television are not taken into consideration by critics. (VHS) Concerning language, the quotation suggests that children are not properly informed about their native language and consequently about their right to use it.

Despite the mutual influence of events in Ireland and Wales, the Welsh and Irish nationalisms are different. Davies argues that the modern Irish have paid far too much attention to history and too little to language in contrast to Welsh who have paid too much attention to language and too little to history. (1973, Morgan, 14) The nationalisms differ in their main focus and neither language nor history should be disregarded because both of them play an important role in survival or revival of nation or ethnic group. According to the lecture of prof. PhDr. Leoš Šatava, CSc. focusing on the problems of ethnicity and language, the language is the main feature of ethnicity in our conditions. The Welsh language has had a long tradition. In the 1960's the Welsh national movement took place in Wales and consequently language question has become a burning issue in the Welsh environment. The position of the Welsh language has strengthened since then. It has been taught at schools again and the people have been supported to speak Welsh in the everyday life. In addition it has become a great advantage to be bilingual when looking for a job. (Lecture)

To be more specific, according to web pages, Welsh and English were put on an equal basis in public life in Wales in 1993. Six years later the National Assembly for Wales was officially opened by the Queen and Prince Charles. The Assembly is responsible for many areas of public life, including education and the arts, where language is an issue. The National Assembly treats the Welsh and the English languages equally, nowadays. It means in practice that all its business and all subordinate legislation is bilingual. (<http://www.bbc.co.uk/wales/history/sites/language/pages/devolution.shtml>) Although Wales is still the part of the United Kingdom it managed to resist the erosion

of the native language and maintained its culture. (VHS) The position of the Welsh language is confirmed by its usage in contemporary literature.

Though a selection of contemporary Welsh short fiction “Mama's Baby (Papa's Maybe)” is written in English, there is the sentence in Welsh in the story *The Wonder at Seal Cave*. The family went for a week on the island called Enlli. Each of the family members went there for their own reason. The mother liked the life without electricity, phones, cars, supermarket queues and patients. Her son, Gethin, quotes the words of his mother,

“She’d sometimes come in from a walk and say things like ‘Mae bywyd ar yr ynys 'ma yn gneud I rywun gwestiynnu daliadau'r oes gyfoes... - Life here makes you question so much of what we think is important on the mainland...’” (Jones, 41)

The author of the story wanted to mediate the reader authentic thoughts of the character. She feels obviously well on the island and in these conditions she expresses her thoughts in Welsh. It seems to be natural for her, she simply thinks in Welsh. In addition, the author is aware of that it could be difficult for a foreign reader to understand the Welsh language, and therefore English translation is provided.

The language question is solved also in the story *King of Wales* by Smith. The main character is a bit different from other boys. He is black and lives with his white mother in Cardiff. Leon’s mother speaks Welsh and he believes that she is a descendant of princes. Leon speaks Welsh as well and he considers the usage of Welsh language as his birthright even if eight-year old. The author even sometimes includes Welsh words in the story but they are immediately explained by the narrator. For example, the word “*uchelwyr*” is mentioned and consequently translated as sort of lords and ladies. The story goes through the friendship of the narrator, Chris, with Leon. When they are seventeen, Leon reads for his friend part of a poem in Welsh that is very complicated even in translation. (Smith, 325 – 327) The narrator says, “He translated it for me but the only bit that made much sense was *un Pen ar Gymru*.....the sole head of Wales.” (Smith, 327) The quotation expresses that Leon is enthusiastic about the Welsh language but Chris does not share his enthusiasm because he only smiled and nodded. The story indicates that not all the Welsh are interested in the Welsh language.

Moreover, other characteristics of the Welsh ethnic group such as symbols and traditions are reflected in the *New Welsh Short Fiction*. In the story *Running Out* by Siân Preece the main character, Rhian, and her colleague Jackie have to wear a Welsh costume when working in the restaurant. It is a scaled-up version of St David's Day outfit that she wore at school - red skirt, checked shawl, apron and instead of pungent, dusty daffodil pinned to her chest just a flattened yellow fake. She kept her tall black hat in a carrier bag. Rhian complained that the Welsh costume is made up and that was all invented by English woman. She said that they had worn just little round bonnets. (Preece, 29) It is obvious that Rhian does not like Welsh costumes and does not consider it as a part of the Welsh tradition. On the contrary, Welsh costumes seem to be the invention of English people. They have to wear it in the restaurant because the most of the customers are English people and they consider costumes as a part of the Welsh tradition and it is used for their entertainment. On the other hand St David and a daffodil are the symbols of Wales. Morgan emphasizes that although the religious independence was lost in the period from the sixteenth to the eighteenth century, St. David has never been forgotten as patron saint. (1973, Morgan, 18) Supposedly, the author mentioned them in the story to compare the real Welsh traditions and symbols with the artificial symbols created by English people for their entertainment.

