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ANNOTATION

The thesis is preoccupied with personal, national, and female identity and its portrayal in the works of contemporary Scottish female writers. It explores the importance of individual levels of identity as depicted at first in *The Trick Is to Keep Breathing* by Janice Galloway, and then in *Hotel World* by Ali Smith. Juxtaposition of these two books, published twelve years apart, allows for noticing the development in the perception of identity throughout the years between the post-devolution era and the beginning of the new millennium.

KEYWORDS

identity, Scotland, womanhood, Janice Galloway, Ali Smith

NÁZEV

Krise identity v dílech současných skotských spisovatelek

ANOTACE

Tato diplomová práce se zabývá zobrazením osobní, národní, a ženské identity v dílech současných skotských spisovatelek. Nejdříve analyzuje významnost jednotlivých úrovní identity v *The Trick Is to Keep Breathing* od Janice Galloway, a poté v *Hotelu svět* od Ali Smith. Jelikož knihy byly publikovány dvanáct let po sobě, jejich analýza umožňuje pozorovat, jak se změnilo vnímání identity mezi lety následujícími po referendu o devoluci z roku 1979 a mezi začátkem nového tisíciletí.

KLÍČOVÁ SLOVA

identita, Skotsko, ženství, Janice Galloway, Ali Smith

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INTRODUCTION

This thesis aims at exploring the state of identity as presented by contemporary Scottish female writers. The focus is successively put on personal identity, national identity and female identity, and its current state in Scotland. Esther Breitenbach, Alice Brown, and Fiona Myers, the authors of the article *Understanding Women in Scotland*, claim that “women in Scotland suffer a double disadvantage of marginalization within male-dominated Scotland, and marginalization within an English-dominated Britain.”¹ What has been described as a typically suppressed point of view is, therefore, at the forefront of this work.

The thesis is evenly divided into theoretical and analytical part. The theoretical part comprises of three chapters, the first of which addresses the theory of personal identity, then discusses national identity, and then the state of Scottish national identity. The second chapter zooms in on sex, gender, and sexuality as one aspect of personal identity. It is similarly divided into three parts: feminist theory, queer theory and lesbian theory in particular, and the current position of women in Scotland. The third chapter provides a literary context of the two writers whose works are analysed, Janice Galloway and Ali Smith.

The analytical part is consisted of two chapters. One of them analyses *The Trick Is to Keep Breathing* by Janice Galloway as a representation of the female voice in the post-devolution era. The book tells a story of a young teacher Joy Stone who has suffered a mental breakdown after the death of her boyfriend. Consequently, she struggles with various aspects of her identity and realizes the patriarchal oppression that exerts influence over her life. The story takes place in the Scottish urban setting, and, apart from personal and female identity, allows for an analysis of Scottish nationality.

The other analytical chapter examines *Hotel World* by Ali Smith in order to capture the shift in the perception of identity at the turn of the new millennium. It presents a story of five women who have seemingly nothing in common but whose interconnectedness is brought to light after a sudden death of one of them. *Hotel World* is predominantly focused on personal identity, unrestrained by either nation or gender. It shows a society of individuals who struggle to keep their authenticity in the cosmopolitan world.

¹ Esther Breitenbach, Alice Brown, and Fiona Myers, “Understanding Women in Scotland,” *Feminist Review*, no. 58 (Spring 1998): 62, <http://www.jstor.org/stable/1395679>.

1. SCOTTISH IDENTITY

This chapter provides an introduction to identity, personal as well as national. It begins with a general description of what personal identity is, based on Erik Homburger Erikson's theory of identity development. Furthermore, the focus moves from personal identity to national identity; primarily the part of the theory of national identity providing a critical assessment of the state of national identity in the late 20th and 21st century. Once the meaning of personal and national identities and their impact on each other is established, Scottish identity is explored in greater detail. The chapter is concerned with the characteristic features of Scottish nationality.

One of the definitions of the word "identity," provided by the monolingual Cambridge Dictionary, is "who a person is, or the qualities of a person or group that make them different from others."² In other words, identity can be perceived as a composition of various characteristics, ranging from psychological qualities through physical constitution to geographical location, which together define a specific individual or a group of individuals. Even such a general source as a dictionary points out that the individual is the foundation stone of all identities. There has to be an individual to create a group. Therefore, the chapter at first focuses on personal identity before moving on to national identity.

Personal identity is what Erik H. Erikson, a German Neo-Freudian psychoanalyst, was concerned with. He explored the development of identity and identity crisis. His theory is based on eight stages of identity, the development of which starts when a person is born and ends with old age. As he explains, every stage brings a so-called identity crisis, which does not necessarily have to bear negative connotations. It is the process of evolution, the process of struggling to reach the completion of each stage of development in order to be able to move on to the next stage. Each crisis means an oscillation between two poles and a final acceptance of one of them.³ This means that all people go through several identity crises throughout their life, and how they resolve it further influences their identity.

To elaborate, the particular stages of development are addressed further. According to Erikson's theory, the first crisis comes at birth and displays the conflict between Trust and Mistrust. The outcome depends solely on the motherly figure. The relationship the infant develops with his or her mother influences whether he or she will be trustful to others, to him- or herself, and therefore be capable of hope. If the relationship is not evolved positively, the infant will grow up into a mistrustful individual. For example, if the mother does not feed the

² "Identity," Cambridge Dictionary, accessed December 1, 2020, <https://dictionary.cambridge.org/dictionary/english/identity>.

³ Erik H. Erikson, *Identity: Youth and Crisis* (New York: W. W. Norton & Company, Inc., 1968), 91–96.

infant regularly, the adult person then can have problems with time perception.⁴ One of the characters from the *Hotel World* by Ali Smith suffers from an undiagnosed illness and, consequently, has problems with time perception. She is completely dependent upon her mother, just as a baby would be, because the mother is the only point helping her orientate herself in reality. Erikson defines the second stage as Autonomy vs. Shame and Doubt. In early childhood, the child learns to make his or her own decisions and to act on his/her own. If this crisis is positively resolved, the child will develop into a decisive individual with an independent will. However, if there are too many restrictions put on the child in this stage, they may develop a sense of shame and dependency. The third stage focuses on the conflict between Initiative and Guilt. Another stage of early childhood is preoccupied with curiosity and exploration. Children ask a lot of questions and undergo many new experiences in order to become familiar with the world. If they are given the space for it, they are likely to become ambitious and curious. On the other hand, if they are given a feeling of guilt for their questions and explorations, they are more likely to become inhibited and fearful. The fourth stage is entitled Industry vs. Inferiority and is typical for middle childhood. This is the stage when playful time gives way to more structured and instructed work. The child learns to acquire useful skills and to be worthy of praise for a well-done work. If this crisis is resolved positively, the child will be skilful and will understand the sense of obligation. However, if the child does not develop this sense, it will result in a feeling of uselessness and antipathy towards work. These four stages of development lead to the crucial fifth stage, Identity vs. Identity Confusion. This crisis unfolds during adolescence. There is an abrupt shift of influence. The young people do not see the role model in their parents and elders anymore, rather they seek it, together with feedback, in their contemporaries. It is the time of maturing and trying to find out who one really is, what the purpose of their life is, and what their priorities are. At the end of this stage, the person should develop a feeling of fidelity towards the essentialities of his or her life. However, if this process fails, one may have a feeling of confusion and not recognizing their place in the world.⁵ Whether this identity crisis ends in one or the other result, the development of the individual continues. However, the result of this particular crisis significantly influences further development. Many characters from *The Trick Is to Keep Breathing* and *Hotel World* go through the fifth stage for different reasons, which will be examined in the analytical part of this thesis. The frequent occurrence of this crisis further proves it is particularly difficult to overcome.

⁴ Erikson, *Identity: Youth and Crisis*, 96–107.

⁵ Erikson, *Identity: Youth and Crisis*, 107–135.

As people are slowly entering adulthood, three more stages lie ahead of them. Erikson named the sixth stage Intimacy vs. Isolation. It is the stage between adolescence and early adulthood. The feedback from one's peers is not so important anymore. Knowing their personal identity, people can look for a permanent deep connection with a partner or a friend that suits and completes their identity. If the identity is evolved properly, the outcome of the sixth stage is love in a physically and mentally intimate relationship with another person. If the evolution of identity is not complete or is flawed, this stage leads to isolation and loneliness.⁶ To illustrate, the protagonist of the *Hotel World*, Sara Wilby, was going through this crisis when trying to decipher her sexuality. Erikson named the seventh stage Generativity vs Stagnation, and it replaces the focus on the individual with the focus on others. In adulthood, people want to be helpful to and needed by other people. They may want to take care of and provide for their families, to evolve in regard to their vocation, or to be somehow beneficial to society. On the other hand, this crisis can also end in stagnation, which is expressed by a life of stereotypes and selfishness. The last eighth stage deals with the clash between Integrity and Despair. It comes with old age. After the previous stages are completed, there arises the question whether one is satisfied with their whole life, whether or not they have regrets, whether they are an autonomous independent individual who spreads wisdom. If some of the previous stages have had a negative result, the person may become bitter, angry, and regretful instead.⁷ To summarize, the development of identity is a lifelong complicated process consisting of several identity crises and dependant on many factors, such as parents, peers, partners, and society as a whole.

Nevertheless, what needs to be emphasized is that identity development does not only happen during growing up. This claim has already been hinted at by the example given to the first stage of identity crisis. There is a woman in early adulthood who goes through a crisis typical for babies. Each completed development can be and often is reconsidered later in life due to the earlier harmful outcome or due to changing social standards. Erikson highlighted that the development of an individual is not an isolated process, but it is closely related to society.⁸ Therefore, when a society and its standards change, the identity of an individual changes with it, and that is why one person can undergo the same crisis more than once. The "society" can be understood on multiple levels, for example, society as a family, or a group of friends, or the whole nation. Each of these interacts with the individual and mutually influences each other.

⁶ Erikson, *Identity: Youth and Crisis*, 135–138.

⁷ Erikson, *Identity: Youth and Crisis*, 138–141.

⁸ Erik H. Erikson, *Životní cyklus rozšířený a dokončený*, trans. Jiří Šimek, 2nd ed. (Praha: Portál, s. r. o., 2015), 23–37.

As the first part of this chapter has explored identity from the personal point of view, the following part focuses on national identity as a group of individuals with similar characteristic features. However, before turning to national identity itself, it is necessary to first establish what constitutes a nation. The British sociologist Anthony D. Smith has found the first features of collective identity already in Ancient Greece.⁹ It implies that gathering into groups has always been a natural tendency of civilized people. Additionally, it is essential to share the same values if people are to prosper together as a group. When speaking about togetherness, Smith distinguished between two terms, *ethnie* and *nation*. *Ethnie*, or ethnic community, is said to share: “a collective proper name; a myth of common ancestry; shared historical memories; one or more differentiating elements of common culture; an association with a specific ‘homeland’; a sense of solidarity for significant sectors of the population,”¹⁰ whereas *nation* is characterised 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.”¹¹ Regarding these definitions, *ethnie* and *nation* seem to denote the same thing. There is, however, a difference between them. Smith untangled the ambiguity by further elaboration. The relation to the territory of *ethnie* is only symbolic, expressing rather a place of origin transmitting its traits to the people’s character than a place of dwelling. Members of an *ethnie* do not have to reside in the original territory to belong to the *ethnie*. *Nation*, on the other hand, has a more direct relation to territory. Territories legally belong to the nations that dwell there. Furthermore, nations have laws that all inhabitants have to abide by, and an economy that the members contribute to.¹² To summarize, a nation can be understood as a more legally defined community, which can, but do not have to, correspond with one or more *ethnies*.

Following the definition of nation, the concept of national identity can be examined. Eugene Tartakovsky defined national identity in relation to individuals in three terms: “identification with the nation; attitudes toward the country; and national stereotypes.” National identity depends on to what extent a person regards him- or herself to be a member of the nation, and to what extent the nation defines his or her personal identity. Furthermore, it is characterised by the individual’s positive or negative evaluation of the nation and its current issues. It is also the stereotypical beliefs about one’s own nation or about other nations.¹³ In other words, it is

⁹ Anthony D. Smith, *National Identity* (London: Penguin Group, 1991), 3.

¹⁰ Smith, *National Identity*, 21.

¹¹ Smith, *National Identity*, 14.

¹² Smith, *National Identity*, 40.

¹³ Eugene Tartakovsky, “National Identity,” in *Encyclopedia of Adolescence*, ed. Roger J. R. Levesque (New York: Springer, 2011), 1849–1862. https://www.researchgate.net/publication/303843693_National_Identity

the acknowledgement of the nation's peculiarities by both the members of the nation and the rest of the world. National identity can be characterised by moral values, personality traits, or observed rules, which were formed throughout the history. Smith supports this claim by highlighting the relation of national identity to personal identity. An individual growing up and living in a community, in this case, in a nation, is likely to adopt its values. Thus, the national identity forms the personal identity.¹⁴ Similarly, individuals participate in the shaping of the nation.

Sometimes, the stereotyping of national identity can lead to a negative outcome, reducing the perception of the nation and the individuals living in it to a few characteristic features without a deeper meaning. It might result in an identity crisis in the negative sense of the word. The population of the nation suddenly feels uncertain about the relevance and stability of the values that should keep them together. According to Smith, the answer to the national identity crisis is nationalism. He describes nationalism as an ideology aimed at the re-establishment or strengthening of the nation's autonomy and authenticity by highlighting the nation's history, achievements, and good qualities.¹⁵ There are many situations that give rise to nationalism, among them, for example, political, economic, or cultural changes. However, nationalism is not the only way in which the nation can react to changes. The following paragraph discusses the most revolutionary transformation the modern world has gone through and its impact on nationalism.

The inception of the modern era is usually marked with industrialization. The growth of industry goes hand in hand with the growth of trade, followed by the loosening of the borders between states. Smith states that the world's population has been living in a mass society controlled by the needs of trade and bureaucracy. Leading such a large community as the whole world requires high efficiency of action without paying attention to individuals or emotions, which would only slow down the process. It results in an impersonal rational environment, focused on world cooperation, that slowly forgets about the cultural and other distinctions making the individual nations unique. Instead, there is cosmopolitanism promoting the same morals, culture, politics, economy, and last but not least, a lingua franca for all. As the features of individual nations dissolve in the cosmopolitan ones, people may start to feel alienated from their "home" values. The feeling of confusion and not belonging anywhere gradually turns into

¹⁴ Anthony D. Smith, *Nationalism in the Twentieth Century* (Canberra: Australian National University Press, 1979), 2.

¹⁵ Smith, *Nationalism in the Twentieth Century*, vii–viii, 1, 167.

an identity crisis. The response to the identity crisis may be nationalism.¹⁶ In this case, nationalism is an optimistic effort to revive what is unique and elevate it above what is the same. Not everyone, however, accepts this solution. Someone may turn to the very core of themselves to find the authenticity, forgetting about the collective identity of the nation.

The last part of this chapter provides an insight into the Scottish national identity. The most obvious features characterizing Scotland are its national emblems: patron saint St. Andrew, the thistle, and the unicorn. All of them are surrounded by myths, which is one of the features characterizing a nation. According to Ben Johnson on the *Historic UK* blog, there are two myths surrounding St. Andrew, one of Jesus Christ's apostles, and his relation to Scotland. The first one claims that he travelled to Scotland to spread Christianity and built a church in a town now known as St Andrews. The second one says that after his death, some of his relics were brought to the same town. Another myth claims that he was crucified not on a regular cross, but on a x-shaped cross, which became his symbol.¹⁷ This cross is now called St Andrew's Cross, it is blue and white in colour and it is a part of the Union Jack. Johnson also describes the second emblem, the thistle, which is believed to have been chosen to be the national flower after the Battle of Largs. The Norwegian army attempted to invade Scotland, and in order to arrive unnoticed, the soldiers took off their shoes. Some of them stepped on a thistle and cried out in pain, consequently revealing themselves and thwarting the invasion.¹⁸ In addition to the myth, the thistle stands for some personality traits that have been associated with the Scottish people. Teo Spengler mentions them to be bravery, nobility, and loyalty. Sometimes, the thistle also denotes being solitary because it might be painful to touch.¹⁹ Additionally, very often negative attributes like unapproachableness, rudeness, violence, or primitiveness are stereotypically used when talking about Scots. The third emblem is the unicorn, a mythical magical animal. Jessica Brain stated that unicorns entered Scottish culture via its Celtic ancestors who believed in their purity, innocence, and untameable power.²⁰ Since then, unicorns have been used as a frequent symbol on coats of arms or in art, varying from statues to even nursery rhymes.

¹⁶ Smith, *Nationalism in the Twentieth Century*, 170–197.

¹⁷ Ben Johnson, "St Andrew, Patron Saint of Scotland," *Historic UK*, accessed January 27, 2021, <https://www.historic-uk.com/HistoryUK/HistoryofScotland/St-Andrew-Patron-Saint-of-Scotland/>.

