

**IRVINE WELSH'S *THE BEDROOM SECRETS OF THE MASTER CHEFS*: THE CALEDONIAN ANTISYZYGY?**

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I hereby declare that all information in this document has been presented in accordance with academic rules and ethical conduct. I also declare that as required by these rules and conduct I have fully cited and referenced all materials and results that are not original to this work.

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**ABSTRACT****IRVINE WELSH'S *THE BEDROOM SECRETS OF THE MASTER CHEFS*: THE CALEDONIAN ANTISYZYGY?**

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**All countries under the British Empire struggled to produce their own literature throughout history and to prove themselves within history. Even though some of these countries share the same language and/or same religion, they have different identity issues. Scotland, as a neighbour of the British Empire, has made compelling efforts to claim its unique identity reflected in the literary field. Since the 1960s and the emergence of postmodernism, Scotland has sought to embrace its old problems, aiming to create new literature. Irvine Welsh, influenced by postmodernism, has achieved the fusion of the old with the new. The author sheds light on Scotland's identity problem by mixing past issues with contemporary characters in his novels. He establishes Scotland's new identity construction by referring to an old problem, the superiority of England over Scotland. Relatedly, in this thesis, the historical relationship between Scotland and England will be discussed to understand the main topic of this thesis Caledonian Antisyzygy by highlighting the literary reflection of the identity problem experienced by the Scots. According to the term Caledonian Antisyzygy, Scotland lost its identity, language, and culture because of the pressure of the British Empire, and this loss is reflected in definite ways in literature. Therefore, the main aim of this thesis to analyse Irvine Welsh's novel *The Bedroom Secrets of the Master Chefs* by dealing with the reasons for the characters' identity loss throughout the novel and by connecting it with the theme of Caledonian Antisyzygy.**

**Key Words:** Irvine Welsh, Caledonian Antisyzygy, duality, duplicity, identity

## ÖZET

IRVINE WELSH'İN *BÜYÜK ŞEFLERİN YATAK ODASI SIRLARI*  
ROMANINDA KALEDONYAN ZITLIKLAR-BİRLİĞİ

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İngiliz İmparatorluğu altında olan tüm ülkeler tarih boyunca kendi edebiyatlarını üretmek ve tarih içinde kendilerini kanıtlamak için mücadele etmiştir. Bu ülkelerden bazıları aynı dili ve/veya aynı dini paylaşıp bile, farklı kimlik sorunlarına sahiptirler. İngiliz İmparatorluğu'nun yakın bir komşusu olan İskoçya, edebi alanda yansıtmak istediği özgün kimliğini bulabilmek için zorlu çabalar göstermiştir. 1960'lı yıllardan itibaren postmodernizmin ortaya çıkışıyla birlikte, İskoçya eski sorunlarını kucaklamaya ve yeni bir edebiyat yaratmaya çalışmaktadır. Postmodernizmden etkilenen Irvine Welsh, eski ile yeniyi harmanlamayı başarmıştır. Yazar, romanlarında geçmiş sorunları çağdaş karakterlerle birlikte kullanarak İskoçya'nın kimlik sorununa ışık tutmaktadır. İngiltere'nin İskoçya üzerindeki üstünlüğü gibi eski bir soruna atıfta bulunarak, İskoçya'nın yeni kimlik inşasını kurmuştur. Bu bağlamda, bu tezde Kaledonyan Zıtlıklar-birliği<sup>1</sup> teriminin ana konusu anlaşılacak üzere İskoçya ve İngiltere arasındaki tarihsel ilişki tartışılacak ve İskoçların yaşadığı kimlik sorununun edebi yansıması vurgulanacaktır. Kaledonyan Zıtlıklar-birliği terimine göre, İskoçya İngiliz İmparatorluğu'nun baskısı nedeniyle kimliğini, dilini ve kültürünü kaybetmiştir ve bu kayıp edebiyatta belirli şekillerde yansıtılmaktadır. Bu nedenle, bu tezin ana amacı, Irvine Welsh'in *Büyük Şeflerin Yatak Odası Sırları* romanında karakterlerin kimlik kaybının nedenlerini ele almak ve bunu Kaledonyan Zıtlıklar-Birliği teması ile ilişkilendirilerek analiz etmektir.