The attitude of some Welsh people and the attitude of a teacher who comes from England to the Welsh culture and language are compared in the story *The Wonder at Seal Cave* by John Sam Jones. Mr Bateman was a favourite teacher of the most of the students. He was never sarcastic and he always made biology interesting. The students wanted to please him and that is why there were more A grades in biology from Ysgol yr Aber than from any other school in Wales. The successful results were always used by the Welsh Office to challenge the cynicism of those opposed to Welsh-language science education. The main character, Gethin, liked Mr Bateman especially because he had learnt to speak Welsh although he had grown up in Manchester. Very few of the English people living in Wales bothered to learn the language but Mr Bateman spoke better Welsh than many native speakers. Gethin admired him for the respect he had shown to the Welsh language and culture. (Jones, 37 – 38).

The author tried to show that the Welsh people sometimes do not appreciate their culture and language. The Welsh Office has to convince them that it is worth preserving the Welsh language. Jones emphasizes that Welsh-language science education is necessary for the language vitality. On the other hand the nice attitude and the respect of the foreign teacher to the Welsh culture and his knowledge of Welsh are described in the story. There is hope of improving relationship between the Welsh and English people. The author suggests that not all the English people underestimate the importance of the Welsh language and culture.

We can see an opposite attitude of an English woman in the story *Hast'al Fin* by Robert M. Smith. It is expressed by the following quotation.

“I’ll get a take-away,” he decided.

“Mmm,” she agreed. “Cantonese would be nice. Or Thai.”

“Up here?” he asked, a note of incredulity in his voice. “Cod and sixty penn’orth if you’re lucky!”

“I was forgetting,” she admonished herself. “Welsh culinary excitement: a choice of red or brown sauce on your chips.”

“Now now,” he reproached. “This is my home.”

“Lucky escape,” she said.’ (Smith, 96)

She obviously does not like Wales. She suggests that there are limited opportunities and that everybody has to be enthusiastic to leave the area. In addition she is prejudiced against the Welsh cuisine. On the other hand her husband does not let her slander his birthplace.

3.3.2. Welsh and English Nationalism versus Overarching Concept of Britishness

Besides vernacular symbols, customs, culture and language that are in accordance with “ethnic” conception of the nation, it is also important to be aware of the importance of historic homeland, territory, legal-political community and institutions with a single political will that are the components of “civic” model of the nation. (1991, Smith, 9-12) Since according to Morgan, nationality is a subjective thing but a nationalist feels the sense of belonging to a distinct national community so passionately that he urges that his nation should be organized as a separate state. (1973, Morgan, 11 – 12) And that is exactly the case of the twentieth century Welsh nationalism that became partly political. The Welsh Nationalist Party, Plaid Genedlaethol Cymru, aiming to set up a

new Welsh state was founded in 1925. Home Rule was discussed by the government in 1943 and the National Assembly for Wales was opened in 1999. (1973, Morgan, 28–31) (<http://www.bbc.co.uk/wales/history/sites/language/pages/devolution.shtml>) However, it does not describe the nature of English nationalism. Whilst the Welsh are keen nationalists and the right for the national self-determination has been very important for them, the issue of national identity was neglected by the English for ages. This different point of view causes their complicated relationship foreshadowed by the previous extracts.

For better understanding, it is necessary to distinguish between English nationalism, which has not existed till recently, and British nationalism, which was in the centre of attention for ages. English nationalism is severely handicapped by the lack of a tradition reflecting on it because the idea of nationalism was a threat to the imperial system, and therefore English nationalist feeling was not stimulated. As a consequence the English national consciousness appeared only at the end of the nineteenth century. Then the movement called a “moment of Englishness” arose. There was an attempt to define a certain cultural Englishness but in fact, it was a severely limited kind of nationalism where the imperial and the British identities remained still powerful. In contrast to the Scots, Welsh and Irish there was no talk of an independent English nation and no movement for “English Home Rule”. It was their choice to be reluctant nationalists at that time. (Ichijo & Uzelac, 147-151)

However, events such as intense pressure from nationalist movements in the “Celtic” lands, concern about the integration of a significant immigrant population, the attempts to create a European identity and a general sense of a loss of power in the world finally changed the attitude of the English to the issue of national identity and nationalism. (Ichijo & Uzelac, 142-143) To quote Ichijo & Uzelac, “It is an England that is rural or small-town, white, male, middle or upper-middle class, and fearful of change and the challenges of a global, multicultural world.” (Ichijo & Uzelac, 150) It means that the historic global outlook connected with the idea of empire disappeared and England does

not want to accept modern trends such as the creation of the European identity, globalisation and multicultural society.