¹⁸ Ben Johnson, "The Thistle – National Emblem of Scotland," *Historic UK*, accessed January 27, 2021, <https://www.historic-uk.com/HistoryUK/HistoryofScotland/The-Thistle-National-Emblem-of-Scotland/>.

¹⁹ Teo Spengler, "What Is the Meaning of the Thistle?," *Garden Guides*, August 23, 2018, <https://www.gardenguides.com/130608-milk-thistle-burdock-identification.html>.

²⁰ Jessica Brain, "The Unicorn, National Animal of Scotland," *Historic UK*, accessed January 27, 2021, <https://www.historic-uk.com/HistoryUK/HistoryofScotland/The-Unicorn-Scotlands-National-Animal/>.

The lion and the unicorn
Were fighting for the crown
The lion beat the unicorn
All around the town.²¹

This part of the nursery rhyme depicts a conflict between Scotland represented by the unicorn and England represented by the lion. The conflict between these two nations has played an immense role in the formation of the Scottish identity.

Scotland and England have been united since 1707, and since the union with Northern Ireland in 1800, they have formed Great Britain. In this context, Scotland can be viewed both as an ethnies and as a nation. There can either be a Scottish ethnies living in another part of Great Britain than Scotland but identifying with the Scottish identity, or there can be a Scottish nation separated from the other nations of the Great Britain by borders. From now on, Scotland will be treated as a nation. Janet R. Glover explains that England as well as Scotland were motivated to create the union in 1707 because of economic and political issues. However, the outcome did not create wholly equal partners. The number of representatives of each nation in the legislative body, the House of Lords and the House of Commons, was determined by wealth and population, giving England much greater power over their common state.²² Scotland has been a part of a state comprised of several nations for a few centuries now. As has been stated in the second part of this chapter, such melting of nations into one another, adopting alien values or forgetting the own ones may be one of the causes of an identity crisis. The authors of *Scotland – the Brand*, David McCrone, Angela Morris, and Richard Kiely believe that being a part of the multinational Great Britain is the cause of the sense of dualism that is one of the most distinctive Scottish features. Scots may feel Scottish on the one hand, but on the other hand, they are still a part of the British identity that is led mainly by English customs.²³ The feeling of powerlessness over their own political matters and culture gave rise to nationalism. The nationalist effort to take the power back reached a peak in 1979, 1997, and 2014 during devolution referendums. According to the *Results of Devolution Referendums*, the year 1979 brought an unsuccessful attempt at leaving Great Britain. In the 1997 referendum, people decided to re-establish the Scottish Parliament.²⁴ Scotland, therefore, stayed within the Great Britain, but gained more autonomy regarding decision-making about local matters. Scots

²¹ Brain, “The Unicorn.”

²² Janet R. Glover, *The Story of Scotland* (New York: Roy Publishers, 1960), 191–199.

²³ David McCrone, Angela Morris and Richard Kiely, *Scotland – the Brand: The Making of Scottish Heritage* (Edinburgh: Polygon, 1999), 196–197.

²⁴ Richard Dewdney, “Results of Devolution Referendums,” *House of Commons Library Research Paper 97/113* (November 1997): 5–9.

attempted to leave the union one more time, Roderick McInnes states that it was in 2014. Nevertheless, even this referendum failed.²⁵ This brought disillusionment and again highlighted the duality of the Scottish nation. Even though they had called for independence, they were not serious enough to actually leave the union. A. D. Smith suggests that what Scottish nationalists demand is not political independence itself but rather equality of the nations united, especially in relation to culture.²⁶ The Scottish nation basically struggles to keep their authentic culture and not to succumb to the English or global ways, however, within the limits of a joint state.

In the pursuit of a unique culture, Scotland has turned to its history, which provided many features characterizing today's Scotland. According to McCrone, Morris, and Kiely, the large amount of peculiarities was to the detriment of authenticity rather than to its benefit. Mainly because of the commodification of culture, the specific features became isolated meaningless signs of Scottishness regardless of whether they still truly characterize Scotland or not. They have turned into stereotyped goods that tourists can buy or see. Among such stereotypes belong kilts, tartan, whisky, bagpipes, and green hills with sheep in a pristine landscape.²⁷ On top of these attributes, Scotland is viewed as a harsh and hostile nation, and consequently very masculine. Women had been paid very little attention and had to struggle for their voice throughout the course of time, probably even more than in other nations. The gender roles in Scotland will be further addressed in the following chapter. Nonetheless, as mentioned in the former part of this chapter, shrinking the whole nation into a few symbols does not revive its identity, but it intensifies the identity crisis instead. Individuals in Scotland without full political autonomy and non-stereotyped culture then have to look for authenticity in themselves, which brings them back from the national identity to their personal identity.

In the conclusion of this chapter, the interconnection of personal and national identity needs to be pointed out. When a nation goes through an identity crisis, the individuals within the nation go through it, too. The present cosmopolitan age brings crisis to many who abandon their identity for global values. The authors of *Scotland – the Brand* comment on this issue with a claim that “in this world, image has replaced reality, and we now live in a world of simulacra, perfect copies of originals which never existed.”²⁸ Contemporary Scotland influenced not only by cosmopolitanism but also by being a part of a multinational state experiences difficulties in its effort to remain authentic.

²⁵ Roderick McInnes, “Scottish Independence Referendum 2014,” *House of Commons Library Research Paper 14/50* (September 2014): 1–3.

²⁶ Smith, *National Identity*, 74.

²⁷ McCrone et al., *Scotland – the Brand*, 5–12, 25.

²⁸ McCrone et al., *Scotland – the Brand*, 43.

2. WOMEN IN SCOTLAND

As implied in the previous chapter, the qualities that are stereotypically ascribed to women are put aside and those of men are pointed out in regard to the definition of Scotland as a nation. Nevertheless, degrading women is not typical only for Scotland, rather it has been a universal issue in most of the world. Although the position of women has improved immensely throughout history, and it could be said that now they are equal to men in all aspects of living in many developed countries, this claim is in no respect indisputable. The so-called “glass ceiling” preventing women from having the same opportunities as men still exists. This inequality gave rise to feminism, which is the main topic of this chapter. The first part is concerned with feminist theory examining the position of women in society. The second part looks into queer theory, which moves from the study of inequalities between men and women to considering the inequalities between homosexuals and heterosexuals. In the third part of this chapter, the focus moves to the position of women specifically in Scotland.

One of the first voices supporting the women’s movement for equality was that of Virginia Woolf. In her essay *A Room of One’s Own* published in 1929, she reflects on the position of women in a patriarchal society and mainly on the im/possibility of them becoming writers. She claimed that women had always been in the position of mothers and housewives who were entirely at their husbands’ mercy because all property had belonged to men. Not having either the financial means to become independent of men or the time because of taking care of children and household women were stuck. Later, the seemingly unbreakable circle slowly started to crumble when women gained the right to own property, to earn their own money, and to vote. However, there were only several occupations that women could have, and writing, by which one could influence the society, was a predominantly male profession.²⁹ Of course, women have been gaining power and opportunities concerning writing, and working in general, but to change a thousands year long tradition of the way society works has been a lengthy process. Virginia Woolf said: “I thought how unpleasant it is to be locked out; and I thought how it is worse perhaps to be locked in,”³⁰ reflecting on the powerlessness of not being allowed to participate in the decision-making processes and at the same time being trapped in the traditionally inferior position based on staying at home. That is why the effort to make women equal to men and to analyse various spheres of life in order to find and expose injustice have been continuing and growing stronger since Woolf’s time.

²⁹ Virginia Woolf, *A Room of One’s Own* (London: Global Grey, 2018), 1, 4, 10, 14–18, 27–29, 38–43, 56–57, <https://www.globalgreyebooks.com/room-of-ones-own-ebook.html>.

³⁰ Woolf, *A Room of One’s Own*, 17.

Feminist criticism flourished the most between the 1960s and 1980s. The theory is concerned with, as the critical theorist Lois Tyson explains, “the ways in which literature (and other cultural productions) reinforces or undermines the economic, political, social, and psychological oppression of women.”³¹ The oppression has arisen from a binary opposition, men versus women, and a subsequent change of the relationship between the two poles from horizontal to vertical. Tyson states that another problem is the frequent confusion of sex with gender. Sex is the representation of a biological difference between males and females. Differences in body composition or appearance of men and women are natural, and the fact that there are differences, for instance, in physical strength does not mean that either of the sexes is better than the other. Gender, on the other hand, is defined culturally, and so it expresses the kind of behaviour that the particular society has learned to mark as masculine or feminine. Theoretically, these differences create binary oppositions that are equal. However, there is a tendency to prioritize one thing over the other in a pair of binary oppositions. Therefore, the cause of an inequality is when one sex is favoured over the other according to the culturally created distinctions in gender and their further division into better and worse qualities.

If a society puts masculine gender above feminine, it can be labelled as patriarchy. Patriarchy is a society in which the norms are dictated by men. Men were the political, economic, and family leaders in a society that had decided which traits were going to be seen as feminine and inferior at the same time, and which traits were going to be masculine and, therefore, praiseworthy. What Tyson mentioned as typically feminine features were weakness, the rule of emotion over rationality, natural submissiveness, unambitiousness, passivity, and the need to take care of others. On the contrary, masculine features were said to be strength, prevalence of rationality over emotions, skilfulness, activity, and the natural ability to lead. These qualities stand in direct opposition, hence, a woman and a man are expected to unite and complete each other. Typically, a woman should wait for a man to be given a home, to be protected and financially supported and in turn she should take care of the home, give the man children, and obey him. For centuries, people had been brought up in this model, and therefore the unequal distribution of power between men and women seemed natural.³² Only when feminists started to question the deeply rooted positions of men and women, was it observed that they are not based on natural predispositions but rather on a cultural dogma, forcing both men and women into the only acceptable position in a society.

³¹ Lois Tyson, *Critical Theory Today: A User-Friendly Guide* (New York: Routledge, 2006), 83.

³² Tyson, *Critical Theory Today*, 85–88.

People can react to patriarchy in two possible ways, they can either conform to it, or they can follow their own desires and needs, provided that they differ from the patriarchal model. Tyson claims that if a woman lives according to the patriarchal values, she is considered a “good girl,” and conversely, if she does not follow the unwritten rules, she is a “bad girl.” Good girls are those whose fulfilment of the traditional role will be praised. On the other hand, bad girls will be outcasts and will be used as a deterrent example for the education of younger generations.³³ Similarly, this applies to men, too. If a man is not strong enough or if he does not have typically masculine hobbies, he can be viewed as an unmanly individual, or if he does not earn more money than his wife, he might be scorned for not being able to take care of his family. Such oppression of especially women, but also men, in a patriarchal society is challenged by feminist critics.

As mentioned earlier, feminist critics focus on the oppression of women in various spheres of life through literature and culture. Another critical theorist, Peter Barry, provides a list of activities the critics engage in to thoroughly analyse literary works. For example, they observe whether the work is written by a man or a woman, and whether female writers share some characteristic features differing from male writers. Then they analyse the portrayal of women and men in the literary works. Furthermore, they look for possibly neglected canonical books in the history of writing because of having been written by women. They also focus on the role of language and how it is used to express the point of view used in the work. And lastly, they assess whether the literary work is undermining or supporting patriarchy.³⁴ They ask whether an independent woman is portrayed as a bad girl or whether she is a heroine. They ask why the patriarchally good girl is good and whether she really wants to be so. They ask whether the language is neutral or whether there are derogatory expressions used to describe women. They ask these and many other questions in order to reveal and stop the oppression of women, or in order to support the ongoing emancipation.

Although feminism aimed at equalizing women in society is already a well-established field of study, there exist younger studies concerned with oppression from the point of view of sexuality. The queer theory has been paid great attention since the 1990s. There are two possible ways in which it can be defined. Tyson says it can be viewed either as a broader term uniting all non-heterosexual identities, or it can be viewed as a theory claiming that sexuality is a fluid

³³ Tyson, *Critical Theory Today*, 89–91.

³⁴ Peter Barry, *Beginning Theory: An Introduction to Literary and Cultural Theory* (Manchester: Manchester University Press, 2009), 128–129.

category which can evolve and change over time.³⁵ In the scope of this thesis, the word “queer” will be used in compliance with the first option. According to Tyson “some lesbians and gay men have adopted the word queer as an inclusive category for referring to a common political or cultural ground shared by gay men, lesbians, bisexuals, and all people who consider themselves, for whatever reasons, nonstraight.”³⁶ If the focus is narrowed down to homosexual people, they are placed in a binary opposition to heterosexuals and their oppression by heterosexism might be compared to the oppression of women by patriarchy.

A heterosexist society, i.e. a society making the union of males and females obligatory through institutional pressure, not only marginalizes homosexual relationships, but also degrades them very often through homophobia. Tyson mentions that for a long time, homosexuality had been forbidden by law or it was perceived as a kind of disease, so people could have been either imprisoned for their homosexuality or treated in mental hospitals. Homosexuals were avoided because they were thought to be evil and dangerous. There was also a generally held opinion that a child raised by a homosexual will turn out the same and consequently, the human race will be doomed. Homophobia embedded in heterosexist societies frequently leads to internalized homophobia, the contempt of the homosexual individual by him- or herself, thinking there is something wrong with him or her. Apart from heterosexism, a society might be based on heterocentrism, which is its subtler form. Heterosexuality is taken as the standard norm in a heterocentrist society, according to which experience of the world is measured. Although homosexuals are not directly thought guilty, they are overlooked and not taken into consideration.³⁷ For instance, homosexuals might be denied the right to marry each other on purpose in a heterosexist society due to homophobic hatred. In a heterocentrist society, they might be discriminated in the same way, however, not because of hatred but rather on the grounds of unintentional ignoring the fact itself that there may be homosexuals who would like to get married. Queer critics expose the problems caused by heterosexism and heterocentrism, explain that there is nothing wrong with homosexuality, and show that homosexual features are much more common than originally thought.

There are homoerotic and homosocial features that queer critics search for in texts. Lois Tyson explains that homoerotic signs are those which express physical attraction between individuals of the same sex. Whereas homosocial signs display a connection on the mental

³⁵ Tyson, *Critical Theory Today*, 334–335.

³⁶ Tyson, *Critical Theory Today*, 334.

³⁷ Tyson, *Critical Theory Today*, 318–320.

level, without any feeling of sexual desire.³⁸ These are the attributes that are identical for both gay and lesbian theories, however, there are also issues in which these two theories differ. The focus will hereafter be narrowed down to lesbian theory.

A “lesbian” is a complex term which can be explained and understood on multiple levels. Tyson provides one of them, stating that “she is a woman whose sexual desire is directed toward women.”³⁹ This might be directly connected to the homoerotic signs, thus defining the term on the physical level. Peter Barry, on the other hand, mentions the term “lesbian continuum,” showing a wide array of possible relationships between women, ranging from reciprocal help among strangers, across close friendship, to the already mentioned intimate relationship.⁴⁰ Apart from the homoerotic notion, the continuum implies also the homosocial connection, suggesting that every woman oscillates on the scale between heterosexualism and lesbianism. The lesbian continuum, therefore, disproves the heterosexist assumption that homosexuals are sick because it includes every member of the female sex.

The above introduced definitions treat lesbianism as a possible part of a personal identity. It can, nonetheless, be viewed as a part of a collective identity, too. Barry said, “lesbianism should be regarded as the most complete form of feminism.”⁴¹ In this sense, it expresses a political stance. Lesbianism as an extension of feminism, Caroline Gonda elaborates, distanced itself from the definition of a biological nature, and drew closer to political opinions. It suggests a complete independence from men, almost a deletion of men from a woman’s life. On the other hand, just as lesbianism can be seen as a more extreme form of feminism, it can as well lead to double oppression of women. The doubleness consists of patriarchal oppression based on belonging to the female sex and of heterosexist oppression based on not belonging to the universal definition of sexuality. In a similar way to the patriarchal power being held by white men, feminism was driven by the ideals of white heterosexual women.⁴² Thus, lesbians can sometimes be at the top of the feminist movement and sometimes, they can find themselves at the very edge of society. As a result of being so unstable and having so many definitions, it remains a subjective issue everyone needs to resolve for him- or herself rather than adopt it from social norms.

³⁸ Tyson, *Critical Theory Today*, 321–322.

³⁹ Tyson, *Critical Theory Today*, 324.

⁴⁰ Barry, *Beginning Theory*, 136–137.

⁴¹ Barry, *Beginning Theory*, 136.

⁴² Caroline Gonda, “Lesbian Theory,” in *Contemporary Feminist Theories*, ed. Stevi Jackson and Jackie Jones (Edinburgh: Edinburgh University Press, 1998), 114–119.