**Anahtar Kelimeler:** Irvine Welsh, Kaledonyan Zıtlıklar-birliği, çiftlilik, ikililik, kimlik

<sup>1</sup> Terimin Türkçe literatürde karşılığı yoktur. Syzygy kelimesi “zıtlıkları barındıran çift, karşı konum, bağlantılı çift” gibi çeviri ifadelerle sahiptir. Antisyzygy kelimesi “(İskoç Edebiyatında) karşıtların bir araya gelmesi” olarak Türkçeleştirilmiştir, bkz. <https://tureng.com/tr/turkce-ingilizce/antisyzygy>. Bahsi geçen terim ilk defa tarafımızca Kaledonyan Zıtlıklar-birliği olarak Türkçeleştirilmiştir.

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## INTRODUCTION

The political agenda of the British Empire has been majorly centred on colonization and the assimilation of other nations. This policy aimed to eradicate the cultural, linguistic and historical heritage of the nations while imposing British forms of speech, behaviour and thought. Despite the different languages, cultures and religions, the British Empire disrespected their existence and assimilated their cultural identities. This assimilation led to the periods of conflict and catastrophe. Moreover, the assimilation process dating back even to the first expeditions of Renaissance has been a part of the history, yet the reflection and representation of this fact have turned into one of the critical points of postmodernist approach. The postmodernist approach led to terms like plurality, embracing the other truths and/or deconstructing the reality. The results of this situation started in the closest neighbours of England, such as Ireland and Scotland. Therefore, the main concern of this thesis is to explain the Scottish literature's problems and how it is assimilated throughout the centuries by the United Kingdom. Due to the assimilation, Scotland has suffered from losing its identity, language, and religion. Terms such as identity, language and religion have always been complexing for the Scottish people because from the beginning, there have been diverse assertions regarding their identity, or their sense of belonging to a nation or not. David McCrone asserted that the Scottish people are not just an ethnicity but a combination of ethnicities; "What we have inherited is the characterization of Scots as a 'mongrel people,' no pure race, but an amalgam of peoples united by territory rather than ethnicity. Scotland has no ambitions to be pure bred: we are a mongrel people, at least in our conception of ourselves" (2017: 7). Even though Scotland was a combination of nations, they were not Britons or British. However, the British suggested that the real founding fathers were the British people; "The founding peoples were the Scots (originally from Ireland) or the Picts. In the fourteenth century, John of Fordun minimized Pictish roots in favor of the Scots to counter English claims that Picts were 'really' Teutons ('Germans') and hence Britons" (McCrone, 2017: 12). It could be argued that the identity crisis in Scotland began in its early history. Even in the earlier times of Scotland, the British Empire sought to assimilate their identity by changing their language, religion and idea of a nation.

Being a nation without a definitive identity influenced the Scottish people deeply, which led them to experience different traumas due to the oppression of the British Empire. The real reason for their traumas was their inability to define their own identity;

whether they identified as British or Scottish, whether they were Catholics or Protestants, and whether they spoke Gaelic or English. These were the hidden characteristics of their condition. These characteristics caused an almost schizophrenic state of mind for the Scottish people, manifesting itself in nearly every aspect of the country, especially in literature. The concept of Caledonian Antiszygy emerged from the Scottish authors' struggle with producing anything unique. George Gregory Smith published his famous theory *Scottish Literature Character & Influence* in 1919 and he explained why Scottish authors could not create anything under the name of the Scot. He suggested that Scottish authors have not been capable of doing anything because they have lived in a world of contradictions, paradoxes and duplicities, like their nation. He also suggested that they have experienced a double state of mind because of 'being in between' and they have reflected it in their literature.