These changes confirmed the prediction by W. J. Morgan of 1973. He claimed that if the movement for European unity continued apace, the question of national community would face not only the Welshman but also the Englishman and the man, who now likes to think of himself as being British. And therefore the Welsh dilemma defined by Morgan: “Is the sense of national community strong enough to sustain a successful nationalist movement?”(1973, Morgan, 12) can be applied not only to Welshman but to the British in general today.

Morgan suggests that some form of union with one or more national groups is also a legitimate expression of self determination. (1973, Morgan, 12) And it should be taken into consideration because Ichijo & Uzelac conclude that England would face its future better if it were to remember its historic global outlook in today’s global context. Since English nationalism is handicapped by the lack of tradition. (Ichijo & Uzelac, 151) On the other hand, Welsh nationalism has had a long run tradition and indicates considerable vitality. The idea of the Welsh self-government is even reflected in the contemporary Welsh literature.

To be more specific, the main theme of the short story *King of Wales* is Welsh nationalism and its various aspects. As mentioned in the previous chapters, the question of national identity on the background of racial prejudices is discussed and the language question is also included in the fiction. Concerning Welsh nationalism in general it is possible to identify the slight difference between the terms “patriot” and “nationalist” in the short story. In addition the political Welsh nationalism is reflected there.

At first, it seems to be useful to introduce briefly the main character. Leon King, the main character of the fiction *King of Wales*, is a young man and keen Welsh patriot. His friend says that he is more a Welsh patriot than a nationalist and his vision of Wales is one that reaches out to people. (Smith, 331) To quote Morgan, “The nationalist narrowed the idea of patriotism and came to believe that the patria to be loved could

only be the nation and that nation right or wrong.” (1973, Morgan, 8) This quotation explains the difference between nationalists and patriots. It means that nationalists apply specific conditions to the patria to be loved. They believe that homeland to be loved has to connect the nation with the territory. In contrast to patriots whose love to the patria is not dependent on particular conditions.

However, it does not mean that Leon is not nationalist at all. He loves his homeland without conditions but he promotes the idea of Welsh self-government at the same time. It seems to be a bit of a coincidence that Leon King wants to be the king of Wales. Moreover, when the movie *The Lion King* comes out he thinks that it is a destiny and he feels it may be a sign. Although Disney movie is not aimed at teenagers he saw the film twice. It was some kind of inspiration for him together with the Welsh poetry. Seventeen year old Leon is interested in politics. He devours newspapers and watches current affairs programmes. In addition, he flirts with Welsh Nationalism and supports the establishment of a Welsh Assembly. He thinks that Wales needs one person, a figurehead the whole country can unite under. (Smith, 326 - 327) It is obvious that the story is set in the time before the establishment of the Welsh Assembly in 1999.

Leon was rebuffed by the political party “Plaid Cymru” in his efforts to become a member of the party. And that is why he expresses disagreement with their policy and promotes his own vision of a Monarchist party and a royal personage who would provide the unity and stability to Wales in the twenty-first century. He was so enthusiastic that he decided to convince the people of Wales about his vision directly in public. He decided to start on Saturday by the tea-stall in The Hays. He is going to stand on an old plastic beer crate and speak to people. He has even bought a crown in M & S that should serve as an initial symbol and help to attract attention. Although his best friend, Chris, who is the narrator of the story thinks that the whole idea is crazy he promised to help him with his plan. (Smith, 328) The story describes ideals and feelings of a single Welshman. In fact, it reflects a small nationalist movement that is not supported by an advertising campaign. It is based on determination of a young Welshman and the movement is supported only by his best friend.

However, the practice was a little bit more complicated because not all the people listened to his appealing with interest. He addressed the populace in English and Welsh appealing to their latent sense of national identity. Leon presented himself as the future of Wales and talked about his plans. At first people ignored him but he was very charismatic and the crown fulfilled its function. It attracted the attention of children at first and then a crowd gathered. He spoke about “The matter of Britain”, King Arthur and proclaimed also the Welsh prophetic poetry. Then a group of teenage boys began barracking and taking the piss. Leon ignored them until one of them called: “How can you be king of Wales? You’re bloody black as the ace of spades?” (Smith, 329) The boy points out Leon’s skin colour and tries to impugn his qualities and his right to become the king of Wales. Finally, it ended by a tussle.