As indicated earlier, the main goal of queer/lesbian critics is to uncover and eliminate homophobic ideas in society. Barry lists several viewpoints literary critics of this field adopt. Firstly, they look for homoerotic or homosocial signs in queer works and in works otherwise perceived as heterosexual. Secondly, they establish a canon of queer literature, written either by homosexual writers or about homosexual characters. Thirdly, they discuss and define the meaning of “queer” in order to expand the identity groups people can belong to and to reduce the boundaries between the individual groups.⁴³ And similarly to feminist critics, they analyse the language used to talk about queer characters and provide an overall assessment of literary works on the basis of whether they undermine or reinforce homophobia. In general, they try to create a more tolerant environment regarding sexual identity, offering enough space for individuals to complete their personal identity and to overcome identity crises.

The last part of this chapter focuses on the position of women in Scotland, which, however, cannot be completely separated from the discussion of the position of women as the whole sex because individual nations in the world influence each other. Esther Breitenbach, Alice Brown, and Fiona Myers, said that the status quo in Scotland is caused by multiple factors including the, especially earlier, marginalization of women in the whole Western culture, the English dominance over the other nations of the Great Britain, and the typical Scottish features making Scotland distinctively masculine.⁴⁴ Therefore, the general mentions of female oppression or emancipation already made in the earlier part of this chapter are elaborated on and applied to Scotland, and then the Scotland-specific phenomena are addressed.

As stated earlier, women did not have much power over their lives for many centuries. The authors of the *Oxford Companion to Scottish History* highlight that women were subordinate to their fathers, husbands, and possibly their sons, because they had no right to own property. Only on rare occasion were they allowed to go to school, and there they were taught how to become good housewives and serve their husbands. Women usually did not go to work, and if so, they occupied poorly paid positions in domestic service or the textile industry, or positions men could not perform, such as wet nursing. They did not stay in their occupation for a long time, rather it was a transitional period between maturing and entering marriage. They had no choice as to whether to get married or not, because spinsterhood had for a long time been associated with witchery.⁴⁵ During these times, women were basically treated as property and a tool for maintaining the human race.

⁴³ Barry, *Beginning Theory*, 141, 143.

⁴⁴ Breitenbach et al., “*Understanding Women in Scotland*,” 49.

⁴⁵ Michael Lynch, *Oxford Companion to Scottish History* (Oxford: Oxford University Press, 2011), 645–647.

The position of women improved slightly over time, and some revolutionary changes were brought about during Industrialisation, approximately in the second half of the 19th century. The *Oxford Companion to Scottish History* mentions that married women gained bigger rights concerning property ownership, and at the same time, there was a much higher number of women not marrying. Towards the end of the 19th century, young girls were compulsorily attending school. However, it took several more years to achieve the possibility of secondary and university education. Higher education had aroused the ambition of women for more specialized and better-paid professions. Therefore, in 1919, the Sex Discrimination Removal Act banned the discrimination of women in specialized professions, for instance, advocacy or teaching. In the second half of the 20th century, women were entering the working sphere more often, which was mainly as a result of the changing conditions after the Second World War, during which women were filling in the positions emptied by men joining the army. In between these fundamental events, women were fighting for their place in trade unions to be able to negotiate their working conditions, and for the right to vote to be able to participate in the decision-making process about their nation. They were fully equalized to men in their right to vote in 1928. Additionally, the number of children born to one mother sharply decreased with the invention of contraception, and also because children were no longer seen as a benefit to the family, but rather as an economical burden.⁴⁶ What can be deduced from these pieces of information is that female emancipation at first occurred in the spheres of ownership, education and employment, before some greater changes occurred on a family level.

The structure of families was in a state of transformation towards the end of the 20th century. According to the *Oxford Companion to Scottish History*, mutual satisfaction with the partnership is a crucial criterion in married life, social conventions do not play such an important role anymore. That is why the number of divorces amounts to one third of the number of marriages sealed. A crucial difference between the present and the past is that now it is possible and very common for partners to live together and have children without being married. Furthermore, women are no longer subordinated to men in the partnership, they are companions equally contributing to their household.⁴⁷ This and the above-mentioned characterization of the transformation of the position of women in Scotland is analogous to the transformation happening in the whole of western Europe. It suggests that women have already gained equality. Nevertheless, Scotland is still considered a misogynous nation.

⁴⁶ Lynch, *Oxford Companion to Scottish History*, 647–650.

⁴⁷ Lynch, *Oxford Companion to Scottish History*, 237–239.

It is considered so because the things and personality traits portrayed as Scottish are predominantly masculine-oriented. If one was to imagine a typical Scot, it would probably be a strong, slightly rude man in a kilt who plays bagpipes and likes to have a glass of whisky. Breitenbach, Brown, and Myers point out the fact that the priority of Scotland is to strengthen their position as a nation within Great Britain, building on the stereotypical image of a “Scot,” hence marginalizing women. Scottish women, thus, find themselves doubly oppressed, and in the case of lesbians, triply oppressed.⁴⁸ Scottish women are not getting attention in Great Britain because of being Scottish, and on top of that, they are rendered invisible in Scotland because they are women who are not suitable for the promotion of their nation. Lesbians are not taken into consideration at all because they are pushed even past the margins of interest. This is confirmed by the fact that the *Oxford Companion to Scottish History* does not contain any mention of female sexuality, offering only the history of women in relationship to men. Berthold Schoene further develops the claim about Scottish misogyny by stating that Scottish men avoid overt expression of emotions for fear of being labelled effeminate or homosexual.⁴⁹ Consequently, Scottish women are marginalized as well as degraded on the basis of stereotypical feminine behaviour. Although this pattern is not visible on the family level anymore, it persists within the overall image of the nation.

By way of example, the occupation of a writer can be discussed. It has already been mentioned that this occupation had been dominated by men in the past. The few women publishing their books often used male pen names to be taken seriously or to be published at all. This has changed with female emancipation, during which women’s voices have begun to be heard. Ali Smith, one of the authors whose work is used in the analytical part of this thesis, however, pointed out a pitfall of female writing. She claims that women have not been entirely free when it comes to writing. Unlike male writing, which could be about anything and written in any form, female writers were expected to be concerned with feminine issues and write in an inoffensive decent way. Among others, Smith mentions Janice Galloway, the other author whose work is analysed in this thesis, as an author who rejected the typically feminine writing style. In *The Trick Is to Keep Breathing*, Galloway bluntly portrays a disordered woman. She explores the unpleasant topics of a mental breakdown and focuses on what happens to a woman

⁴⁸ Breitenbach et al., “*Understanding Women in Scotland*,” 49–52.

⁴⁹ Berthold Schoene, “Angry Young Masculinity and the Rhetoric of Homophobia and Misogyny in the Scottish Novels of Alan Sharp,” in *Gendering the Nation: Studies in Modern Scottish Literature*, ed. Christopher Whyte (Edinburgh: Edinburgh University Press, 1995), 91–92.

constrained by social conventions.⁵⁰ Nevertheless, the liberation of female writers has not yet ended by broadening the borders of acceptable topics and writing styles. Some female writers do not want to be bound by feminism in their writing. Caroline Gonda refers to Ali Smith who describes herself only as a writer and refuses the labels “feminist” or “lesbian,” because labelling leads to narrowing down of the possible audience and constricts how and what one should write. Instead, she promotes tolerance not only for everybody’s way of writing but for everybody’s way of life.⁵¹ This again brings back the idea that personal identity and authenticity is the essence and one’s gender or sexuality is only a part of that essence.

In summary, this chapter has looked at the development of women’s position in society from several points of view, feminist, lesbian, and Scottish. Women as the discriminated sex have been fighting for equality for several centuries and there are still matters that need improvement, as implied in the previous paragraph. The work of contemporary Scottish writers Janice Galloway and Ali Smith who contribute to female writing are further examined in the following chapter, as well as the writers who influence them.

⁵⁰ Alison Smith, “And Woman Created Woman: Carswell, Shepherd and Muir, and the Self-made Woman,” in *Gendering the Nation: Studies in Modern Scottish Literature*, ed. Christopher Whyte (Edinburgh: Edinburgh University Press, 1995), 25–31, 43–46.

⁵¹ Caroline Gonda, “An Other Country? Mapping Scottish / Lesbian / Writing,” in *Gendering the Nation: Studies in Modern Scottish Literature*, ed. Christopher Whyte (Edinburgh: Edinburgh University Press, 1995), 4–6, 15–16.

3. CONTEMPORARY SCOTTISH FEMALE WRITING

This chapter is centred around the writing styles and topics in the works by Janice Galloway and Ali Smith. They are introduced in the context of their contemporaries and those who have influenced their work. The attention will be paid to Scottish writers since the 1970s, primarily to female writers. What links the below mentioned authors is their concern with the national, personal, and female identity. Muriel Spark is mentioned as a female predecessor of the two analysed writers. Then, the authors of the Glasgow Renaissance, focusing on national and personal identities, influencing mainly Janice Galloway are presented. And finally, A. L. Kennedy and Jackie Kay are introduced as female contemporaries of Galloway and Smith.

The Scottish writing emerging since the 1970s onwards has been considered a peak of the Scottish literature. Gavin Wallace states that it was catalysed by the failure of the Devolution Referendum in 1979 and the subsequent sense of disillusionment. The writers wanted to highlight the originality of Scotland in an experimental way not bound by any rules. The focus is no longer on the Scottish landscape and other stereotypical symbols of Scotland established by the kailyard tradition, but on urban life, social, political, and even gender issues.⁵² They aim at portraying Scotland as it really is and highlighting the Scottish national identity.

The first author to be mentioned is Muriel Spark. She was born in Edinburgh, but she spent most of her life outside Scotland. Yet, as Robert Ellis Hosmer Jr. mentioned, she is considered a Scottish writer, and she herself claimed to be influenced by Scottishness.⁵³ Even though she started publishing approximately a decade earlier, she is linked with the further mentioned authors by her view of life and its portrayal in literature. Ian Rankin says that her early works were comically oriented, and the plots were often accompanied by the religious question of good and evil. In 1970s, she focused more on the absurdity of life and duality, which is characteristic of Scotland. She claimed that the 1970s were times of the absurd, therefore, the beautiful and sentimental had to give way to the portrayal of this. Although, she depicted serious issues, she approached them with irony and ridicule, which was, according to her, the only way the absurd reality can be approached.⁵⁴ The information she presents the reader with and the form is what her experimentality lies in. Rankin describes her language as deliberately leaving out the crucial meaning. Instead of plainly stating the core of the issue, she left it unsaid for the

⁵² Gavin Wallace, "Introduction," in *The Scottish Novel Since the Seventies*, ed. Gavin Wallace and Randall Stevenson (Edinburgh: Edinburgh University Press, 1994), 3–5.

⁵³ Robert Ellis Hosmer, Jr, "Muriel Spark," in *The Cambridge Companion to Scottish Literature*, ed. Gerard Carruthers and Liam McIlvanney (New York: Cambridge University Press, 2012), 203.

⁵⁴ Ian Rankin, "The Deliberate Cunning of Muriel Spark," in *The Scottish Novel Since the Seventies*, ed. Gavin Wallace and Randal Stevenson (Edinburgh: Edinburgh University Press, 1994), 41–43.

readers to figure it out for themselves. Sometimes she did so because the reality seemed impossible to be put into words. She also used deceptive language to express the frequent inability of the contemporary world to distinguish between reality and fiction, truth and lie, or determinism and free will. Another progressive feature of her work is that she created strong female characters.⁵⁵ Spark expressed the absurdity of the present by creating absurd plots. Because of the experimentality and irony she approached her writing with, her works might feel light despite dealing with serious events.

Apart from other works, Muriel Spark has written twenty-two novels, for instance, *Memento Mori* (1959), or *The Driver's Seat* (1970). Hosmer calls *Memento Mori*, one of Spark's early books, the most religious one.⁵⁶ It is centred around one simple sentence: "Remember you must die."⁵⁷ The sentence originally from a Catholic catechism makes the characters think about the inevitability of death and the possible interconnection between the real and the supernatural. This sentence is quoted as well as punned in Ali Smith's *Hotel World*, which openly presents the connection of these two writers. The next novel, *The Driver's Seat*, was already preoccupied with absurdity and determinism. Rankin states that the main character, Lise, spends the whole day looking for someone to kill her. Thus, she would be in control of her destiny, but in the end, she cannot control the act. Determinism, therefore, wins over free will in this book. The absurdity springs from the reversal of the roles, the victim looks for her killer.⁵⁸ One of the characters' names in *Hotel World* is also Lise, who, unlike Spark's Lise, feels not to be in control of anything in her life and surrenders to determinism. The book deals with death as well as Janice Galloway's *The Trick Is to Keep Breathing* and both above mentioned novels by Muriel Spark. The duality of Spark's characters, their struggle between two poles makes her work typically Scottish.

The Scottish writing of the 1980s is renowned as the era of the Glasgow Novel, or the Glasgow Renaissance. It followed the failed Devolution Referendum of 1979, which had brought disillusionment with the national unity. Glasgow, nicknamed Dear Green Place, is the biggest and most populous city in Scotland, therefore, it is important in creating the Scottish identity. Liam McIlvanney mentions that, despite its nickname, Glasgow had been an industrial city without a unique culture, troubled by criminality, poverty, and living in slums. The writers of the Glasgow Novel wanted not only to depict the life in Glasgow but also to show that it was

⁵⁵ Rankin, "The Deliberate Cunning of Muriel Spark," 43–46.

⁵⁶ Hosmer, "Muriel Spark," 204.

⁵⁷ Muriel Spark, *Memento Mori* (New York: New Directions, 2000), 1, <https://www.bookscool.com/en/Memento-Mori-851326/1>.

⁵⁸ Rankin, "The Deliberate Cunning of Muriel Spark," 43–45.

a city with the potential to create indigenous art.⁵⁹ To prove that Glasgow has a culture of its own would also be a proof that Scotland has a culture of its own and is, thus, independent from the English influence. Such assurance was very important in the post-devolution years. The most prominent authors of the Glasgow Novel are Alasdair Gray and James Kelman.

Alasdair Gray and his *Lanark: A Life in Four Books* (1981) are perceived as a great inspiration for and an influence on the other authors of the Glasgow Novel, reacting to the state of post-devolution Scotland. According to Cairns Craig, Alasdair Gray, but also James Kelman, Janice Galloway, and A. L. Kennedy reflect the nation's crisis in their characters, who struggle with their own identity.⁶⁰ When two characters of *Lanark* meditate on Glasgow, they say

‘Glasgow is a magnificent city,’ said McAlpin. ‘Why do we hardly ever notice that?’

‘Because nobody imagines living here ... think of Florence, Paris, London, New York. Nobody visiting them for the first time is a stranger because he’s already visited them in paintings, novels, history books and films. But if a city hasn’t been used by an artist not even the inhabitants live there imaginatively...’⁶¹

They point to the absence of art as a problem in the perception of the city. Nobody can be really happy in a place which does not offer anything more than the dullness of everyday life. Eleanor Bell points out that the writing of the 1980s and 90s, and especially the writing of Alasdair Gray, is full of such pessimism and the sense of apocalypse. The apocalypse, however, does not represent only the end of something. If applied to the national level, it is not only about the end of the vision of an independent Scotland. It also represents the “re-birth of the nation: the nation-state having reached the end of its previous existence, now being reshaped in more global and transnational ways.”⁶² It is the second possible meaning of apocalypse, that Gray and other writers of the Glasgow Novel brought to the Scottish art. Their works use experimental techniques in order to create an innovative art distinct from other artistic movements. Bell lists some of *Lanark*'s experimental techniques, such as two protagonists who are, in fact, alter-egos of each other, blending realism and fantasy, placing epilogue before the end of the story, and intertextuality.⁶³ Apart from the content, Gray experiments with the visual form of his work. On *1982, Janine* (1984), Craig exemplifies Gray's experimentation with typography, using various typefaces and typesizes, and the unusual distribution of text over the

⁵⁹ Liam McIlvanney, “The Glasgow Novel,” in *The Cambridge Companion to Scottish Literature*, ed. Gerard Carruthers and Liam McIlvanney (New York: Cambridge University Press, 2012), 217–218.

⁶⁰ Cairns Craig, “Otherworlds: Devolution and the Scottish Novel,” in *The Cambridge Companion to Scottish Literature*, ed. Gerard Carruthers and Liam McIlvanney (New York: Cambridge University Press, 2012), 267.

⁶¹ Alasdair Gray, *Lanark: A Life in Four Books* (London: Pan Books Ltd, 1991), 243.

⁶² Eleanor Bell, *Questioning Scotland: Literature, Nationalism, Postmodernism* (New York: Palgrave MacMillan, 2004), 103.

⁶³ Bell, *Questioning Scotland*, 104–105.

page, which reflect the characters' own disordered mental state.⁶⁴ What matters in books by Gray and writers inspired by him is not only what is written, but also how it is written and what is not written but only implied.