Thus, the first chapter of this thesis will deal with the historical background of Scotland and England, and how they have influenced each other throughout history. It is significantly important to remember the historical reality in order to comprehend the concept of the Caledonian Antiszygy.

In the second chapter, the theoretical information about the literature of Scotland will be covered. After the publishing of George Gregory Smith's *Scottish Literature Character & Influence* in 1919, authors and critics disapproved of the idea of duplicity, doubleness and schizophrenic state of mind, however, Smith based his theory on existing works of Scottish literature. Smith's work is not just a theoretical exploration of Scottish literature, he also delves into the personality of the Scottish people. Scotland has experienced two Scottish Renaissances which has dealt with major issues for the Scots, such as nation, language and more importantly their art. The Scottish Renaissances have produced significant names like Hugh MacDiarmid, Edwin Muir and Tom Nairn. They have all believed in a homogenous identity and/or a nation. However, they have also believed in the "paralysis" of the nation because of the corruption in their language, religion and the feeling of a nation. Tom Nairn has discussed that ideas like 'antiszygy' justifying the nation's paralysis, but it does not do anything to recover from it. On the other hand, Hugh MacDiarmid discusses the theory of 'synthetic Scots,' which indicates that Scottish personality is a combination of British and Scottish, Gaelic and English and/or different religions and cultures. The first Renaissance majorly deals with the questions, yet, they do not know how to solve the problems. The Second Renaissance coincides with the era of postmodernism, it leads to the questioning of the concepts like nation, language,

identity and even literature. It is a time to deconstruct concepts once again. This is a critical time for Scotland, as they finally have a chance to embrace their duality and write their traumas through a fragmented voice.

In the third chapter, the analytical part of the thesis will focus on Irvine Welsh's literary life and his specific work *The Bedroom Secrets of the Master Chefs* (2006). This chapter will suggest that Irvine Welsh intentionally has produced characters with double identity. His characters are in-between and, they live in a schizophrenic state of mind. The characters refer to problems in Scotland's history. Two characters, Danny Skinner and Brian Kibby are connected to each other through a hex, yet, at the end of the novel they learn that they are brothers, sharing the same father. The real problem in their lives that they have never experienced the feeling of 'wholeness.' Like *Caledonian Antisyzygy* suggests that the Scottish people live with the Other in their psyches because of British oppression and both characters experience this oppression. Due to this oppression, the Scottish people feel anger, hate and fear. Ideas of rootlessness and hatred are majors of Scottish people and Welsh intentionally hexed two brothers through hate, or it can be said that the hate of the Other. The shift in Welsh's characters indicates the Scotland's shift in literature. Scotland has to live with this hex till it finds a way to explain itself. Welsh finally finds a way for Scottish writers to explain themselves by embracing the old traditions and/or their traumas and turn it into a healing speech.

Finally, in the conclusion, the observations from the theoretical and the analytical parts of the thesis will be presented and summarised. The conclusion chapter will discuss the problems presented related to the Scottish identity and nation and it will provide answers. The conclusion will attempt to find an answer to the problem of the Other by showing that Welsh intentionally killed the Other, hexed brother, to save the nation from the hex of the Other. Moreover, it will show that the new literature in Scotland will not be shamed by the assimilation and/or the feeling of inferiority, it will embrace and express these experiences through its writing.

## **CHAPTER ONE**

### **TURNING INTO A SCOTLAND**

Scotland has a very complicated and puzzling history both for its people and rulers. Seeing Scotland requires a thoroughly understanding of the sociological, psychological, and historical processes. Before turning into a part of the Great Britain, Scotland has witnessed a rich history of battles, religious arguments and covenants. Yet, despite the blood relationship with England, the battle between the two countries has never reached an ultimate end. Therefore, this chapter is devoted to the relationship between Scotland and England by highlighting the main historical and sociological events that led to Scotland's unification with England. Also, this historical reality will shed light on the politics of England and its stance in Scotland's internal affairs.