Nevertheless, it is not the problem because Leon did not give up his activities. He took his soapbox into town only on weekdays and continued spreading his monarchist message. The problem is that although he was able to justify his Welsh national identity in public it raised doubts in his mind. He even asks Chris whether a blackman can be truly Welsh. Welsh enough to rule. (Smith, 330 – 331) Smith uses particular life situations to describe how difficult can be the position of a young Welshman who believes in the future of Wales as a sovereign country. He tries to mediate his feelings and reflects the complexity of nationalism. The main protagonist faces many problems which are connected with racial prejudices and consequent crisis of his national identity. The author includes all these dilemmas purposefully to cover all fields that are connected with nationalism.

Of course, the crisis of his national identity is solved and Leon even forms The Welsh Monarchist Society during his studies at university. Chris describes the society as a small crew of romantics or Welsh medievalist revolutionaries. He sat with them in pubs during the weekends and after a drink or two he could almost share their passion. (Smith, 330 - 331) This description indicates that Chris likes their vision of Wales and appreciates their enthusiasm but he is rather sceptical about it and considers their ideals naïve. He even says, “If Wales had a separate future it was as an independent republic in a federal Europe, not some crazy Ruritanian kingdom of happy peasants and

workers!”(Smith, 331) The quotation indicates that Chris is not confident about the separate future of Wales. And if there was a separate future he does not believe that Wales would become a kingdom. He uses irony to emphasize absurdity of this idea. In addition the expression “Ruritanian” is derived from the word “Ruritania” that is taken from literature and refers to fictional kingdom. (<http://www.merriam-webster.com/cgi-bin/dictionary?va=Ruritanian>) Chris takes into consideration a current situation and believes that Wales would become an independent republic.

The end of the story reminds the legend about the King Arthur. Chris points out that times change. He describes current events in Wales and is optimistic about its independent future. His change of mind is explained by particular facts such as that decentralisation seems to be on the agenda, referendum will be held and Wales looks as if it might have its own Assembly. Leon sees this situation as his big chance. And the author makes an atmosphere of a legend in the end of the story and confirms Leon’s theory about his royal ancestry. Leon divulges his secret to Chris and the reader finds out that Leon is a descendant of King Arthur. He has Arthur’s sword, Excalibur, concealed in sheath of rock in his mother’s garden. Leon explains that the sword has been in the family for generations but there has never been right time until now. Chris imagines the situation that will definitely change the history of Wales forever. Leon will unfurl the banner of *y Draig Goch*² and draw the sword of Arthur from its magical stone outside the new assembly building and with the entire nation watching. He is looking forward to being there supporting his best friend on that momentous day. His doubts disappeared and there remains the strong believe in the great future of independent Wales. (Smith, 332 – 333)

3.3.3. The Tryweryn Valley

Welsh nationalism has had a long tradition and underwent many changes during the centuries. Consequently, it has had many forms as described in the previous chapters. However, there is one common feature for all periods and forms until the twentieth century. Welsh nationalism was not violent in its mainstream. According to Morgan, while Irish nationalism has frequently used violence, direct actions have rarely been

² According to web sites Y Ddraig Goch means The Red Dragon in English. It is the Welsh national flag that was granted official status in 1959. (<http://www.visitwales.co.uk/server.php?show=nav.6875>)

seen down the centuries in Wales. Violent actions were associated with the righting of economic wrongs, with radicalism or socialism not so much with nationalism in the nineteenth century. The situation changed in 1957. Various instances of direct action for nationalist aims have been seen since then. The violence has been directed especially against installations of the reservoirs or water works of English cities in the Welsh hills. (1973, Morgan, 30)

The true story about the village of Capel Celyn and the Tryweryn valley near Bala is described in the *New Welsh Short Fiction*. It is necessary to know some basic facts to be able to understand what happened there. According to the internet web sites the Tryweryn Bill was passed by Parliament on 1 August 1957. Although the scheme was opposed by most of the Welsh Members of Parliament it was passed. It caused great resentment among people because the agricultural value of the land was high and a community was being shattered. The plan went ahead despite public opposition. There were three attempts to sabotage the building of the reservoir between 1962 and 1963. However, it was not successful and Celyn Lake was officially opened on 28 October 1965. Eight hundred acres of land was drowned, as well as the school, the post office, the chapel and the cemetery. The capacity of Celyn Lake is 71,200 mega litres of water. (<http://www.llgc.org.uk/yngyrchu/Dwr/Tryweryn/index-e.htm>) Although the Welsh did not manage to prevent the English from building the reservoir this event is not forgotten. It is an important point in Welsh history and it is often reminded in literature.