Another author experimenting with language is James Kelman. Craig mentions that the innovation of his language use stems from the blending of English and Scots. Scots is no longer used only in direct speech of the characters and English as the voice of the narrator, they are combined or interchanged. The sporadic use of punctuation separating the talk of the narrator and characters makes the blending appear natural. It elevates Scots from being a subordinate vernacular to an equal substitution of English.⁶⁵ The frequent use of swear words completes the abandonment of the established rules of writing. Although Kelman emancipated the Scottish language, he expressed pessimism about the state of Scotland within Great Britain through the identity crises of his characters. Craig continues that he placed his stories in the working-class setting. Through Glaswegian working-class characters, such as *The Busconductor Hines* (1984), he points to the breakup of solidarity and the remaining solitude of individuals. The protagonists are not actively seeking improvement. Instead, they balance on the verge of mental breakdown because they see no opportunity for change. So, they live a life full of repetition and passivity.⁶⁶ The narration is focused on the thoughts of the characters while experiencing their everyday existence without any excitement, which reflected the loss of hope for an independent Scotland.

Janice Galloway has been greatly influenced by the writing of Gray and Kelman. She stressed that Gray's *Lanark* was an encouraging piece of work, adopting a fresh attitude to the reality of Scottish life.⁶⁷ Apart from the content of the writing, she drew inspiration from the unusual visual form. She herself used such innovations as a text bleeding out of the page, conversations in the form of a screenplay, lists, or a retrospection written in italics. Craig adds that she used Kelman's expression "ooo" from *The Busconductor Hines* in *The Trick Is to Keep Breathing* (1989) to mark that something has happened or has been said in between what is written.⁶⁸ In addition to both male authors, she focused on unreliable unstable narrators and their struggles with identity, reflecting the nation's struggle. However, she differed from them by foregrounding female protagonists. March mentions that Galloway considered Scotland

⁶⁴ Craig, "Otherworlds," 268–269.

⁶⁵ Cairns Craig, "Resisting Arrest: James Kelman," in *The Scottish Novel Since the Seventies*, ed. Gavin Wallace and Randall Stevenson (Edinburgh: Edinburgh University Press, 1994), 102–104.

⁶⁶ Craig, "Resisting Arrest: James Kelman," 100–102, 104–106.

⁶⁷ Janice Galloway, "Different Oracles: me and Alasdair Gray," *Review of Contemporary Fiction* 15, no. 2 (1995): 195.

⁶⁸ Craig, "Otherworlds," 269.

misogynous, so she wanted to raise the repressed female voice. This time undistorted by social conventions about how female writing and female characters should look like. Such attitude invites calling Galloway a feminist, which is partly true, but not wholly. Although she creates characters who do not fit into the patriarchal society for various reasons, they are also not embodiments of strong independent women who are celebrated by feminists. She writes about women trying to find their own way through life, which sometimes brings succumbing to the prescribed ways, sometimes rejecting them. Her works portray dysfunctional relationships and fruitless communication between women and men in an unfriendly urban environment, which strengthens the feeling of loneliness and chaos.⁶⁹ Galloway is a representative of the Glasgow Novel, creating experimental pieces of work; experimental all the more by placing women in the centre of a story taking place in Scotland.

The Trick Is to Keep Breathing is Galloway's first novel and deals with a Glaswegian woman, Joy Stone, suffering from a mental breakdown who tries keep herself stable by behaving according to the set patriarchal values. Joy engages in male-dominated relationships, tries to look neat, bakes biscuits, and does many other things that are typically connected to women. Margery Metzstein points out that her insincere behaviour does not work and even though she tries, she often fails to do what is expected of her. Then those around her end up dissatisfied and she is not feeling better because she does not really do what she wants or what would help her. There is a spark of hope for improvement only when she resolves to focus on herself and her needs.⁷⁰ Apart from this novel, which is analysed in the following chapter, Janice Galloway has written several short story collections, like *Blood* (1991) or *Where You Find It* (1996), also dealing with relationships, their physical and mental aspects, and the impact of a patriarchal society on women. Furthermore, she has written two memoirs, *This Is Not About Me* (2008), and *All Made Up* (2011), in which she shared her memories from childhood and adolescence. March mentions that approximately in the mid-1990s, her focus has broadened from Scottish to a more international context. A slight shift can already be seen, for example, in the novel *Foreign Parts* (1994). Even though it narrates a trip of two Scottish women, the story does not take place in Scotland.⁷¹ Janice Galloway has become one of the eminent Scottish female writers occupied with Scotland's position as a nation, and mainly women's position in

⁶⁹ March, *Rewriting Scotland*, 108–128.

⁷⁰ Margery Metzstein, "Of Myths and Men: Aspects of Gender in the Fiction of Janice Galloway," in *The Scottish Novel Since the Seventies*, ed. Gavin Wallace and Randall Stevenson (Edinburgh: Edinburgh University Press, 1994), 137–142.

⁷¹ March, *Rewriting Scotland*, 128–130.

a society. Through fiction, she has been exposing identity problems brought by the patriarchal stereotypes.

A. L. Kennedy is said to have been somewhere in the middle between Janice Galloway and Ali Smith. Some scholars point out her inspiration by the Glasgow Novel and sharing some features with Galloway. Cristie L. March says that Kennedy also criticized the difficulty of Scottish women to become respected writers without having to follow the rules of “female” writing. As Galloway, Kennedy often writes about women who struggle with oppression in a masculinist society. She also incorporates concern for Scotland’s national and political issues in her work.⁷² On the other hand, these topics are not the only ones Kennedy explores. What is sometimes highlighted is her moving away from the portrayal of Scotland towards more international topics, which is closer to Smith. Ema Jelínková explains that Kennedy’s work mainly depicts individuals and their struggles, the topics of nationalism or feminism are only secondary. Some of her stories are narrated by women, some by men, and some do not even reveal the gender of the narrator to place the focus on other matters than gender.⁷³ The narrator of the *Night Geometry and the Garscadden Trains* (1990), a story from a short story collection of the same name says: “We have small lives, easily lost in foreign droughts, or famines; the occasional incendiary incident, or a wall of pale faces, crushed against grillwork, one Saturday afternoon in Spring. This is not enough.”⁷⁴ These small lives are exactly what Kennedy is interested in. March mentions that through showing everyday life, she explores topics such as isolation, dis/content with relationships, infidelity, addiction, family life, or childhood and its impact on adulthood.⁷⁵ Through universally relatable topics, A. L. Kennedy has moved Scottish female writing slightly further past the definition of what it should look like.

Jackie Kay’s work is very diverse. She has written works of poetry, prose, and drama, and she has written both fiction and non-fiction. In her works, she explores identity, varying from national identity, across racial, gender, to sexual identity. Matthew Pateman points out her refusal to simplify identity into binary oppositions such as someone being either a female or male writer, of Scottish or other nationality, white or black. She claims that identity is much more complicated, and people cannot be identified through these general divisions because

⁷² March, *Rewriting Scotland*, 134–135, 150–152.

⁷³ Ema Jelínková, “Small Lives, Easily Lost in Foreign Droughts’: A. L. Kennedy’s and Ali Smith’s Short Stories of Human Interest,” in *The Literary Art of Ali Smith*, ed. Ema Jelínková and Rachael Sumner (Berlin: Peter Lang, 2019), 30–32.

⁷⁴ A. L. Kennedy, *Night Geometry and the Garscadden Trains* (London: Vintage Random House, 2004), 34.

⁷⁵ March, *Rewriting Scotland*, 137–149.

everyone has been defined by different backgrounds and experiences.⁷⁶ The issues of identity are examined in her novel *Trumpet* (1998) about a transgender black Scottish jazz musician and his family, including an adopted son. Throughout his life, he has problems because his race and nationality do not normally correspond. After his death and the revelation that he was, in fact, a woman, other identity problems arise. For example, that the then society would not accept a female musician or a transgender individual. Pateman also mentions Kay's interest in the idea of belonging. According to her, to be accepted by a community, one has to be understandable to that community and, thus, identifiable by established definitions. Her works explore the possibilities of being accepted without having to change one's differences.⁷⁷ For Jackie Kay, identity is a fluid category depending on everyone's preferences, which cannot be dictated by society.

During an interview with Gillian Beer, Ali Smith said: "You have to see a conflict, you know, you have to recognize a conflict in almost everything. A conflict of possibilities. Or a meeting of possibilities."⁷⁸ The conflict symbolizes the ambivalence which is so often mentioned as a characteristic of Scotland. Ema Jelínková mentions the frequent use of the supernatural, mainly ghosts, which connects Smith and Kennedy, and refers to the works of Scottish Gothic. Yet, these are only details accompanying Smith's stories of search for identity.⁷⁹ Her aim is to create universally relatable stories. That is why, as mentioned in the previous chapter, she refuses to be labelled differently than simply "a writer." Olga Roebuck points out another theme of Smith's work, which is the quest for authenticity. Her characters, often women, search for an authentic experience in a cosmopolitan world. The promotion of the homogenous culture trying to set Scotland apart from the rest of the world after 1979 later gave way to the sameness of cosmopolitanism. However, Smith does not conform to either of these attitudes. She promotes the idea of an individual identity which is an original aspect of every one person.⁸⁰ This brings her closer to the writing of Jackie Kay. The content of her books, the struggle to find one's own identity is reflected also in the form of her writing. She uses devices such as intertextuality, fragmentation, repetition, metaphors, rhyming, vulgarisms, puns, unusual punctuation, or no punctuation at all.

⁷⁶ Matthew Pateman, "Adopting Cultures and Embodying Myths in Jackie Kay's *The Adoption Papers* and *Red Dust Road*," in *Roots and Fruits of Scottish Culture: Scottish Identities, History & Contemporary Literature*, ed. Ian Brown and Jean Berton (Glasgow: Scottish Literature International, 2014), 65–76.

⁷⁷ Pateman, "Adopting Cultures and Embodying Myths," 77–81.

⁷⁸ Gillian Beer and Ali Smith, "Gillian Beer Interviews Ali Smith," in *Ali Smith: Contemporary Critical Perspective*, ed. Monica Germanà and Emily Horton (London: Bloomsbury Academic, 2013), 138.

⁷⁹ Jelínková, "Small Lives, Easily Lost in Foreign Droughts," 31–33.

⁸⁰ Olga Roebuck, "Authenticating Women: Ali Smith and Denise Milna," in *The Literary Art of Ali Smith*, ed. Ema Jelínková and Rachael Summer (Berlin: Peter Lang, 2019), 122–123.

These devices can be found in her novel *Hotel World* (2001), which will be analysed in the last chapter of this thesis. For example, the expression “Woooooo-hoooooo”⁸¹ has been used multiple times in the first part of the book as an imitation of the sound of falling, an interjection, an unusual way of spelling the pronoun “who,” or as a marker of some time elapsed between two utterances. Besides the topics mentioned typical for Smith’s writing, identity crisis and authenticity search, Patrick O’Donnell states that emphasis is put on the unpredictability of the future: “The narratives of *Hotel World* are thus premised upon a series of accidents, missed encounters, bad timings, temporary alliances and unintended consequences.”⁸² It explains how easily the events could have happened differently if only a slight detail in the story had changed. And if so, the identity of the characters could have been formed in a different way. Mark Currie elaborates on the preoccupation with time by noting that each chapter of the book is titled by one of the English tenses, hinting at what part in the story each chapter plays.⁸³ The title of Smith’s other novel *The Accidental* (2005) supports the claim that she has been interested in the unpredictability of the future. What belongs among her other stories is, for example, the short story collection *Free Love and Other Stories* (1995) dealing with the topics of sexual identity and relationships. The novels *Like* (1997) and *How to Be Both* (2014) present stories told from two perspectives, which shows that one’s identity and experiences form their further understanding of reality. Ali Smith is an author who presents everyday issues of ordinary people with the focus on finding one’s true identity. However, as Roebuck mentions, although *Hotel World* deals with painful issues, there is a sign of optimism for some of the characters to reach improvement.⁸⁴ Smith’s work promotes the right of all individuals to be who they want to be, and offers freedom from all those principles established in previous times.

A development can be seen in Scottish writing since the 1970s from the national focus to international. The female writers have been moving away from their effort to be recognized as female Scottish writers to presenting their qualities simply as writers who can address international issues. However, although there have been shifts in focus, the inspiration the authors draw from each other’s work is obvious. Alasdair Gray portrayed the apocalypse as a representation of a new beginning of national identity, and the female writers took up this idea and developed it into the support of a developing society tolerant of diverse identities.

⁸¹ Ali Smith, *Hotel World* (London, Penguin Books, 2002), 3.

⁸² Patrick O’Donnell, “‘The Space That Wrecks Our Abode’: The Stranger in Ali Smith’s *Hotel World* and *The Accidental*,” in *Ali Smith: Contemporary Critical Perspective*, ed. Monica Germanà and Emily Horton (London: Bloomsbury Academic, 2013), 93.

⁸³ Mark Currie, “Ali Smith and the Philosophy of Grammar,” in *Ali Smith: Contemporary Critical Perspective*, ed. Monica Germanà and Emily Horton (London: Bloomsbury Academic, 2013), 56–58.

⁸⁴ Roebuck, “Authenticating Women,” 125.

4. IDENTITY IN *THE TRICK IS TO KEEP BREATHING*

The previous three chapters have introduced the theoretical framework, and the following part of the thesis focuses on the application of the theory to two selected books by contemporary Scottish female writers. This chapter analyses *The Trick Is to Keep Breathing* written by Janice Galloway and the following one looks into *Hotel World* by Ali Smith. The analysis of *The Trick* is mainly based on its protagonist, Joy Stone, her experiences, troubles, and relationships. At first, the theories of identity defined by Erik H. Erikson and Anthony D. Smith are applied. Then, the portrayal of Scottish identity and the portrayal of women are examined.

Analysed according to the theory about identity crisis by Erikson, Joy, who is struggling with a mental breakdown, goes through the fifth and the sixth stage crises. The name of the fifth stage, Identity vs. Identity Confusion, indicates that Joy is confused about her place in the world and about her own self on top of that. Not being certain of these matters, she is not able to establish a functional partnership with another person. Though the escalation of the crisis has been caused by the recent death of her boyfriend, it was not the inception of it. It was in fact a result of the flawed outcomes of the previous crises happening in her childhood. The very first crisis, Trust vs. Mistrust, has been said to depend on the motherly figure who shall assure their child that it is all right to trust others. This is not the case with Joy Stone. Her mother is not alive anymore, and it was implied that she did not have a very good relationship with her. In adulthood, Joy tends to be paranoid, thinking someone is breaking into her home. She also considers people unpredictable, which scares her, so she rather stays remote from them. “I wanted to keep my distance. People can be so unpredictable. I have no insight when it comes to people: just a layer of missing skin. I never see things coming.”⁸⁵ At the same time, she is hurt by the idea that not many people really care about her. Her older sister Myra, who could have replaced the role of the mother in Joy’s life, did not do so. She was an unfriendly figure for whom Joy was a nuisance, and represents another harmful relationship in her childhood. Joy has suicidal thoughts and partly blames her family, and mainly her mother, for it. “My mother walked into the sea. Not the first time she tried something like that but the most unusual one. It didn’t kill her...Hospitals don’t have much patience with attempted suicides.”⁸⁶ There has been a history of killing oneself in Joy’s family, and she considers it an influence on her current state. Not having a stable connection with the person who was supposed to teach the child to trust, Joy is not capable of it. The dysfunctional family is now being replaced by Joy’s

⁸⁵ Janice Galloway, *The Trick Is to Keep Breathing* (London: Penguin Books, 2015), 143.

⁸⁶ Galloway, *The Trick*, 199.

best friend Marianne and her mother Ellen. Marianne represents the role of the caring sister with whom Joy can share her deepest thoughts. Nevertheless, she is currently abroad, and thus cannot provide Joy with the support she needs. The missing motherly figure from childhood is now being replaced by Ellen. She always welcomes Joy, worries about her, and tries to feed her. Although Joy longs for such care, it seems that she is not able to accept it. She finds herself standing in front of Ellen's door not able to knock on it. Sometimes, she is irritated by Ellen's care because she is not used to such attention.

The second and the third stages, Autonomy vs. Shame and Doubt and Initiative vs. Guilt, have also been distorted during Joy's childhood.

When I was a teenager, my mother use to go looking for my diary. I'd find my underwear rearranged, too neat and know. Sometimes she would find something she really liked and bring it into the livingroom as a surprise, recite bits for Myra's benefit while we were watching TV. I was too stupid to stop writing. I just took to hiding it in harder places. She kept finding it. One day what she read made her burn it. When I came home she showed me the ashes and said I could never be trusted again.⁸⁷

Keeping a diary was a way for Joy to try and achieve her autonomy. She wanted to confide in her diary about what she was doing in her private life as she did not have a trustful relationship with either her mother or her sister. Not only was she not allowed to keep a secret, her mother repeatedly embarrassed her on purpose for what she felt. Because her attempts at behaving according to her will had been judged negatively, she developed a sense of dependency. One of Joy's lovers, David, recognizes it as being one of the problems leading to her damaged state. After Michael's death, she overhears David telling Marianne that she should not get dependent on other people. She should be able to take care of herself by herself. Joy has lived with a feeling of shame and guilt for her desires and emotions probably since the incident with her diary. Gillian Sargent perceives guilt as one of the main themes permeating the book. The feeling of guilt accompanies Joy throughout the whole story. She feels responsible for Michael's death, which makes the loss even more painful.⁸⁸ She was the mistress who took Michael away from his family, and she was the one with whom he went on a holiday during which he drowned. It is not until the very end of the book that she is able to work with the feeling. She attains relief once she forgives herself and stops punishing herself for the events she cannot change.