#### **1.1. Early and First Interactions: The Formative Period**

The history of Scotland started “when the Romans under Agricola (81 A.D.) crossed the Border” (Lang, 1911: 2). During the Roman's rule of Scotland, two important nations came to Scotland; Picts whom “not till 306, we hear about,” (Lang 1911: 4) and Scoti. Although there was limited information about Picts, as Dauvit Broun states, “The Scots had arrived in Scotland 265 years before the Picts. (2002: 16). Yet, Picts held an important cultural effect in Scotland. The second nation, Scoti, came from Ireland and disturbed the Romans with their continuing attacks. Romans abandoned the land after the ongoing battles, but they marked their presence with their architecture and culture. Thus, “the later years of the Romans, who abandoned Britain in 410, were perturbed by attacks of the Scoti (Scots) from Ireland, and it is to a settlement in Argyll of ‘Dalriadic’ Scots from Ireland about 500 A.D. that our country owes the name of Scotland” (Lang 1911: 4). Scotland's nation was destined by the existence of two different cultures and religions. In a considerably short period, the Scoti, or Scots, started converting the Picts into Christianity. This conversion led and/or pushed people to Highlands, where a new life started to flourish for the first time. In a short period, Scotland became a predominantly Christian nation. Briefly, it can be summarised that there were two nations in Scotland, but in the end, the Scots became dominant and ceased the Picts' cultural heritage and lands.

Scotland's history cannot be studied apart from England's history, since they share mutual historical events and names. As Andrew Lang stated, "the first claim by an English king, Edward, to the over-lordship of Scotland appears in the Anglo-Saxon Chronicle" (1911: 6). This was the first time in history that was noted as a war between two close nations. However, with the Norman Conquest in 1066 and afterward, the interaction between the two increased with the alliance through "the English Royal House by marrying Margaret" (Lang, 1911: 7). This paved the way for Scotland to become closer to the English culture and religion. With Margaret's death, "the Celtic clergy were gradually superseded and replaced by monks of English name, English speech, and English ideas—or rather the ideas of western Europe. Scotland, under Margaret's influence, became more Catholic" (Lang 1911: 8). As Steve Boardman explains:

"The elaboration of myths outlining the attachment of English families to the cause of Malcolm III and his Saxon queen helped to explain, in a positive way, the fact of a large population of English descent and speech, loyal to a monarchy that traced its origins to a distant Gaelic past. Moreover, the emergence of an understanding that the "Margaretsons" represented a mix of "Scots and Saxon" blood may well have both reflected, and contributed to, the successful absorption of cultural and linguistic groups into a single polity" (2002: 70).

After Margaret's death, English noblemen emigrated to Scotland and their way of ruling the land was feudalism. The blood relationship between England and Scotland was not over with the death of Margaret and Malcolm since, "the sister of those sons of Malcolm, Matilda, married Henry I of England in 1100" (1911: 8). As stated before, England always wanted to dominate Scotland's internal affairs. To be more explicit, the kings and queens of England wanted to have Scotland for their own or they wanted Scotland to be their vassal. After Margaret's death, the question of who would be the next king or queen did not have an answer yet there were few pretenderships. However, as Andrew Lang states, "with the death of Alexander I. (April 25, 1124) and the accession of his brother, David I., the deliberate Royal policy of introducing into Scotland English law and English institutions" (1911: 9). David I decided to follow a feudal system which was very familiar to the Celtic Scotland. It was the first time in Scotland that a new class was born and David I changed the hierarchical order in society as nobles, free people and unfree people. He also introduced the middle class. After David I, his son William the Lion wanted to capture northern England and he wanted to seek support from England's biggest enemy, France:

Ambition to recover the northern English counties revealed itself in the overtures of William the Lion, Malcolm's brother and successor, for an alliance between Scotland and France. 'The auld Alliance' now dawned, with rich promise of good and evil. In hopes of French aid, William invaded Northumberland" (Lang 1911: 13).