The authors express their opinions in this way and it became an inspiration for various literary works. For example, Leslie Norris responds to the whole issue of politics and protests by his poem *A Small War*. He emphasized the importance of a sense of community, of family and place. And because all these values were neglected in the scheme it created the background for his poem *A Small War* of 1974. (1994, Davies, 90 – 91) Moreover, the situation is described even in the contemporary Welsh literature. To be more specific in the selection of contemporary Welsh short fiction “Mama's Baby (Papa's Maybe)”.

The author focuses especially on emotional consequences of the scheme and tries to mediate the feelings of the people that had to leave their home. He chose a small girl that served as a speaker expressing the feelings. It seems to be a good choice because children are sincere and therefore their immediate reaction sounds reliable. A mother tells a story of a village that drowned to her small daughter in the introduction of the story *Running Out*. It sounds like a story but the mother said it was true. Her daughter, Rhian, asks many questions which allow the reader to understand what happened. The mother emphasizes that the people were all right but Rhian cannot understand why the people wanted to leave their home and where they went. The mother tries to explain that they did not want to. They just had to, because the valley was needed for a reservoir. Their community was scattered far and wide. The people moved away. Then she explains the purpose of reservoir and emphasizes that the water was not used for the Welsh people but for English people. In addition she frowned when talking about the English to express annoyance and disagreement. (28, Preece)

Rhian also asks about the houses. She wants to know what happened to the houses. Her mother explains that the houses are still there, under the water. Then the girl's imagination expresses the feelings of people who were forced to leave their homes by English government.

“I tried to imagine it; a house like my Nan's, with the china dogs still fierce on the mantelpiece, and seaweed curtains waving in the green water. Tea cosies like jelly fish, rugs like rays swimming over coral-bed sofas. There would be no point in closing the doors; you could just float out of the window and look down on the map of your garden, at the whole village under water like a present from the seaside. Tryweryn. Cwm Atlantis. A tap turns in Liverpool, and a church steeple breaks the surface of a Welsh lake.“ (28, Preece)

Rhian imagines the house of her grandmother because it is probably the place that she likes and she has a lot of memories connected with it. And therefore, it is comparable with the relationship between the affected people and their home. The place is described in detail to enable the reader to feel the atmosphere. She imagines the interior of the house, the garden and finally the whole village covered with water. It must have been unbelievable to let the foreigners destroy their memories. Rhian even suggests that she would not give up her home. She would rather live under the water and naively mentions some advantages of this way of life. The last sentence of the quotation expresses an absurd relation between Liverpool, an English city, and a Welsh lake. Even

the level of water in the Welsh lake is dependant on the English because if people in Liverpool use water, the level of water in the lake decreases and a church steeple breaks the surface of the lake to remind the people what happened to the village of Capel Celyn and the Tryweryn valley.

According to internet source, the scheme was considered an affront to Wales because valuable resources were being taken away from the country. It was obvious that other possibilities had not been taken into consideration. The Tryweryn protest was even the first occasion where the members of the Free Wales Army appeared in public. (<http://www.llgc.org.uk/ymgyrchu/Dwr/Tryweryn/index-e.htm>) Morgan claims that the violent actions reflect the anguish of Welsh people. The desperation was partly nationalistic and partly economic because this project caused the decline of the economy of the hilly countryside of middle and north Wales. (Morgan, 30) It means that when England neglected the legal way in which Wales expressed their disagreement with the scheme, they used violent attacks. In addition the way in which the scheme was enforced was terrible and the Welsh were insulted. As a consequence their relationship to England was impaired

Conclusion

It is concluded that Welsh nationalism often appears in Welsh literature. The analysis of the selection of contemporary Welsh short fiction “Mama's Baby (Papa's Maybe)” indicates that the authors provide an insight into the everyday lives of ordinary Welsh people. They focus on their experience and describe their problems. Sometimes even very difficult life situations are solved. In addition some of the stories contain a hint of Welsh nationalism. It means that nationalism plays a significant role not only in the Welsh cultural and political life but also in everyday life of Welsh people.