⁸⁷ Galloway, *The Trick*, 189.

⁸⁸ Gillian Sargent, *Scotnotes 36: Janice Galloway's The Trick is to Keep Breathing* (Glasgow: Association for Scottish Literary Studies, 2016), 29–31.

The voice is still there.
I forgive you.
I hear it quite distinctly, my own voice in the empty house.
I forgive you.⁸⁹

Before she is able to come to terms with reality, she needs to resolve the fifth stage crisis and find her identity. She has lost her partner, one of the people completing her identity. Consequently, she goes through Identity Confusion. “I don’t know what I’m doing any more. I look myself in the eye and see nothing I recognise.”⁹⁰ She suddenly does not know who she is, what she wants, or what the purpose of her life is. She tries to keep living in her set routines without admitting her grief and the fact that the situation has changed. It only results in a deeper depression because the person who has been a part of her identity is no longer there. She needs to admit the necessity of going through her grief and then establish her identity afresh. “I know things have to change but not this week. Not tonight. Not yet.”⁹¹ Her passivity leads her as far as considering suicide because she does not believe her situation could get better. As mentioned in the first chapter, the lack of hope is also a part of the flawed outcome of the first stage of identity development. Nevertheless, even when she feels determined to commit a suicide, there is a speck of doubt. She draws her curtains, but not entirely in case someone wants to look inside and save her. David eventually does so when he stops by to celebrate her birthday. “If I answer I have to accept what it says about me. That I don’t want to die. That I don’t want to live very much but I don’t want to die.”⁹² It was the impulse she was waiting for, someone showing an interest in her. It aroused the feeling in her that she matters. Afterwards, she slowly started rebuilding her life. She tidied the apartment, threw away the contents of the package from Spain, and sold the rotten cottage. It was a symbol of her cleaning up her life. She gave up what she could not change and began focusing on what she could improve. In other words, she let go of her old crumbled identity and started establishing a fresh one. On top of that, she decided to learn to swim. By this, she resolves to face something Gillian Sargent calls “a destructive force in Joy’s life.” Her mother wanted to commit suicide by drowning and Michael died by drowning.⁹³ To learn to swim means that she will hold the situation in her own hands and will not be powerless against water anymore. To stay above the surface, “the trick is to keep breathing,”⁹⁴ an utterance which gave the title to the whole book.

⁸⁹ Galloway, *The Trick*, 235.

⁹⁰ Galloway, *The Trick*, 156.

⁹¹ Galloway, *The Trick*, 157.

⁹² Galloway, *The Trick*, 203.

⁹³ Sargent, *Scotnotes* 36, 47.

⁹⁴ Galloway, *The Trick*, 235.

Her damaged mental state was mirrored by her physical state and the creeping mould in her cottage may be seen as a presage of the future breakdown.

I saw another mushroom right next to where it had settled on the wall...This one was more securely attached...After a month there were little shoots all along the hallway. Mould drew lines round the tops of walls and baby mushrooms appeared overnight. I wouldn't let him touch them because I thought they were dangerous or something. I didn't know where they were coming from and preferred just to let them alone in case. In case. Maybe I thought they would go away if we pretended hard enough.⁹⁵

At first, there was one mushroom, then another, and after a while it was unbearable. She treated the problem of her rotting home with the same passivity as she treated her gradual breakdown. She tried to suppress it for such a long time that then she had to seek out professional help in a mental institution. When she was slipping into depression, she developed the habit of drinking a lot of alcohol and not eating, which resulted in an eating disorder. Thus, not only was she suffering mentally, her body was being intoxicated and starved. As a result, she was losing a lot of weight and her teeth started to dissolve. No sooner did she realize the need to take care of her body than her mental state began to improve.

As the previous stages of identity development were not resolved positively, Joy was struggling even with the sixth stage, Intimacy vs. Isolation. It seemed impossible for her to have a functioning partnership.

I felt we were growing apart. We were...We were unhappy. He punished me for his unhappiness by refusing to touch me. Night after night. I punished him for my unhappiness by not speaking but I hadn't the same willpower...I thought he was Superman. I couldn't live with Superman without thinking

a) Superman's weaknesses are my fault (like Kryptonite)

and

b) I was vastly inferior in every aspect.

He talked to me even less and I talked to myself more and more. He still ate my meals and let me make the beds, do his washing and attend to the Superflat but it wasn't the same.⁹⁶

She and her ex-boyfriend Paul were incapable of communicating with each other. Therefore, their relationship deteriorated until they broke up. With the feeling of shame and guilt already built up in Joy's personality, she blamed herself for it. Joy's approach to relationships is dealt with more closely further in the chapter. Nonetheless, the inability to have a physically and mentally intimate relationship at the same time resulted in loneliness. "At a table full of people

⁹⁵ Galloway, *The Trick*, 64.

⁹⁶ Galloway, *The Trick*, 42.

I am lonely.”⁹⁷ She thought not one person around her could empathize, and so she did not open up and remained lonely.

It has been mentioned in the first chapter that A. D. Smith pointed out the connection between the identity of an individual and the identity of a community. The individual is influenced by the community he or she lives in, and simultaneously, the community is characterised by its individuals. Family can be perceived as the smallest community unit, and it has already been mentioned how vast the influence of Joy’s family was on her identity development. A broader community having an impact on Joy is represented by the media she follows, the mental institution, Foresthouse, and various doctors taking care of her, or rather pretending to take care of her. She buys female-oriented magazines full of horoscopes, sentimental stories, agony aunt columns, and articles like: “Our Best Ever Chocolate Cake...Diet for a firmer new you!...Kiss me Quick Lips – we show you how!”⁹⁸ These magazines set an unrealistic picture of a modern woman who is a skilful housekeeper managing all kinds of activities with a smile on her face, overcoming all obstacles that come her way, always looking neat and attractive to men. Such values exert pressure on Joy that she should try to be alike. It actually makes her feel calmer if she has the impression of doing something the magazines, i.e. the society, approves of. On the other hand, it also arouses the feeling of guilt in her if she does not manage to do what is portrayed there. Therefore, she resorts to make-believe.

The cleaning is just a sham. Broken glass crunches on the floor like sugar. I shove unidentifiable debris under the rug and hope it stays put. Superficially everything looks fine but underneath is another story. I never wash out the bin or scour the sink. The grease beneath the cooker turns my stomach but doesn’t stop me sweeping more under there: dried up breadcrumbs and frozen peas, flakes of onion skin. The trick is not to look.⁹⁹

She pretends for a long time to live according to the artificially created model in fear of becoming an outcast. However, the feeling of not being able to live up to the expectations only exacerbated her identity crisis. Cristie L. March points out that Joy is one of the “women who know the societal traps, see the potential lives they feel they ought to have, but are unable to break free from cultural confines.”¹⁰⁰ The insincerity causes stagnation in Joy’s life but she is too afraid to admit that she has different needs than everybody says she should have. Catharsis comes when she realizes she has “to stop reading these fucking magazines,”¹⁰¹ and when she

⁹⁷ Galloway, *The Trick*, 168.

⁹⁸ Galloway, *The Trick*, 27.

⁹⁹ Galloway, *The Trick*, 92.

¹⁰⁰ March, *Rewriting Scotland*, 110.

¹⁰¹ Galloway, *The Trick*, 223.

understands that it is impossible to live in compliance with a simulacrum. The decision to be true to her identity is what moves her healing along.

Similarly, Joy struggles with the influence of her doctors. Not one of the many doctors she has been visiting during her breakdown seems to be approaching her individually. They apply the same treatment on everybody. When Joy confronts them about it, saying it does not have any effect on her, they dismiss it as her fault. After all, she must believe it, and give it some time. “I think too much. Thinking is no way to behave in here. I wait for the medicine trolley, willing it to appear.”¹⁰² She is expected to be a sheep and let herself be sedated, literally by pills instead of getting active treatment, and figuratively by what the doctors tell her. The doctors represent a cosmopolitan mass culture which does not have time for an individual approach to issues. Therefore, they treat everyone the same without considering their differences. Consequently, Joy thinks she should conform and give up her uniqueness. It results in her losing her identity. Again, she finds the solution when she resolves to abandon the help from the doctors and to listen to her individual needs. “I should refuse to see Dr Three again. He always makes things worse. My notebook will be better than a doctor. I have to learn to minister to myself and let the slogans teach me something. Maybe that was the idea all along.”¹⁰³ This is one of the possible reactions to the impersonal cosmopolitanism, to rely on oneself instead of the community. The other reaction A. D. Smith indicated was nationalism, regaining the uniqueness of a nation. In this sense, Joy might be seen as an inspiration for the rest of the nation. Her character sends a message that nobody, be it individuals or nations, should let themselves be absorbed by the sameness.

Galloway, as a representative of the Glasgow Novel, presents a picture of contemporary Scotland. The story takes place in the surroundings of Glasgow. March perceives the urban setting as a hostile environment, which intensifies the issues the characters go through.¹⁰⁴ Apart from that, Douglas Gifford explains the “urban regionalism” as a tool for highlighting the national identity.¹⁰⁵ In *The Trick*, the city helps to create the feeling of solitude. Joy, living in a housing estate says: “Nobody knows anybody round here. We keep ourselves to ourselves for our various reasons.”¹⁰⁶ In a city or a town that is big enough, it is not expected to know one’s neighbours, let alone be amiable with them. Joy is always an anonymous individual, which is

¹⁰² Galloway, *The Trick*, 128.

¹⁰³ Galloway, *The Trick*, 173.

¹⁰⁴ March, *Rewriting Scotland*, 127.

¹⁰⁵ Douglas Gifford, “Imagining Scotlands: The Return to Mythology in Modern Scottish Fiction,” in *Studies in Scottish Fiction: 1945 to Present*, ed. S. Hagemann (Frankfurt am Main: Peter Lang, 1996), 35–36.

¹⁰⁶ Galloway, *The Trick*, 26.

convenient for her at those times when she does not want to be bothered. Sometimes, however, it is to the detriment of her mental state because it intensifies her loneliness. The urban setting foregrounds some of the attributes assigned to Scotland, such as isolation and hostility. *The Trick* does not try to embellish Scotland, but to depict it as it is, unique.

Duality has been mentioned as one of the most prominent features of the Scottish identity. And Joy's behaviour evinces signs of duality throughout the whole story. For instance, when visited by the health visitor at the beginning, she is annoyed by her mere presence and gives vague and untrue answers to her questions. At the same time, she realizes she wants someone to help her, but is not able to voice it.

Needing people yet being afraid of them is wearing me out. I struggle with the paradox all the time and can't resolve it. When people visit I am distraught trying to look as if I can cope. At work I never speak but I want to be spoken to. If anyone does I get anxious and stammer. I'm scared of the phone yet I want it to ring.¹⁰⁷

The split personality is another contributor to her identity crisis, which keeps her spinning in circles. It resembles the feeling of the Scottish nation after the devolution referendum. Wanting to leave the Great Britain but not voting for it caused Scotland to land where it started.

There are short notes about Scotland occurring in the story that could seem only random. In fact, these details paint a thought-out picture of the nation. The first note is dealing with blame. "Scottish Education: apportion blame that ye have not blame apportioned unto you. It wisny me, it was you/ him/ her/ a wee man and he ran away."¹⁰⁸ If applied not just to the education but to the whole nation, it may well describe the English-Scottish relations. England is seen as the villain accountable for most of the problems in Scotland. For example, Eleanor Bell mentions Margaret Thatcher and her policies. She had been blamed for the then current poor state of the Scottish economy. Having a common enemy, the nation unified their interest in strengthening the Scottish identity.¹⁰⁹ Moreover, the use of Scottish dialectal expressions in the excerpt gives a more nationalistic impression.

Other details foreground the strength. When visited by her sister Myra, Joy feels to be at her wits' end. She does not want to be near her sister but does not know how to make her leave. However, she is aware that she will handle the situation somehow in the end. She always does, even though she thinks it impossible. It refers to the invincible Scottish nature. Similarly, when Joy overhears the patriotic song *Scotland the Brave*, she is reminded of the will to overcome obstacles.

¹⁰⁷ Galloway, *The Trick*, 84.

¹⁰⁸ Galloway, *The Trick*, 49.

¹⁰⁹ Bell, *Questioning Scotland*, 39, 103.

The next reference to the Scottish nature is given in the form of a footnote. “Love/Emotion = embarrassment: Scots equation. Exceptions are when roaring drunk or watching football. Men do rather better out of this loophole.”¹¹⁰ As mentioned in the first chapter, Scotland is considered a rough and male-oriented nation. Any sign of weakness or emotion is despicable. Additional details reassuring of the Scottishness of the book are: Joy comparing herself to the character of Jean Brodie from Muriel Spark’s novel *The Prime of Miss Jean Brodie* (1961); dancing Gay Gordons, a Scottish country dance, at the Halloween party in the Foresthouse; and drinking whisky.

Joy has always been writing a diary and now she is writing to unburden herself. She also reads to find wisdom, among others, Ivor Cutler, Norman MacCaig, *Lanark*, Muriel Spark, James Kelman, and Scottish Folk Tales.¹¹¹ In the third chapter of the thesis, Galloway has also been described as drawing inspiration from Scottish writers. *The Trick* includes instances of intertextuality, referring both to Scottish and to non-Scottish pieces of work. Margery Metzstein pointed out that Galloway’s writing mainly “analyses and questions the often negative effects of Scottish male culture on the female.” Apart from this, her “writing produces a recognisably Scottish cultural milieu and uses the language and rhythms of speech specific to the West of Scotland.”¹¹² Not only the narrative of *The Trick*, but also the form in which it has been written promotes the uniqueness of Scotland. Some examples have already been given in the third chapter, such as snatches of thoughts going out of pages. Together with the fragmentary manner of narration, it refers to Joy’s breakdown. Sometimes, she is not able to complete her thoughts or present them in a coherent way because her mental state itself is not stable. Despite the fragmentation, direct speech is never marked by quotation marks, and is simply juxtaposed with what surrounds it. Conversations are often presented as a screenplay divided into lines of what the participants of the dialogue say. It is also a kind of fragmentation, but there, it suggests a certain artificiality of the conversation. It is as if the participants had a prescribed behaviour. Metzstein observes that the dialogues mostly represent a conversation between a man and a woman. It depicts the unequal relationship between the sexes created by society.¹¹³ Joy, as a woman, tends to be in the inferior position.

DOCTOR Sit. [Pause] So how are things what’s new who are you anyway?

PATIENT I’m tired and I still need somebody to talk to. I need to get less angry about everything I’m going nuts.

¹¹⁰ Galloway, *The Trick*, 82.

¹¹¹ Galloway, *The Trick*, 191–192.

¹¹² Metzstein, “Of Myths and Men,” 145.

¹¹³ Metzstein, “Of Myths and Men,” 140.

DOCTOR Don't tell me how to do my job. Relax. You can talk to me. I made a double appointment so we can have twenty minutes. Go ahead. I'm listening.

...

IMPATIENT OK, let's talk straight. You ask me to talk then you look at your watch. What am I supposed to take from that? This whole thing is ridiculous. Can't you send me to someone who's paid to have waste their time? ...

DOCTOR Look, this reactive depression. I don't see that sending you to a specialist will help things. Talk to your family if you can't talk to me.

IMPATIENT I have no family.

DOCTOR Don't be melodramatic.¹¹⁴

This excerpt contains a conversation between a doctor and a patient, which intensifies the power imbalance even more. On top of that, the missing interpunction in the first line suggests that the doctor has had his lines of concern already rehearsed and delivers them automatically. The doctor treats the whole conversation with distance, rejecting even the patient's emotions. The modification of the "patient" into "impatient" is an example of the playful use of language. The book is full of various puns and jokes that Joy uses to downplay the seriousness of the situations she finds herself in. They serve mainly as protection for her feelings. Some parts of the story are titled by days or hours of days so that they resemble a diary Joy keeps. It helps her anchor herself in reality, likewise the formulas she keeps repeating.

I will Take Advice and Try Harder.

Persistence is the Only Things that Works.

The More Something Hurts, The More it can Teach Me.¹¹⁵

On the other hand, when she is sedated into unconsciousness, a blank page follows to mark her being outside reality. What completes the picture of Scotland is the use of the Scottish dialect, such as informal condensed expressions "disny; wasny; wouldny"¹¹⁶ instead of the common "doesn't; wasn't; wouldn't." And the occurrence of swear words refers to one of the stereotypes that says Scots are rude. "Young People my arse. Get a job if they bloody-well looked. Bloody tellies and videos and money for to make theirselves junkies don't tell me about Young People in bloody Crisis."¹¹⁷ The excerpt, showing an impassioned response to an article title, presents a person who does not go far to find the right words.