Fiona Watson argued that "Scotland was never a big enemy for England, but when they got together with France, they might have indicated a sign of danger for them" (2002: 44). As a retaliation, William was captured by Henry II and this was the first war between England and Scotland which led to the Scottish Wars of Independence. William's imprisonment left Scotland kingless, and this was a very good chance for England to interfere. As Lang states, "as lord among his vassals, Edward heard the pleadings and evidence in autumn 1292; and out of the descendants, in the female line, of David Earl of Huntingdon, youngest son of David I., he finally (November 17, 1292) preferred John Balliol (great-grandson of the earl through his eldest daughter)" (1911: 15). As lord among his vassals, Edward heard the pleadings and evidence in autumn 1292; and out of the descendants, in the female line, of David Earl of Huntingdon, youngest son of David I., he finally (November 17, 1292) preferred John Balliol (great-grandson of the earl through his eldest daughter) (1911: 15).

King John was always seen as a weak and inadequate king in history. During his short reign, Scotland was attacked and captured by England "Between April and October 1296, the country was subjugated; the castles were garrisoned by Englishmen. But by January 1297, Edward's governor, Warenne, Earl of Surrey, and Ormsby, his Chief Justice, found the country in an uproar" (Lang, 1911: 15). John Barbour stated that; "He was a king for only a short time, and by great cunning and guile, for little reason or no reason, he was taken and arrested, and then degraded of his honour and dignity. Whether that was right or wrong, God knows, for he is omnipotent" (1997: 54). This war between King John and Edward was the first one of the Wars of Scottish Independence. This left Scotland without a king until the time of Robert Bruce, who was a grandson of David I. The time of Robert Bruce was ambiguous because he wanted to sign a covenant between England and Scotland and create a fair union between the two nations.

Edward supposed that by clemency to all the Scottish leaders except Wallace, by giving them great appointments and trusting them fully, and by calling them to his Parliament in London, he could combine England and Scotland in affectionate union. He repaired the ruins of war in Scotland; he began to study her laws and customs; he hastily ran up for her a new constitution, and appointed his nephew, John of Brittany, as governor. But he

had overlooked two facts: the Scottish clergy, from the highest to the lowest, were irreconcilably opposed to union with England (Lang 1911: 16).

Considering Scotland's wishes and desires, Bruce commenced a struggle against England, which led to the Scottish Wars of Independence. England and Scotland made peace toward the end of Bruce's reign "by the Treaty of Northampton on May 4, 1328" in which Scotland's independence was recognized" (1911: 18). After being recognized as a free country from the Kingdom, Scotland faced a series of misfortunes. With a ruler just five years old, the country was attacked by England and the child king was carried to France for safety. During this time, Scotland was ruled by the Regency of Albany, "Edward Balliol was crowned King at Scone" (1911: 18).

The relationship between the Highlands and Lowlands should also be discussed, as there has always been a difference between them, and their reputation has changed over time. According to Roger A. Mason:

One can trace increasing hostility and contempt among Scots-speaking Lowlanders for the manners and mores of their Gaelic-speaking compatriots – a hostility and contempt that by the close of the sixteenth century was commonly articulated in polarised terms as the difference between Lowland civility and Highland barbarism" (2002: 04).

It was evident that Scotland was not only disturbed by the Kingdom, but also dealing with internal conflicts. During the Wars of Independence, the Highlands and Lowlands displayed diverse behaviours; some sought help from England, and others, mostly Lowlanders, wanted to protect their country. These different attitudes and challenges between the Lowlands and Highlands lasted until the Reformation.