The research concerning the reflection of nationalism in Welsh literature has been carried out because nationalism is the burning issue at present. Although or just because it is not in compliance with modern trends such as globalisation and multiculturalism it has become very popular phenomenon in Great Britain. These new trends provide motivation that is necessary for national self-awareness and consequent creation of national identity. The thesis is divided into three main parts which relate to the issue of Welsh nationalism and its reflection in literature.

The role of short story as a modern art form in Welsh literature is explained. Especially its development and the changing main theme of the short story in Welsh literature are described. Moreover, the position of female writers in the short story writing is emphasized and the themes of the short stories in the *New Welsh Short Fiction* are mentioned. Then the explanation of the concept of identity is provided focusing especially on the question of national identity. In addition analysis of identity of chosen characters of the short stories is included. The elaboration on nationalism is provided in the last chapter. Firstly, history and theory of nationalism is briefly outlined and three main scientific theories concentrating on antiquity of nations are explained. Furthermore, the issue of ethnicity and race is included and identified in a particular short story. Secondly, the chosen parts of Welsh history are included to provide background on various relations between particular historical circumstances and a consequent rise of Welsh nationalism. Thirdly, concrete examples of reflection of Welsh nationalism in the selection of contemporary Welsh short fiction “Mama's Baby

(Papa's Maybe)” are described. It focuses on fields that were identified in the short stories such as the language question and Welsh culture, Welsh and English nationalism versus overarching concept of Britishness concentrating on the idea of Welsh self-government which is mentioned in the stories and finally, the true story about the Tryweryn Valley and its impact on relationship between the Welsh and English.

The fact that Welsh nationalism is involved in Welsh literature is positive. Welsh literature should develop because foreigners have a chance to understand the Welsh people and their culture in this way. In addition they can become aware of the problems connected with being a part of Great Britain. Fortunately, the situation has changed and even England started building their own national identity and the position of Wales improved. The idea of European unity and world state is progressive but one should realize that it is worth protecting vernacular languages, culture and traditions because cultural diversity is our wealth. Unfortunately, people sometimes realize their value and uniqueness after losing it.

Resumé

Cílem této bakalářské práce je dokázat, že se prvky nacionalismu odrážejí ve velšské literatuře. Za tímto účelem byla provedena analýza soudobého velšského literárního díla. Konkrétně se jedná o soubor povídek „Mama’s Baby (Papa’s Maybe)”. Analýza prokázala, že se prvky velšského nacionalismu v soudobé literatuře skutečně odrážejí. Snahou autora je identifikovat jak skryté tak přímé odkazy na nacionalismus v povídkovém souboru a ty pak dále logicky rozčlenit a detailně rozpracovat na základě teoretických poznatků z oblasti nacionalismu a historie. V této bakalářské práci se tak prolíná praktická analýza s výkladem vědecké teorie zabývající se otázkou nacionalismu a nechybí zde ani základní historický přehled. Praktické poznatky vyplývající z analýzy povídkového souboru jsou tedy podepřeny vědeckou teorií a základními historickými fakty, která umožňují pochopení dané problematiky a jasně vysvětlují jinak poněkud komplikovanou oblast nacionalistické teorie.

Nejprve je zde nastíněna role povídky ve velšské literatuře. Tento literární žánr sice nemá dlouhou tradici ve velšské literatuře, ale prošel od svého vzniku jistým vývojem a to především v oblasti hlavního tématu a účelu povídky. Zavedení povídky otevřelo nové možnosti ženám spisovatelkám a také umožnilo čtenářům pochopit velšskou mentalitu. Soudobá povídka totiž navázala na původní tradici vyprávění a klade si za cíl zobrazovat každodenní život a problémy Velšanů. Přesně o to se také pokusili autoři v povídkovém souboru „Mama’s Baby (Papa’s Maybe)”. Některé povídky skutečně vyobrazují každodenní život, ale setkáváme se zde také se závažnými problémy a hlavní postavy se často nacházejí ve složité životní situaci. V jedné z povídek se například řeší úmrtí člena rodiny a následná složitá rodinná situace. Jindy se zase hlavní hrdina potýká s otázkou sexuální orientace. Dále se dovídáme o někdejších tradicích, kdy chlapci hned po ukončení základní školy museli začít pracovat v dolech. A nechybí zde ani prvky velšského nacionalismu a otázka národní identity.