Out of the discussed characteristics of the Scottish identity, *The Trick* pays the closest attention to patriarchy and misogyny. March states that Galloway challenges the male

¹¹⁴ Galloway, *The Trick*, 51–52.

¹¹⁵ Galloway, *The Trick*, 216.

¹¹⁶ Galloway, *The Trick*, 121, 124.

¹¹⁷ Galloway, *The Trick*, 125.

dominance over Scottish writing, but also over Scottish identity as a whole, by creating a female voice.¹¹⁸ However, the voice does not subvert patriarchy purely through feminism, as would have been expected. In an interview with March, Galloway said: “My work is to ask, ‘What is it like to be an intelligent woman coping with the late twentieth century?’ That’s it.”¹¹⁹ And that is precisely what the character of Joy Stone represents. She is a young Scottish woman who encounters misogynous behaviour. She sometimes succumbs to the patriarchal model of society, either under pressure or willingly. At other times, she undermines male authority and her behaviour does not match the prescribed ways. Oscillating between patriarchy and feminism, she tries to find an identity that will suit herself.

Her role as a woman can be best described through her four romantic relationships with men. The first man is Paul, her ex-boyfriend from her teenage and early adult years. The biggest problem in their relationship was the lack of communication. March mentions the unfruitful communication and emotional disconnection between men and women as being one of Galloway’s main topics.¹²⁰ After moving in together, Joy instantly took up the role of a housewife, as society had taught her. When problems arose, each of them adopted a different attitude.

I though the answer was soul-searching and he thought it was split-crotch knickers. Stalemate...Now there was no talk at all, only the sound of two people suffocating into different pillows. We were killing each other. There was nobody to ask for help because I was too proud and too ashamed I wasn’t fit to live with.¹²¹

Instead of accepting the fact that it is natural for people to mature and consequently become alienated, she blamed herself for not living up to the expectations of being a woman. When they talk together further in the story, Joy titles herself as a “harridan,”¹²² revealing that the feeling of guilt for ruining the relationship has not left her yet. The conversation is full of thoughts in square brackets which the characters do not utter. They continue in a feigned conversation and end their relationship unable to communicate and understand each other equally, just as while they were together.

The relationship with Michael was marked by shame, guilt, and dependency. Joy felt guilty for taking Michael away from his family, and her surroundings put her to shame for it. When their affair was disclosed, Michael was forced to move into her cottage. The cottage was an epitome of Joy’s independence. It was the first place of her own. As soon as possible,

¹¹⁸ March, *Rewriting Scotland*, 110.

¹¹⁹ Cristie March, “Interview with Janice Galloway,” *Edinburgh Review*, no. 101 (1999): 85.

¹²⁰ March, *Rewriting Scotland*, 118–119.

¹²¹ Galloway, *The Trick*, 42.

¹²² Galloway, *The Trick*, 213–214.

Michael found his own flat to keep his independence, too. They tried to establish a modern relationship of two equals. The dry rot in the cottage, however, forced Joy to move into Michael's flat and lose her independence. Although Joy tries to present the relationship as decent, there are fragments of information revealing that their relationship was not so idyllic. As she tried to belittle the problems, she once more confirmed her insecurity about whether someone could stand living with her or not. She is all the more insecure because the whole relationship has been disparaged by society. In the end, she, as a mistress, is given no right to bereavement.

The next man, David, is her former pupil who occupies a special role in Joy's life. March claims that their relationship is purely physical.¹²³ It is true that the physical level is obvious. Joy describes a whole bathing ritual she undergoes before each of their meetings in order to make her body look attractive. Their sexual involvement works as a catharsis, enabling Joy to release her emotions. Nevertheless, Sargent highlights that David functions also as a mental support on whom she can rely.¹²⁴ These two roles of David seem somehow disconnected. He is a lover who puts no sense of obligation on Joy regarding the stereotypical role of a woman in a relationship, and does not take her independence away. At the same time, he is a friend, comforting her in a difficult situation. He fulfils Joy's wish for "someone strong enough to catch me when I fall,"¹²⁵ when he stops her from committing suicide.

Tony, Joy's boss from the bookmaker's, stands for a typical patriarchal man and a sexist. He has always been obscenely flirting with Joy, trying to get her sexually involved. A woman is a trophy for him, which should fulfil all stereotypes – be cute, submissive, and passive. He forces her into submission until she yields. The fault is partly on her side, too, because she does not put up any resistance.

Tony counts out the big wins. I am not allowed to give out the big wins because I am only the girl at the till...Sometimes I ring up the wrong things and the men have to be patient with me...Tony strokes my hair when he's in a good mood and tells them I'm a pet...I'm supposed to smile and I do.¹²⁶

She lets herself be put in the inferior position to fulfil the expectations of the masculine world of the bookmaker's. Tony talks her into a date, during which their positions of the superior and the inferior are made crystal clear and finally, he forces himself on her. In a traditional macho way, he does not show any concern for her emotions and leaves her crying after the encounter.

¹²³ March, *Rewriting Scotland*, 114.

¹²⁴ Sargent, *Scotnotes* 36, 41–43.

¹²⁵ Galloway, *The Trick*, 96.

¹²⁶ Galloway, *The Trick*, 31–33.

At the end of the book, Joy finds the courage to reject Tony's moves and stand up for her real needs that do not comply with patriarchy.

It is impossible for Joy to find her place in the patriarchal model. As a woman in her reproductive years, she would be expected to have a family. Instead, she has only had several unsuccessful relationships. This strengthens the feeling of shame and guilt again. She feels guilty for buying family-size boxes of tea due to its economical benefit without having a family to drink it with. To make up for her guilt, she tries to be a "good girl," as Lois Tyson would label. She wears make-up, dresses with care, bakes, cooks. She is "a good wife going to waste"¹²⁷ as she does not have anyone to take care of. Even though she tries hard to fit in, her life does not correspond with the patriarchal values, and she is in the position of the "bad girl" more often. When her relationship with Paul crumbles, she cheats on him. She therefore breaks the rule of faithfulness. Being the mistress in the relationship with Michael, she hurts another woman. She keeps a no-strings-attached relationship with the younger David, which is outrageous in a conservative society. And finally, she breaks the role of an obedient woman when she refuses Tony. After having broken down, she did not have the energy to pretend any more.

I used to be so conscientious. I used to be so *good* all the time.
[where good = productive/hardworking/wouldn't say boo] ...
I was tasteful because I wanted people's approval. Good girls reap rewards.
[where good = neat, acting in a credit-worthy manner]¹²⁸

Joy understood that in order to break free from the vicious circle of trying and failing to satisfy, she must listen to her own needs. It does not matter whether it includes weakness and admitting that she needs help, or being an independent feminist.

The Trick Is to Keep Breathing portrays post-devolution Scotland and the life of a struggling Scottish woman. Ali Smith captured the essence of the book when proposing it is "a perceptive study of the terrifying stasis of a woman's breakdown, ostensibly because of the death of her male lover, essentially, because this rips the surface off the everyday world to reveal nothingness and fear beneath the acceptable construction of female identity."¹²⁹ Considering various parts of identity, personal, social, national, and gender, Joy Stone arrives at the conclusion that genuineness is crucial to all of them.

¹²⁷ Galloway, *The Trick*, 41.

¹²⁸ Galloway, *The Trick*, 81–82.

¹²⁹ Smith, "And Woman Created Woman," 25.

5. IDENTITY IN *HOTEL WORLD*

This chapter focuses on the portrayal of identity in *Hotel World* by Ali Smith, published twelve years after *The Trick*. It traces the development in the perception of personal and national identity, and womanhood during the arrival of the new millennium. The chapter is divided into five main parts, each of them analysing one of the important female characters of the book.

Before getting to the protagonists of the book, it is important to introduce the setting. Unlike *The Trick*, which takes place in Glasgow, *Hotel World* is set in a hotel in England belonging to the Global Hotels chain. Being a part of an international chain of hotels, it could as well be in a different country, and the setting would barely change. According to A. D. Smith's definition of national identity from the first chapter, *The Trick* was a nationalistic answer to the post-devolution crisis of national identity. *Hotel World*, however, presents the cosmopolitan environment, characteristic of the 21st century. It allows two possible interpretations. Ema Jelínková highlights that "when stripped of all particulars, human experience is universally shared after all."¹³⁰ If the environment is so universal, it is possible to notice that all people, regardless of their nationality, go through the same or very similar problems. A review of the hotel written by one of the book's characters, Penny, says: "You'll be so perfectly at home in whatever armchair you've happened to fall into that you'll find it hard to get out of the chair, never mind the room."¹³¹ The international environment created by the hotel aims at making its guests feel as if at home. Comfortable enough, people can carry on with their habits unchanged and, thus, focus on their activities, problems, relaxing or whatever else they need to do without minding their accommodation. As discussed further in the chapter, the issues the book's characters are occupied with are not particularly connected to their nationality, but to their day-to-day problems to which anybody could relate. On the other hand, Olga Roebuck points out also the negative outcome of cosmopolitanism. Such an environment denies the uniqueness of each person and creates a world where individuals do not matter, which results all the more in the individual's need to set out on a quest for authenticity.¹³² Though Penny reviewed the hotel as a perfect place for anybody, the actual impression the hotel made on her was rather negative. "The nothing that ran the length of this hotel like a spine had appalled her."¹³³ That is why she desperately searched for an extraordinary experience during her stay there. On top of the superficiality, Lise, the hotel's former receptionist, reveals the

¹³⁰ Ema Jelínková, "Introduction," in *The Literary Art of Ali Smith*, ed. Ema Jelínková and Rachael Sumner (Berlin: Peter Lang, 2019), 9.

¹³¹ Smith, *Hotel World*, 180.

¹³² Roebuck, "Authenticating Women," 123–124.

¹³³ Smith, *Hotel World*, 145.

falsity of its friendly attitude. The hotel staff are under a strict hierarchy and as a kind of relief or revenge for the sometimes-unfair working conditions, they play pranks on the hotel guests.

Deirdre would also have been fascinated by the amount of spitting there was, blind random spitting regardless of who the guest...or how new girls were taken by Mrs Bell into the room behind Reception and made to practise in their lunch hours with the ends of toilet rolls until they could fold the edges of the tissue to the right angle.¹³⁴

The Global Hotel can be seen as a small, independently working world with its own rules, which is suggested by the book's title *Hotel World*. A small society that seems to care about everyone's individual needs, when it is, in fact, homogenizing all experience and rendering them unimportant. The sterile environment results in the creation of lonely individuals who do not realize that their lives are interconnected.

The book is divided into six parts, five of them are devoted one by one to the five main characters and their contribution to the wholeness of the story. Milada Franková interprets the variety of narrative voices as individual quests for identity which could not be introduced by one omniscient narrator because it would lack authenticity. *Hotel World* combines 1st person narrator with 3rd person narrator that is, nevertheless, not omniscient.¹³⁵ Furthermore, it has been stated in the third chapter of this thesis that the titles of the book's chapters refer to grammatical tenses, and therefore, inform about the temporal setting of individual chapters in advance.

The first part of the book is titled *Past*, which suggests that the part presents what has preceded. It is narrated in the 1st person by Sara Wilby. More precisely, by her ghost. She died when she fell with a dumbwaiter down its shaft during her second night at the hotel as a chambermaid. Now the ghost is roaming through the town, slowly evaporating from the world, trying to catch last glimpses of life. Her trouble with identity is that, as a ghost, she does not have any. Therefore, it is impossible to identify a stage of her identity development according to Erikson. She forgets earthly things and what has led her to her current state, so she hopes that her body lying in the grave could remind her.

Under the ground, in the cold, in the rich small smells of soil and wood and dampening varnish, so many exciting things are happening to her now... We were a girl, we died young; the opposite of old, we died it. We had a name and nineteen summers; it says as much on the stone. Hers/mine. She/I. Knock knock. Wooo-hoooo's there? Me. You wooo-hoooo? You-hoo yourself.¹³⁶

¹³⁴ Smith, *Hotel World*, 96.

¹³⁵ Milada Franková, "Omniscient Narrative Revisited by Ali Smith and Kate Atkinson," in *The Literary Art of Ali Smith*, ed. Ema Jelínková and Rachael Sumner (Berlin: Peter Lang, 2019), 88.

¹³⁶ Smith, *Hotel World*, 9–10.

The ghost has been separated from the body and now misses the ability to feel a touch. The separation does not so much represent the Scottish duality as it does the incompleteness, which drives loneliness as far as possible. Not only is the ghost lonely in the world of the living because nobody sees her, she is lonely all the more because she is only a part of what she used to be. Once the body starts narrating, it is clear what part of identity development Sara was going through while still alive. As a young recently employed woman, she longed to fit in with the hotel staff. From her narration and the narration of her sister Clare, it may be understood that she did not share much with her family, she was rather withdrawn. According to Erikson, it is natural at this stage (5th – Identity vs. Identity Confusion), during which a person values approval from one's contemporaries more. Sara, thus, tried to learn "the ropes"¹³⁷ from her colleague. The so-far only stable point in her life, on which she could build her identity, was swimming. She was a natural swimmer. She felt confident and safe in the water. Water is presented in an utterly opposite light in this book, compared to *The Trick*. While in *The Trick* water meant danger for Joy, for Sara, it was solace. This striking contrast supports the significance of an individual experience that forms a personality. Something that cannot be given by society.

Sara had simultaneously been going through the sixth stage, Intimacy vs. Isolation, as has been already touched upon in the first chapter. "I fell in love. I fell pretty hard. It caught me out. It made me happy, then it made me miserable. What to do? I had expected all my life to fall for some boy, or some man or other, and I had been waiting and watching for him."¹³⁸ Not having completely resolved the previous crisis, it had been hard for her to make head or tail of her newly acquired feelings towards a girl. After the initial exhilaration, the internalized homophobia struck. She was taken aback by falling in love with a person of the same sex, since it was something she had never expected to happen. Although the society was not portrayed as heterosexist, it was definitely heterocentrist, as described by Tyson in second the chapter. Sara's surroundings did not express any overt homophobic hatred, it just did not take homosexuality into consideration. Even Sara had been heterocentrist, not even thinking of such a case as being a lesbian, until it came up.

I knew what my sister would think. I thought about what my parents would think; I could hear them through the wall, breathing. What our neighbours would think; they were breathing through the other wall. What Siobhan and Mary and Angela, and all the boys, all my friends from going to the pub, would think. What people who knew

¹³⁷ Smith, *Hotel World*, 24.

¹³⁸ Smith, *Hotel World*, 17.

me would think. What people who hardly knew me or didn't know me at all would think.¹³⁹

The idea of lesbianism being abnormal was rooted in the society she was living in. Therefore, when homoerotic thoughts entered Sara's mind, she immediately felt guilty for it. "I had been thinking about what the girl in the watch shop's body would look like if it didn't have any clothes on it. It was the first time I had ever, ever thought such a thing, about anyone, and felt shame in my gut and spreading all up and down my body."¹⁴⁰ Sara did not manage to overcome the social stereotypes and create her identity in compliance with her needs during her life. However, as a ghost, she tries to remind everyone still living that it is important to "remember you must live."¹⁴¹ It is an utterance reshaping Muriel Spark's famous "Remember you must die," quoted in the third chapter. It serves as a reminder recurring throughout the whole book, that people should live to the full while they can, and prefer their individual urges to the social diktat. Spark's work has been referred to in both analysed books, which proves her to be a great influence on Scottish female writing.

The following three parts use the non-omniscient 3rd person narrator. The second part, *Present Historic*, is told from the point of view of a homeless woman Elspeth Freeman. The grammatical tense in the title suggests that a great portion of this part consists of thinking about the past in present. By providing the viewpoint of a homeless person, Smith gives a typical example of what Jelínková claims to be her preoccupation. That is giving voice to those whom she considers underrepresented or silenced. While doing so, she combines serious issues with light humorous narration.¹⁴² Elspeth meets this description in every way. In most cases, she is called Else, someone else, someone unimportant, whose voice does not matter. She spends most of her days in front of the hotel, begging for money. She is at the very bottom of the social ladder, an outcast from society. Some people appear to not even notice her, some are made uncomfortable by her presence, and some throw her a penny to ease their social conscience. She is very much used to such treatment and is, in fact, startled by the occasional interest of others, for example, a reporter documenting things homeless people possess or the hotel receptionist inviting Else in to spend the night in the warmth. Her narration is a heavy one addressing mainly poverty and its consequences, but it is nevertheless presented in a light manner, as Jelínková suggested. "What a coughing she'd had though, a really good one, one of the best...it had hurt like fuck, like she imagines giving birth must hurt. Giving birth to a cough.

¹³⁹ Smith, *Hotel World*, 22–23.

¹⁴⁰ Smith, *Hotel World*, 22.

¹⁴¹ Smith, *Hotel World*, 27.

¹⁴² Jelínková, "Introduction," 9.