## 1.2. The Reformation and The Shifting Period

The time of change was very close when James IV was the king because England began to be shaken up by the complicated decisions made by Henry VIII: “Henry proclaimed that Scottish kings had always been vassals of England and horrified his Council by openly proposing to kidnap James” (1911: 36). England started the 16<sup>th</sup> century as a Roman Catholic nation, their kings’ decisions were attached to the Pope in Rome, however, The Act of Supremacy (1534) recognized that the king was “the only supreme head of the Church of England called Anglicana Ecclesia” (“Henry VIII” para. 22). Due to the relationship between England and Scotland, Scotland could not ignore the change in England, however, it was also fed up with the practices of the Church in Scotland.

By the end of the 15<sup>th</sup> century, the church had become massively influential and hugely wealthy. But it was also bloated and corrupt, and it had started to sow the seeds of its own destruction... By 1500, many ordinary Scots had stopped going to church. They were fed up with its less reputable practices, such as the custom of indulgences (Lynch, 2002: 92).

Despite the strong Catholicism in Scotland, people were reluctant to go to church and they were tired of the practices of Church. Besides the clergy, kings also did not set a good example for their own people, and they supported the clergy.

Ignorant and profligate cadets of the great houses were appointed to high ecclesiastical offices, while the minor clergy were inconceivably ignorant just at the moment when the new critical learning, with knowledge of Hebrew and Greek, was revolutionising the study of the sacred books. The celibacy of the clergy had become a mere farce; and they got dispensations enabling them to obtain ecclesiastical livings for their bastards. The kings set the worst example: both James IV. and James V. secured the richest abbeys (Lang, 1911: 31).

However, with the death of James V, Henry VIII lost his chance to use Scotland according to his wishes. At that period, Scotland showed vulnerability from all sides. They were facing the threat of Henry VIII, and their religion was about to change. One part of Scotland wanted to create another bloodline between England and Scotland by giving the baby queen – Mary- to Henry, another part of them wanted a native ruler and they strictly stood against it.

Parliament permitted the reading but forbade the discussion of the Bible in English. Arran was posing as a kind of Protestant. Ambassadors were sent to Henry to negotiate a marriage between his son Edward and the baby Queen; but Scotland would not give up a



fortress, would never resign her independence, would not place Mary in Henry's hands, would never submit to any but a native ruler (1911: 34).

According to Lang, "Henry's failure was due to the genius and resolution of Cardinal Beaton, heading the Catholic party" (1911: 34). Therefore, it is important to discuss the significant roles of Cardinal Beaton and John Knox, who was an intellectual politician. With James' death, what happened in Scotland stayed obscure.

It has been suggested that Cardinal Beaton coerced the terminally ill king to affix his signature to an empty document, which was later completed to appoint Beaton as a member of a Regency Council consisting of four or five individuals. However, there is no substantiated evidence to support this narrative. In actuality, the official proclamation of the Earls of Arran, Argyll, Huntly, Moray, and Beaton as Regents took place on December 19, 1542 (1911: 34).

It should be noted that the Regency of Arran was posing as Protestant, however, it was very hard for Scotland to accept a new religious formation unexpectedly. The public was very hesitant about England and becoming Henry VIII's religious and political vassal. When Beaton posed himself as a powerful man, Henry VIII used military forces and he "destroyed the religious houses at Melrose, Kelso, Dryburgh, and Jedburgh. Henry tried to induce French deserters from the Scottish flag to murder Beaton and Arran" (1911: 34). Scotland was very fortunate and due to the political genius of Cardinal Beaton, the Church of Scotland saved itself from becoming Anglican. As stated, "If Henry and his party had won their game, the Church of Scotland would have been Henry's Church—would have been Anglican" (Lang, 1911: 36). After Cardinal Beaton's death, the church of Scotland stayed without a defender again and another significant character in the history of Scotland appeared: John Knox. As always, Scotland was having a lot of crises and with the death of Henry VIII and Edward VI, Mary Tudor was trying to bring Catholicism back: "Catholicism rejoiced in the accession of Mary Tudor, which, by driving Scottish Protestant refugees back into their own country" (1911: 37). At the same time, Scotland was ruled by Mary of Guise in the name of her young daughter, Mary, Queen of Scots and her regency was unpopular. According to the website World History Encyclopedia, "Mary was still a minor and so Mary of Guise acted as her regent from 1554 to 1560. A staunch Catholic and supporter of French interests in Britain, Mary was not always popular with more traditional-minded Scottish nobles and Protestant leaders" ("Mary of Guise," para. 1). Mary of Guise was trying to hold a strong position against both Scotland and France and at the end, in "April 1550 the English made peace,