Protože je v povídkách identita hlavních hrdinů většinou podrobně popsána, žádá si tato oblast zvláštní pozornost. Nejprve je zde vysvětlen koncept identity všeobecně a poté jsou teoretické poznatky aplikovány na konkrétní postavy z povídek. Autor zde podrobně rozebírá jednotlivé složky kolektivní a individuální identity vybraných

hlavních hrdinů a poté se zaměřuje především na otázku identity národní. Tato problematika je vztažena konkrétně na oblast Velké Británie. Je totiž nutné porozumět současné situaci a krizi týkající se anglické národní identity, která je důsledkem dlouholetého prosazování myšlenky jednotné britské národní identity. Protože je otázka britské a anglické národní identity úzce spojena se statutem velšské národní identity, je následně celá tato problematika porovnávána. Z porovnání vyplývá, že velšská národní identita v současné době žádnou krizí neprochází, protože má dlouhou tradici. Tuto tradici si paradoxně vybudovala během let, kdy se velšská národní identita nacházela v ohrožení a byla zastíňována jednotnou britskou identitou. Oproti tomu Angličané, kteří podporovali kosmopolitní myšlenku impéria a jednotnou britskou národní identitu mají v současnosti problém se sebeurčením. Koncept národní identity je poté detailně analyzován na vybraných postavách ze souboru povídek.

Problematika národní identity je dále rozvinuta v rozsáhlou studii zaměřenou na nacionalismus. Nejprve jsou vysvětleny tři základní vědecké přístupy k samotné myšlence nacionalismu. Je zde vysvětlen postoj primordialistů, modernistů a etno-symbolistů. Jsou zde citovány případně interpretovány rozdílné názory teoretiků jako je Ernest Gellner a Anthony D. Smith. Tento výčet základních teorií dává čtenáři možnost zorientovat se v dané problematice a utvořit si vlastní názor. Do této studie nacionalistické teorie je samozřejmě zařazena také otázka rasová a etnická. Je zde ukázána provázanost a společná historie těchto termínů doplněná potřebným vysvětlením. Rasová problematika je dále rozšířena o konkrétní příklad rasového konfliktu, který je hlavním tématem jedné z povídek.

Protože se teorie může jevit jako složitá a nejednoznačná, je nutné do studie o nacionalismu zařadit také historii, která je naopak jasná a jednoznačná. Historie tvoří další faktor, který usnadňuje pochopení dané problematiky. Historie je důležitá zejména pro pochopení samotného vzniku velšského nacionalismu, protože velšské národní cítění se neobjevilo náhle, ale je výsledkem určitého historického vývoje. Z tohoto důvodu jsou v této bakalářské práci zahrnuty vybrané části velšské historie, které jsou přímo spojeny se vznikem a vývojem velšského nacionalismu. Jsou zde připomenuty události jako je připojení Walesu k Anglii, které se uskutečnilo v šestnáctém století a

není opomenuto ani kulturní a náboženské obrození Velšské kultury v osmnáctém století. Poté následuje stručná charakteristika vývoje velšského nacionalismu. Historický vývoj totiž naznačuje, že nacionalismus není v žádném případě neměnný. Kulturní obrození osmnáctého století zaměřené především na společnou historii a jazyk vystřídal nábožensky založený nacionalismus devatenáctého století, který byl následně vystřídán politicky zaměřeným nacionalismem dvacátého století. V této části práce byla stručně shrnuta základní fakta týkající se vývoje velšského nacionalismu a jeho základních rysů a forem. Účelem tohoto shrnutí bylo nastínit všechny rysy, které mohou být identifikovány v souboru povídek „Mama’s Baby (Papa’s Maybe)” a následně interpretovány jako konkrétní odkazy na velšský nacionalismus. Jedná se tedy o jazyk, společnou kulturu, náboženství a také o snahu docílit velšské samosprávy.

Když byly tyto konkrétní rysy na velšského nacionalismu v povídkách identifikovány, byly rozděleny do třech skupin podle charakteru. První část se zabývá jazykovou otázkou a velšskou kulturou. Jazyková otázka je pro velšany velice důležitá, což je patrné z jejich snah o prosazení velšského jazyka na stejnou úroveň s angličtinou, což se jim nakonec také povedlo v roce 1993. Právě tento počín je velice významný pro velšské národní cítění protože to znamenalo další krok vedoucí k vidině velšské nezávislosti. Význam jazykové otázky je potvrzen také analýzou souboru povídek. V povídkách se objevují slova a věty ve velštině, které jsou doprovázeny anglickým vysvětlením pro lepší porozumění, ale čtenář má možnost vidět konkrétní ukázky z velšského jazyka. Navíc se zde řeší jazyková otázka všeobecně hned v několika povídkách. Do této části práce je včleněno také pojednání o hlavním městě Walesu. Cardiff je totiž v povídkách také často připomínán. Kapitola by nebyla kompletní bez konkrétních příkladů velšských tradic a kultury. Ty jsou v povídkách také barvitě popsány a v této bakalářské práci dále analyzovány ve vztahu k jejich pravému původu. V jedné z povídek se totiž setkáváme s obviněním, že některé zvyky a tradice vlastně nejsou původně velšské, ale že si je vytvořili Angličané pro své pobavení.