Congratulations! Proud parent of snot and gob, twins.”¹⁴³ Although she is painfully ill, she does not make her story gloomy, but the exact opposite. She mocks the most serious matters.

While Sara’s story does not make any specific references to national identity, this and the following one contain traces of the story having been set in Britain. Even though homeless, Else is educated and, in between telling her story, she mirrors both the modern society and the state of Britain. A part of her education is that she is able to use shorthand and decipher a text like: “F y cn rd ths msg y cd bcm a csrtry n gt a gd jb.”¹⁴⁴ The problem is that it has “been made redundant by crisp shiny new girls with dictaphone machines and computers which print up what you say at the same time as you’re saying it.”¹⁴⁵ With all the great progress in industry and information technology brought by the modern age, many jobs, including the position of a shorthand typist, became of almost no use and such people were forced to quickly adapt to the new conditions in order to survive in the labour market. Moving on specifically to British issues, a heading in a newspaper Else has wrapped around her feet says “BRITAIN MASSIVELY MORE UNEQUAL THAN 20 YEARS AGO. ONE IN FIVE PEOPLE LIVES BELOW BREADLINE.”¹⁴⁶ Else’s own life and the mention of crowded shelters for homeless people confirms the veracity of the article. Richard Partington had stated that Britain is the fifth most unequal country in Europe regarding finance.¹⁴⁷ Even though focused on Britain, it is clear that poverty rates are a universally addressed topic. Thus, Smith discusses a universal issue through an example of Britain.

When looked at from the personal identity point of view, Elspeth is currently not going through any identity crisis and is confident about who she is. There was just a temporary slip when she let herself be accommodated in one of the hotel rooms and immediately knew it was a mistake. Roebuck indicates that the act of flooding the hotel room and leaving the hotel for the streets is the ultimate reassurance of Else’s identity.¹⁴⁸ She has become comfortable with her life on the streets. The street, more precisely the spot outside the hotel, is actually her home in which “the sky is the ceiling.”¹⁴⁹ As she lives mostly unnoticed by others, she is not bound by any social constraints. She can, therefore, afford to express her authentic self and live as a free man, as implied by her surname.

¹⁴³ Smith, *Hotel World*, 71–72.

¹⁴⁴ Smith, *Hotel World*, 45.

¹⁴⁵ Smith, *Hotel World*, 47.

¹⁴⁶ Smith, *Hotel World*, 45.

¹⁴⁷ Richard Partington, “How Unequal Is Britain And Are the Poor Getting Poorer?,” *The Guardian*, September 5, 2018, <https://www.theguardian.com/inequality/2018/sep/05/qa-how-unequal-is-britain-and-are-the-poor-getting-poorer>.

¹⁴⁸ Roebuck, “Authenticating Women,” 125.

¹⁴⁹ Smith, *Hotel World*, 35.

Being a person confident about her identity, she seems to present social inequities with objective calmness, even if she is the one being wronged. She had gone through several traumatic experiences in the past, such as when she had been violated by much older Mr Whitelaw who afterwards praised her as a “good girl.”¹⁵⁰ The obviously bad behaviour had been disguised by reassurance that she had acted well when having obeyed an older man. It erased her feelings of obligation to fulfil the patriarchal expectations because she saw they can lead to wicked acts. Now, when she encounters similar behaviour, it leaves her untouched.

Ever thought of working for a living? The rest of us have to. We can't all just loaf around like you. (a woman)

(whispered) Now I'm telling you straight and I'll only tell you once. You want a good raping, and you're for it. You let me see you in here again and you'll get it. I mean it...(a man, at the station)

Can't you get it through your thick skull that decent people hate scum like you? You're scum of the earth. You spoil it for the rest of us. The scum of the fucking earth. (a woman, at the station)¹⁵¹

Elsbeth simply lists a range of similar utterances in which women stress that she has been spoiling their emancipation gained through hard work by not working, whereas men usually contradict the notion of equality by pointing out their physical superiority over her. Her indifference to it demonstrates that she has already overcome the feminist issue by not paying attention to any references to it.

The third part narrated by Lise O'Brien, *Future Conditional*, suggests the importance of her experience on her further life, how the past and the present condition her future. She was the receptionist who let Else in the hotel and who admired her independence. “Lise has thought it must be a rough life but a good life, a freed-up life.”¹⁵² Before her indescribable illness, she was not able to rebel against the set social values. She has always tried to act good, be polite, sympathetic, and helpful. What Roebuck mentions is that it may have even been harmful to her rather than useful. Such as when she offered Else a room as an act of kindness, but Else flooded the room while choosing her identity over the comfort of the room and, thus, causing problems for the hotel staff.¹⁵³ In the first chapter of the thesis, A. D. Smith's remark on the modern world says that the bureaucratized and industrialized society does not pay attention to the individual. So, the individuals have to pay attention to themselves, as Else did. Lise, not doing so, feels a societal pressure to conform. The most obvious example is represented by the TV commercials. Lise realizes they are aimed at imposing the idea of what are the desired goods on people and

¹⁵⁰ Smith, *Hotel World*, 61.

¹⁵¹ Smith, *Hotel World*, 43.

¹⁵² Smith, *Hotel World*, 115.

¹⁵³ Roebuck, “Authenticating Women,” 125.

what would make them supposedly equal. Although realizing the manipulation hidden behind the commercials, she is not able to get them out of her head. It is partly because hearing them is embedded as a common experience in the commodified modern society, and partly because her main aim now is to puzzle out her illness, not to break free from social constraints.

The illness has deprived her of stability in her life and she suddenly finds herself struggling with the first stage of the Eriksonian identity development (Trust vs. Mistrust). She is not able to orientate in time and the only steady point in her life is her mother. As an infant, she relies on her mother Deirdre to come at the same time every day, explain to her what she is not sure about, and fetch her necessities. It is not important only for the improvement of her current state, but it also seems that going through this stage and deepening the relationship with her mother is necessary for her to be able to move to other stages of her identity. Via brief description of Lise's childhood, it is apparent that Deirdre had not always been this dependable. As a former not-so-successful singer, she had first been chasing her career before being a mother. Simultaneously, it had been hard for Deirdre to understand "the fearless child Lise, the imperturbable twelve-year-old, unreadable sixteen-year-old, unruffleable girl, impenetrable adult, Lise."¹⁵⁴ Lise's illness, therefore, serves as a second chance for them to reform their relationship in order for Lise to successfully complete her first-stage identity crisis, and in order for Deirdre to overcome the seventh stage (Generativity vs. Stagnation), characteristic by her desire to be needed and useful, if not for the potential audience, at least for her daughter.

Lise is the character which bears one of the most obviously Scottish features. The sense of duality, in this case nearly schizophrenia, has been caused by her illness and the subsequent confusion of time and place. This part of the book is permeated by her constant meditation about whether "I am nice/sick."¹⁵⁵ She is unsure about how to describe herself because it seems impossible to be both. Being nice is the part of her personality that she shows to the outside world as it is socially acceptable. Being sick, however, makes her surroundings uneasy because it is not a standard. Therefore, she hides her state in between four walls not to make others uncomfortable. This brings back the idea that in order to improve her state, she needs to focus on her needs first before considering what is acceptable for society.

The fourth part, *Perfect*, presents a magazine writer, Penny Warner, who came to the hotel to review it. The title suggests that Penny's life has been following a certain path for some time already. It may also refer to the literal meaning of the word "perfect," since Penny has always been trying to make her life look so. Penny's story mainly addresses the problems of social

¹⁵⁴ Smith, *Hotel World*, 121.

¹⁵⁵ Smith, *Hotel World*, 86.

stereotypes not allowing individuals to be genuine. Olga Roebuck points out that while the sterile environment made Lise feel inferior, it made Penny selfish during her search for authenticity. One way or another, “Smith thus shows how society and its constraints create an environment directly denying authentic experience and identity based on authentic relationships.¹⁵⁶ Penny’s job is to go from hotel to hotel and write reviews on them in a magazine. Though switching places all the time, it has become a stereotype for her. As soon as she starts thinking about how to review this one, she is not sincere, but conforms to a habit. She is jotting down posh expressions of praise, whereas actually the room she is staying in is mediocre.

In any case the water that came out of the taps had looked rusted, was yellow-coloured; the ceiling needed redone in the room; everything had pretended luxury and been slightly shabby. There were unidentifiable scrape marks on the wall nearest the door; there had been a buzzing noise on the room’s TV on the tuning of Channel 4; the carpets had been more worn than they at first seemed; the pencils, pens, stationery had been of reasonable quality only; the shampoo had been watered down;...¹⁵⁷

She is bored and does not have any idea what to write, because she does not follow the true impression the hotel made on her. Out of a desire to be able to spice her writing up, she joins strangers, Clare and Else, during their activities. As already mentioned, she is egocentric and once there is a hint of a problem or uncomfortableness, she leaves. For instance, she walks away from Clare crying in the hotel corridor, and abandons the homeless Else in the streets when she gets bored with her.

Penny’s selfishness reflects her spinning in the seventh-stage identity crisis. She would like to be a respected and indispensable member of society, and she thinks that she could achieve this by having an intriguing story to tell. However, she is blind to the fact that the essence of the seventh stage is to be somehow useful to her surroundings, and not make use of it for her own benefit. “It was foul and it was queasily exciting, this humdrum digestive-system exotica of others’ lives; Penny was repelled and energized by it.”¹⁵⁸ Not only is she egocentric, she is envious of people leading seemingly more interesting lives. Her crisis is deepened even more by the burn-out syndrome from her job that seems to bring nothing new. There is a spark of hope for a successful resolution of the crisis, when Penny surprises herself by being able to feel sorry for Else, and consequently writes her a cheque. The memory of helping someone in need could be the first step on the way out of the crisis. Nonetheless, she slips into the crisis

¹⁵⁶ Roebuck, “Authenticating Women,” 124–125.

¹⁵⁷ Smith, *Hotel World*, 130–131.

¹⁵⁸ Smith, *Hotel World*, 163.

again immediately, when she cancels the cheque shortly afterwards. As the title of this part implies, she has been spinning in the crisis and she will probably continue to do so for some time, before she finds her way out.

As well as some other previously mentioned characters, Penny has had unresolved issues with her parents in childhood, having consequences on her current behaviour. Her father was cheating on her mother, and her mother preferred her brother to herself. Therefore, she did not have a proper parental role model, which is important for the early stages of identity development. As she yearned to get her parents' attention, she commenced stealing and having an intimate relationship with a much older man. Based on the flawed relationship with her parents, she keeps seeking attention even from strangers in adulthood. In addition, she has got used to being egocentric as a way of taking care of herself, because her parents probably did not care about her enough.

Clare Wilby, the sister of the deceased Sara, narrates the fifth part as a 1st person narrator. Mark Currie explains its title, *Future in the past*, as a reference to Sara not living any more. Her future is in the past because everything she could have been is no longer possible.¹⁵⁹ This part shows Clare's grief and ruminating about the circumstances of Sara's death and a life she will never live. Both books, *The Trick* and *Hotel World*, present the consequences of an unnatural death of a close person. While *The Trick* portrays the physical and mental disintegration of a solitary bereaved individual, *Hotel world* deals with the break-up of a family. As stated in the first chapter, family can represent a small social unit. Therefore, Clare's part shows how a traumatic experience can disintegrate a society. Clare's mother completely shut down and stopped communicating as even the thought of the accident was too painful to bear. Clare's father got rid of all of Sara's possessions as soon as possible and became irascible, easily angered by any reminder. On the other hand, Clare needed communication and clarification. She needed to know how exactly it had happened and that it was not deliberate. And because she is "just supposed to keep out of the fucking way imagine if I spoke actually said something the walls of this house would fucking fall down in shock like a ghost had spoke nobody's supposed to say anything about anything real,"¹⁶⁰ she feels as lonely as if she had no family.

She made it clear that she has not had a very affectionate relationship with her father even before Sara's death. He was not so proud of her because she was not a prize-winning swimmer, unlike her sister. Not receiving praise from her father, she developed a feeling of inferiority during the fourth-stage crisis (Industry vs. Inferiority). She is under the impression that "he

¹⁵⁹ Mark Currie, "Ali Smith and the Philosophy of Grammar," 57–58.

¹⁶⁰ Smith, *Hotel World*, 194–195.

thinks I am insolent all the time not just because I don't say anything but because I am the one who is still here."¹⁶¹ The belief that her father would have preferred Clare to have died instead of Sara further deepens her already developed sense of inferiority, loneliness, and sadness. As a result, she is not able to call her father a "father," but refers to him as a "he," explicitly marking the estrangement from him. Because she does not receive any support from her family, she holds on to everything that remained of her sister. She even keeps a small pile of dust collected in the corner where Sara's bed used to be, because it could contain bits of her peeled off skin.

Clare's urge to talk about her trauma is expressed by the missing punctuation. The whole chapter is a stream of unorganized speech directly addressed to Sara who Clare thinks would care to listen. As she longs to be near her sister as much as possible, she visits the hotel and throws objects down the dumbwaiter shaft to recreate Sara's fall and count its duration. Moreover, through conscious perception of mundane activities like eating or touching, she fulfils the ghosts's from the first chapter last wishes to physically feel. When she thinks she does something relevant for her sister and is, thus, useful, or when the hotel staff give her the attention and space to talk and ask the questions she needs, her grief becomes more bearable.

In *Hotel World*, society can stand for two possible forces. It can either exert pressure on individuals to conform, as it was, for example, in the case of Lise, or it can connect people on the universal level as they are able to hear out and relate to each other, as in the case of Clare and the hotel staff. It proves relevant both contradictory claims about the cosmopolitan world from the beginning of this chapter. The last part of the book, *Present*, provides a peek into lives of side characters of the then present day. Although they do not know each other and lead separate lives, it is revealed they have influence on each other's lives or moods. As Patrick O'Donnell observes, "the narrators of *Hotel World* form a 'community of strangers' brought together by chance – an accidental, ad hoc community, to be sure, and one that only comes into being through incidental contact – but one that evinces signs of the global cosmopolitanism."¹⁶² The randomness however does not make the influence any less important, only more unconscious. Through a series of accidents, the lives of the main and side characters have been brought together, and although they crossed only for a short period of time, the experiences had an immense influence on them. The society has, thus, been proven to influence even the lives of individuals who focus on their personal identity rather than on the collective identity of the society they live in.

¹⁶¹ Smith, *Hotel World*, 214.

¹⁶² Patrick O'Donnell, "The Space That Wrecks Our Abode," 94.

Because Smith used several narrators, it enabled her to present more than one subjective point of view on a single story. Jelínková states that Smith is “promoting the plurality of views – not only including but positively emphasising the dissenting and deviant ones – as well as validating the sheer heterogeneity of human existence.”¹⁶³ The perception of the events therefore relies on the personality of the characters and not on seemingly objective principles. Thanks to this, Penny’s flooding of the hotel room can be viewed as a positive thing, even though it would be generally judged negatively. To express variety, Smith uses a wide array of language devices, different for each narrator. As mentioned in the third chapter, Sara’s part is permeated with various uses of the interjection “woo-hoo.” As the ghost is slowly disappearing from the world, there are slips of the tongue, unfinished words, and blank spaces. Else’s narration is constantly being interrupted by a shorthand record of “(Spr sm chn?),”¹⁶⁴ marking moments during which she asks passers-by for money. She shows her ability to use shorthand even when swearing – “fck sk.”¹⁶⁵ Lise, similarly to Joy from *The Trick*, divides her story into short paragraphs marked with titles and the exact time of the events. It makes it easier, for her rather than the reader, to find a way through the narration. In Penny’s part, direct speech is either marked by brackets or is not marked at all. And Clare’s disorganized speech contains a lot of examples of “& since,”¹⁶⁶ resembling the instants of breathing in between firing off her thoughts. The language is overall playful and in no way conforming, using many puns and homonyms. Similarly to Joy from *The Trick*, the characters do not hesitate to use swear words to express their frustration. Smith has thus painted as realistic picture of contemporary society as possible with all its slips and hesitations, without smoothing it into an uninterrupted text.

It has been made clear that *Hotel World* is a book reflecting the cosmopolitan world and the problems relatable to anyone. Nevertheless, they are presented through a story from contemporary Great Britain with hints of Scottish ethnics. In individual chapters, there are brief mentions of living standards in Britain. Elspeth introduced the idea of Britain being unequal and other characters also added a few hints. Lise feels inferior in comparison to hotel guests such as Penny, because she could not afford a stay in such a hotel or “clothes from shops where even the air hanging over the clothes is exclusive...unbuyable in this town or this part of the country even now in new postmodern Britain.”¹⁶⁷ She elaborates on the inequality by mentioning that the differences in the financial means of people are also dependent on the

¹⁶³ Jelínková, “Small Lives, Easily Lost in Foreign Droughts,” 37.

¹⁶⁴ Smith, *Hotel World*, 35.

¹⁶⁵ Smith, *Hotel World*, 70.

¹⁶⁶ Smith, *Hotel World*, 185.