abandoning all their holds in Scotland. The great essential prize, the child queen, had escaped them” (Lang, 1911: 37).

John Knox was a decisive man and he saw the problematic situation in Scotland. He decided to gather his followers and start a civil war in his hometown: “Knox had scruples as to raising civil war by preaching at home. The Scottish nobles had no zeal for the English war” (Lang, 1911: 38). With the threats coming both from John Knox and England, the Parliament of Scotland had to gather and approve “The Confession.” As Andrew Lang stated,

A Confession of Faith, on the lines of Calvin’s rule at Geneva: this was approved and passed on August 17. The makers of the document profess their readiness to satisfy any critic of any point “from the mouth of God” (out of the Bible), but the pace was so good that either no criticism was offered, or it was very rapidly “satisfied.” On August 24 four acts were passed in which the authority of “The Bishop of Rome” was repudiated. All previous legislation, not consistent with the new Confession, was rescinded. Against celebrants and attendants of the Mass were threatened (1) confiscation and corporal punishment; (2) exile; and (3) for the third offence, Death. The death sentence is not known to have been carried out in more than one or two cases (1911: 42).

In a week, Scotland had a new religion and three acts had been passed as soon as possible. With the new religion, John Knox was responsible for disciplining the new Church, which was called the Kirk from now on. Knox and his friends collected and printed their ideas on a book which was called *The Book of Discipline*. According to Andrew Lang, *The Book of Discipline* never gained as much popularity as the Confessions. (1911: 43) However, it was important to change the hierarchical order of the Scottish Church because the corruption of the clergy was worse than it was in James V’s reign. Moreover, the idea of the Reformation of the state and the religion captured almost all the European countries during the 16<sup>th</sup> century.

The problems of faith, discipline and order were faced by all sixteenth-century churches, Catholic, Calvinist, Lutheran and that none was particularly more successful in dealing with them than any other? ... It looks as if a reformation of manners was slow in arriving and there may well have been relatively little difference in the state of popular religion in 1500 and 1600 (Lynch, 2002: 94).

It can be argued that the genuine aim of reforming the religion became a failure with the arrival of Mary, Queen of Scots in August 1561. Moreover, her existence was a real problem for Elizabeth I, too. She wanted to be seen as a powerful Queen and started mutinies at the same time.

Before moving on to Mary's life and reign, Scotland's situation should be clarified, it was torn between the religions and Mary's son, James was a threat to Scottish society. According to an article from Historic UK, it was mentioned that Mary's son, the future King James VI of Scotland and I of England, was baptized in the Catholic faith in Stirling Castle, which raised concerns among the Protestants ("Mary Queen of Scots"). As mentioned, Mary wanted to be given to Henry VIII's son as a prize, when it was rejected, she was given to France, and she gained the right to rule France. According to the article "Mary Queen of Scots" on the Historic UK website, Mary was sent to "France in 1548 to be the bride of the Dauphin." After her husband's death, she returned to her hometown, however, her return was seen as a threat by her sister in England, Elizabeth I. After returning to Scotland, she got married again to Lord Darnley. "Mary fell passionately in love with Henry, Lord Darnley, but it was not a success. ("Mary Queen of Scots" para.1.). Her existence was a real problem for Elizabeth I, and as soon as possible, she started taking precautions.