Tohle není jediný případ kdy je v povídkách reflektován složitý vztah mezi Angličany a Velšany. Autoři povídek se však neomezili jen na negativní vztah mezi Angličany a Velšany. Je zde popsán i případ, kdy si Angličan váží velšské kultury a jazyka víc než

samotní Velšané. Právě tento fakt dal vzniknout další oddělené tematické části, která se zabývá složitým vztahem mezi Anglií a Walesem. Opět je zde věnována pozornost velšskému nacionalismu, který je předkládán v kontrastu s nacionalismem anglickým, který prakticky donedávna neexistoval. Autor zde zohledňuje současnou společenskou situaci a moderní trendy jako je globalizace, snaha o vytvoření multikulturní společnosti a snaha o vytvoření Evropské identity a vysvětluje, že právě tyto faktory daly vzniknout anglickému nacionalismu. Právě tyto trendy totiž zajistily Angličanům motivaci, která je nezbytná pro utvoření národního cítění. Zůstává na čtenáři, aby posoudil zda je tato změna přístupu k otázce nacionalismu pro Anglii pozitivní nebo by pro ně bylo lepší kdyby si zachovali svůj globální přístup, který v sobě podporovali v imperiálních dobách. Velšané nestojí před stejným rozhodnutím, protože velšský nacionalismus tradici má a je jen otázkou zda je dostatečně silný na to aby čelil současným trendům.

Z analýzy jedné z povídek vyplývá, že odhodlání velšanů bojovat za samosprávu, svůj jazyk a svou kulturu je velmi silné a přístup ukázaný v této povídce podporuje víru v budoucí nezávislost Walesu. Hlavním tématem této povídky je právě velšský nacionalismus. Jsou zde vyjádřeny naděje a ideály velšských patriotů a nacionalistů, přičemž skutky, které jsou v povídce pouze otevřenou otázkou a nadějí do budoucna jsou v současné době již realitou. Například jmenování velšské rady, které se opravdu uskutečnilo v roce 1999. Vedle těchto nadějných vyhlídek jsou v povídkách zachyceny také stinné stránky násilného velšského nacionalismu dvacátého století.

Poslední část této bakalářské práce se zaměřuje opět na negativní vztah Anglie a Walesu. Navzdory tomu, že velšský nacionalismus není ve své podstatě násilný, existují okamžiky kdy Velšané přistoupili k násilným hnutím. A jedna z událostí, která donutila Velšany přistoupit k takovým opatřením je popsána v jedné z povídek. Jedná se o projekt zaplavování velšských údolí, který se uskutečnil v 70. letech dvacátého století. Angličané tento projekt schválili navzdory odporu Velšanů a situace zašla tak daleko, že se zbudování nádrží neobešlo bez násilných útoků. V této kapitole je vysvětlena celá tehdejší situace nezbytná pro porozumění a poté je poskytnuta podrobná analýza povídky, která vykresluje zejména emotivní stránku zmíněné události. Především pocity

lidí, kteří museli opustit své domovy. Velšanů se hluboce dotkl způsob jakým byl tento projekt prosazen a opět to narušilo jejich vztahy s Anglií.

Tato práce byla koncipována tak, aby výsledky provedené analýzy ukázaly frekvenci a intenzitu s jakou se nacionalismus promítá do současné velšské literatury. V současné době je totiž otázka národní identity a nacionalismu velmi aktuální a moderní trendy jdou spíše proti těmto ideám. Z výsledků analýzy je zřejmé, že se velšský nacionalismus často objevuje v literatuře. A protože povídky reflektují každodenní život Velšanů, ukazuje se, že se velšský nacionalismus stává také součástí běžného života. Tato práce poskytuje prostor pro zamyšlení nad současným společenským vývojem směřujícím k jednotnosti, která by se snadno mohla stát monotónní, na straně jedné a pestrostí, která může existovat jen pokud si jednotlivé společnosti zachovají určitá specifika, na straně druhé.

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