¹⁶⁷ Smith, *Hotel World*, 112.

regions they live in. Penny, on the other hand, comments on the political situation and considers the then current Tony Blair's government unsympathetic to poor people like Else.

References to Scotland, such as the already mentioned quote of spark, provide a glimpse of Scotland as one of the ethnies comprising Great Britain. Another direct reference to Scotland is the Stuart motto "Nemo me impune lacessit,"¹⁶⁸ in translation "no one provokes me with impunity," inscribed on a coin Else licks. Ben Johnson states that the reign of the Stuarts, who were of Scottish origin, was the inception of the Scottish and English kingdoms being ruled over jointly,¹⁶⁹ which was enabled by the Union of Crowns in 1603. It was a step towards the current state of Scottish-English relations, further intensified by the 1707 Act of Union joining them into one kingdom, as already described in the first chapter. Additionally, the last chapter of *Hotel World* discusses the presence of the ghosts of the deceased in the country. It brings up the idea that although the people are long gone, their legacy remains and influences the present. Therefore, the British, or Scottish, nature will make itself felt even in a cosmopolitan society. Scotland is said to bring the "ghosts of centuries' worth of anger-wakened warriors baring their wounds and waving their warty shields,"¹⁷⁰ which points to the stereotypical Scottish features of violence and untameable power. Scottish misogyny is also brought up by the mention of the ghost of Mrs M. Reid who could open a sweet shop only after the death of her husband who had previously forbidden her do it.

Hotel World foregrounds the significance of personal identity and authenticity in one's life. Although there are mentions of womanhood and social identity, personal identity freed from any constraints is presented as the essence of one's being. It reflects Ali Smith's refusal to be filed into the narrow literary labels such as Scottish female writing or lesbian writing. The book shifts from the post-devolution endeavour to elevate Scotland and from the feminist aim to emancipate women to the focus on, as Jelínková said, "the private plights of unremarkable individuals,"¹⁷¹ who could be found anywhere in the cosmopolitan world. Set against the background of Great Britain and social influence on an individual, the characters try to find their own selves and establish their identity.

¹⁶⁸ Smith, *Hotel World*, 38.

¹⁶⁹ Ben Johnson, "Kings and Queens of England & Britain," *Historic UK*, accessed May 27, 2021, <https://www.historic-uk.com/HistoryUK/KingsQueensofBritain/>.

¹⁷⁰ Smith, *Hotel World*, 227.

¹⁷¹ Jelínková, "Small Lives, Easily Lost in Foreign Droughts," 32.

CONCLUSION

The thesis has explored the portrayal of various levels of identity at first in Janice Galloway's *The Trick Is to Keep Breathing* and then in Ali Smith's *Hotel World*. There are some aspects of identity in which the books correspond, but there are also matters in which their depictions of identity differ. By observing the similarities and differences, it is, therefore, possible to mark the development of identity perception over the course of time.

The Trick comes from the tradition of the Glasgow Novel, which aimed at pointing out the unique value of Glasgow, and Scotland as a whole. The book refers to how the urban setting determined the experience of its protagonist. However, unlike the Glasgow Novel's prominent representatives Alasdair Gray and James Kelman, Galloway foregrounds a female character. The female viewpoint offers a different picture of Scottishness as it discusses patriarchy and misogyny embedded in the nation's nature. Through a series of minor victories and repeated slips, Joy Stone slowly approaches emancipation not only from patriarchy, but also from social pressure. The uniqueness of self becomes the foremost part of her identity.

Hotel World draws on the importance of individual freedom even more heavily. McCrone, Morris, and Kiely propose that

the late twentieth century is not made for homogenous, mono-cultural 'nation states'. States no longer have the political, economic or cultural power to imagine and then enforce national self-determination. This is not a failure of will but a realisation of limited autonomy and multiple identity...people have much more control over how they choose their identities, and the way they play them.¹⁷²

Smith has based her book on the same belief. She has, therefore, abandoned any overt references to nationalism and points to the cosmopolitan society, in which people focus on expressing the heterogeneity of personal identities, rather than trying to preserve a delimited picture of a nation. Smith's characters' main purpose is to achieve authentic experience matching their identity, freed from all constraints. The widening of possibilities is characterised, for instance, by the presence of other than heterosexual characters.

The views of the collective identity, thus, differ in the stories. *The Trick* pays attention to the Scottish national identity, whereas *Hotel World* depicts society as a single big cosmopolitan group of people with international influence. Moreover, *The Trick* is preoccupied only with gender inequalities, but *Hotel World* adds even the issues of sexuality to it.

Nevertheless, the books also show similarities in certain aspects. Both of them present family as a small social unit with a great impact on the development of identity of an individual.

¹⁷² McCrone et al., *Scotland – the Brand*, 71.

They use media, magazines and TV commercials respectively, as an example of social pressure to conform exerted on individuals. Each of the stories shows how vast personal identity crisis can be brought by the loss of a close person and the subsequent grief. And both of them also present characters unable to orientate themselves in reality due to their identity crises.

To summarize, both Janice Galloway and Ali Smith place personal identity at the centres of their discussed works. There has been a trend of widening of the borders of the largest considered collective identity from national to cosmopolitan. However, the authentic identity of an individual remains the main focus, and it is highlighted as constantly evolving under the influence of surrounding forces.

RESUMÉ

Tato diplomová práce se zaměřuje na zobrazení identity a krize identity v dílech současných skotských spisovatelek. Práce je rozdělena na teoretickou a analytickou část. Teoretická část se skládá ze tří kapitol, analytická z dalších dvou. Teorie představená v první části práce je použita pro analýzu děl *The Trick Is to Keep Breathing* (1989) od Janice Galloway a *Hotel svět* (2001) od Ali Smith. Díky dvanáctiletému odstupu mezi lety publikování obou knih je možné pozorovat vývoj vnímání identity od doby následující neúspěšné referendum o devoluci z roku 1979 až po začátek 21. století.

První kapitola představuje teorii osobní identity Erika H. Eriksona, národní identitu definovanou A. D. Smithem a poté konkrétní pohled na Skotskou národní identitu. Eriksonova teorie je založena na osmi fázích vývoje jedince. Jedinec se vyvíjí od narození až po stáří neustále a postupně prochází takzvanými krizemi identity, které charakterizují proces vývoje jednotlivých fází. Fáze jdou po sobě v následujícím pořadí: Základní důvěra vs. Základní nedůvěra; Autonomie vs. Stud, pochyby; Iniciativa vs. Vina; Zručnost vs. Méněcennost; Identita vs. Zmatení identity; Intimita vs. Izolace; Generativita (tvořivost) vs. Stagnace; Integrita vs. Zoufalství, znechucení. Identita jedince se formuje podle toho, jak vyřeší jednotlivé krize a ke kterým výsledkům se nakonec přikloní. Jedinec je chápán jako základní jednotka, která tvoří společnost. Nicméně společnost má velký vliv na vývoj jedince. Anthony D. Smith popisuje národ jako jednu z možností kolektivní identity. Národní identita je souborem hodnot, symbolů a povahových rysů typických pro jedince daného národa. Smith zdůrazňuje, že postindustriální doba a kosmopolitismus způsobuje, že se jedinečné charakteristické znaky národů ztrácí mezi společnými internacionálními hodnotami. Reakcí na to může být nacionalismus a jeho snaha vyzdvihnout jedinečnost národa, která se ale může zvrhnout v komodifikaci národních symbolů. Další reakcí poté může být důraz na osobní identitu jedinců hledajících autentičnost individuálně. Národními znaky charakterizujícími Skotsko jsou patron sv. Ondřej, kříž sv. Ondřeje, národní květinou je bodlák a zvířetem jednorozec. Typickými povahovými rysy spojovanými se Skotskem jsou nepřístupnost, hrubost, maskulinita, ale také ušlechtilost, statečnost a nespoutanost. Prominentním znakem je dualita, pramenící především z mocenských vztahů s Anglií. Skotsku dále připadá celá řada stereotypizovaných a komodifikovaných symbolů jako je kilt, tartan, whisky, dudy a nedotčená zelená krajina.

Druhá kapitola je inspirována maskulinitou jakožto jedním z rysů skotské povahy a jejím vlivem na postavení žen ve Skotsku. Rovněž jako předchozí kapitola, i tato je rozdělena na tři části: feministická teorie, queer teorie s pozorností upřenou hlavně na lesbická studia, a vývoj

postavení ženy ve Skotku. Feministická teorie zkoumá, zda literatura a ostatní kulturní zdroje podporují či zpochybňují ekonomické, politické, společenské a psychologické utlačování žen. K utiskování žen dochází v patriarchálních společnostech založených na mužském vedení. V takových společnostech jsou ženy typicky považovány za slabé, emocionální, submisivní a pasivní. Jinými slovy, jsou označovány adjektivy, která jsou vnímána negativně ve srovnání s typicky mužskými rysy jako je síla, racionalita, aktivita a přirozená schopnost vést. Feministická kritika poukazuje na to, že tyto rysy nejsou v jednotlivých pohlavích zakořeněny, nýbrž vštěpovány společností již od narození, a tudíž usiluje o zrovnoprávnění obou pohlaví. Lesbická studia v rámci queer teorie se také zabývají utlačováním žen, nicméně ne z hlediska genderu, ale z hlediska sexuality. V heterosexistických společnostech jsou lidé s homosexuální orientací diskriminováni a často se setkávají s homofobií, která může být vlivem společnosti i internalizovaná. Lesby se mohou setkávat s dvojitou opresí založenou jak na jejich sexualitě, tak na jejich genderu. Postavení žen ve Skotsku se vyvíjelo podobně jako v ostatních zemích západní Evropy. Z pozice manželky, matky a hospodyně se ženy postupně probíjely do světa školství, zaměstnání i politiky. V rámci rodiny jsou nyní žena a muž vnímáni jako rovnocenní partneři, avšak Skotsko má stále nálepkou misogynního národa. Je to zejména proto, že se Skotsko jako národ bojující o autonomii uvnitř Velké Británie často opíralo o stereotypní vzor, mimo jiné, maskulinního Skota.

Ve třetí kapitole jsou Janice Galloway a Ali Smith představeny v kontextu jejich literárních současníků. Muriel Spark je sice spíše předchůdkyní než současnicí zmíněných dvou autorek, ale vliv jejího díla je patrný. Její hlavní postavy jsou ženy a o vážných tématech pojednává s lehkostí, stejně tak jako knihy Galloway a Smith. Obě jejich analyzovaná díla navíc přímo odkazují na knihy Muriel Spark. Dalšími dvěma zmíněnými autory jsou Alasdair Gray a James Kelman, hlavní představitelé tzv. Glasgowského románu, kteří se skrz příběhy, jež se odehrávají v Glasgow, snažili pozvednout Skotsko na úroveň národa schopného tvořit umění. Janice Galloway od těchto dvou autorů čerpala spoustu inspirace, a kromě urbanistického obrazu Skotska se zaměřila na obraz ženy a její střet s patriarchátem. Díla A. L. Kennedy a Jackie Kay se postupně přesunula ze Skotského prostředí do prostředí internacionálního a od národních otázek k univerzálním problémům lidské identity. Podobné zaměření má i Ali Smith, jejíž příběhy zasazené v kosmopolitním světě adresují různá úskalí identity, od sexuality přes rodinné a intimní vztahy až po sociální problémy.

Následující dvě kapitoly obsahují analytickou část práce. První z nich, tedy celkově čtvrtá v pořadí, analyzuje knihu Janice Galloway. *The Trick* poskytuje pohled na mladou učitelku Joy Stone, která se psychicky zhroutila po náhlé smrti svého partnera. Příběh postupně odkrývá, že

její osobní krize nepramení pouze z tohoto traumatického zážitku, nýbrž i z předešlých událostí jejího života a z patriarchálních vztahů, ve kterých se ocitá. Podle Eriksonovy teorie o vývoji identity měly hned první tři fáze nepříznivý vývoj kvůli problematickému vztahu s matkou a sestrou. Následkem toho je Joy nedůvěřivá a odtažitá vůči lidem, zároveň se ale na své blízké lehko upíná a neustále ji provází pocit viny. Současně prochází pátou a šestou fází. Prozatím neúspěšně se snaží přijít na to, kdo vlastně ve skutečnosti je a jaký má její život význam. Jelikož si není jistá svou identitou, nedaří se jí ani navázat plnohodnotný vztah. Každý z jejich čtyř zmíněných vztahů s muži je z nějakého důvodu neuspokojivý. Hlavní vadou soužití s Paulem byl nedostatek komunikace a Joyin pocit nedostatečnosti jako ženy. Vztah s nedávno zemřelým Michaelem nikdy nebyl společností přijat, jelikož začal jako mimomanželská aféra. Joy se cítí vinna za jeho odchod od rodiny i za jeho následnou smrt. David je Joyin bývalý student a jejich nezávazný vztah je založen pouze na fyzickém porozumění. Jako kamarád je ale David jednou z nejspolehlivějších osob Joyina života. Tony, na druhou stranu, zobrazuje typického misogynu. Ve vztahu k němu má Joy ještě silnější nutkání než obvykle chovat se podle hodnot patriarchální společnosti, tedy být především atraktivní poslušnou hospodyní. Společnost jako celek na Joy vyvíjí nátlak, aby se přizpůsobila, ať už je to formou magazínů, které radí, jak být „správnou“ ženou, či v podobě psychiatrů, kteří zaujímají univerzální postoj ke všem svým pacientům. Co se týče obrazu Skotska vykazuje Joy znaky rozpolcenosti, ale také nezdolné síly, jež jsou pro Skotsko typické. Dále kniha obsahuje poznámky ke Skotské literatuře, ke zvyku nepřilíh vyjadřovat emoce, či k tehdejšímu stavu Skotského školství. Skotská nálada je mimo to podpořena jazykovou nekonformitou, občasným užitím dialektu a expresivních výrazů.

Poslední kapitola prozkoumává, jak identitu zobrazuje Ali Smith. *Hotel svět* je příběhem na první pohled nijak nesouvisejících životů pětice žen, jejichž provázanost se ale posléze projeví. Na rozdíl od *Tricku* se příběh odehrává v kosmopolitním prostředí hotelu patřícímu k mezinárodní síti hotelů. Takové prostředí má na jedince dvojí dopad. Jednak vybízí k soustředěnosti na vlastní identitu, protože prostředí samotné neposkytuje nic autentického, jednak ale poukazuje i na konformitu vnucovanou společností. První vypravěčkou je duch Sary, zemřelé hotelové pokojské, který je sužován myšlenkou, že už žádnou identitu nemá. Za svého života však Sara procházela šestou fází vývoje osobní identity. Jakmile si uvědomila svou homosexualitu, okamžitě na ni dopadl vliv heterocentrické společnosti a strach, že ji pro její sexualitu odsoudí. Ve druhé části knihy dává Ali Smith prostřednictvím bezdomovkyně Else hlas skupině opomíjených lidí na okraji společnosti. Ačkoli její postavení člověka bez domova naznačuje spoustu problémů, Else je vyrovnanou osobou, která si je jistá svou identitou a nenechává se omezovat sociálními hodnotami. Na druhou stranu Lise, hotelovou recepční,

přiměla neidentifikovatelná choroba zmítat se mezi dvěma možnými definicemi její osobnosti – milá vs. chorá. Navíc se vrátila hned k první krizi osobního vývoje a jako nemluvně potřebuje matku pro orientaci v realitě. Další postava, Penny, je ztělesněním podřízení se společenským konvencím. Jako redaktorka magazínu přijela hotel zrecenzovat. Vždy se snaží být pro okolí zajímavá, ale ve skutečnosti je svou prací znuďená. A tak vyhledává autentické příběhy a zážitky u ostatních postav příběhu. Ve svém zběsilém honu za zážitkem si neuvědomuje, že ze zážitku vlastně dělá komoditu. Poslední vypravěčkou je Clare, sestra zemřelé Sary. Skrze její vyprávění je možné pozorovat rozpad rodiny, tedy malé sociální skupiny, zapříčiněný traumatem ze ztráty blízké osoby. Toto dílo přibližuje problémy, které může prožívat každý bez ohledu na to, kde se nachází, ale i přes to se v něm objevuje několik zmínek o současném stavu Velké Británie. Za pomoci rozličných jazykových prostředků jako jsou slovní hříčky, nedodržování interpunkčních pravidel, expresivní výrazy, či nedokončená slova Ali Smith představuje příběh, ve kterém je primárním cílem jedinců autentická osobní identita oproštěná od vlivu společnosti, ale zároveň ve kterém je společnost nedílnou součástí jedince.

Tato diplomová práce poskytuje ne zcela tradiční pohled na Skotskou identitu, tedy pohled ženských spisovatelek. Za pomoci dvou výše zmíněných děl si lze povšimnout, že se pozornost postupně přesunula od národních k mezinárodně sdíleným skutečnostem všedního života, a kromě záležitostí genderu se nyní věnuje i sexualitě. Avšak co zůstává stejné, je zdůraznění důležitosti osobní identity.

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