In June 1563 Elizabeth requested Mary to permit the return to Scotland of Lennox (the traitor to the national cause and to Cardinal Beaton, and the rival of the Hamiltons for the succession to the thrones), apparently for the very purpose of entangling Mary in a marriage with Lennox's son Darnley and then thwarting it (Lang, 1911: 45).

She was seen as a threat in Scotland, too, because of Catholicism. She wanted to be seen as a powerful Queen and started mutinies at the same time.

Mary well knew that Elizabeth had sent money to her rebels, whom she now pursued all through the south of Scotland; they fled from Edinburgh, where the valiant Brethren, brave enough in throwing stones at pilloried priests, refused to join them; and despite the feuds in her own camp, where Bothwell and Darnley were already on the worst terms, Mary drove the rebel lords across the Border at Carlisle on October 8 (Lang, 1911: 46).

After the mutinies and the death of Lord Darnley, "Mary was imprisoned in Loch Leven Castle and forced to abdicate in favour of her one-year-old son. In the end, Elizabeth signed her death warrant, and she was executed on 8 February 1587. With the execution of Mary, Elizabeth I declined James VI as a king and did not support. However, the time of change, a revolution, was very close for both countries.

### 1.3. James VI and I: Reign of Scotland

The religious situation of Scotland was very complicated after the Mary Queen of Scots' execution. The first religious law passed by James VI was the Black Acts: "In a Parliament of May 18, 1584, such declination of royal jurisdiction was, by "The Black Acts," made treason: Episcopacy was established" (Lang, 1911: 53). Also, with the new law he made himself the only head of Scotland, he had power over everything, even religion: "In July 1587, of an Act by which much of the ecclesiastical property of the ancient Church was attached to the Crown, to be employed in providing for the maintenance of the clergy" (Lang, 1911: 54) This was a problematic turn for Scotland, since the Kirks did not want any king to be mingled with their business, also there were still Catholics and Protestants.

James VI wanted to seek his mother's revenge on Elizabeth I. As stated, Elizabeth I never accepted James VI as a new king of Scotland, however, she had to accept to pay the blood money to James VI and they formed an alliance in 1586 (Lang 1911: 53). James VI's reign had produced unexpected outcomes. Notably, James VI became James I for England. After the unification of the two crowns, he became the king of Great Britain and Ireland. James VI's plans for unifying the crowns was seen as tyrannical and aggressive, however, he was successful. When Queen Elizabeth I died, and he inherited the throne of England. He promptly moved south and expressed his desire for the complete unification of his two kingdoms ("James the VI and I" par. 6) His leaving Scotland did not change any political or religious system in Scotland, however, it left Scotland without a king during a time of crisis.

James VI and I came to the throne to save Scotland from the pressure of England; however, his ambitious character changed the course of his way of ruling Great Britain. It can be argued that the aim of the Reformation in England was to save the Church of Scotland from corruption and destruction, however, with the latter actions of James VI and I, the aim of Reformation was corrupted, too.

After his death, Charles became the heir to the throne and succeeded as the second Stuart King of Great Britain in 1625 ("Charles I" par. 1). During his reign, both England and Scotland were unsteady with fear and hatred, because of their religious problems (Lang, 1911: 60). During turbulent religious problems, he married "a Catholic wife,

Henrietta Maria, the Puritan hatred of such prelates as expressed itself in threats of murder” (Lang, 1911: 60). This resulted in chaos in Scotland, there was a Protestant panic due to the fear of restoration of Catholicism and their new king was irresponsible about the problems in Scotland. Moreover, Charles I believed in the divine rights of kings and had a high concept of royal authority (“Charles I” para. 1). Due to his Catholic ideas, in Scotland, Protestants wanted to protect their religious situation. Thus, they wanted their king to sign an agreement to protect their status.

Charles I’s hypocritical attitude towards Scottish and England led them to have a Civil War. The First Civil War started in 1642 (Lang, 1911: 65). When Charles I failed to set peace between the two countries, the second Civil war started in 1648 and it ended with the absolutism of Oliver Cromwell; “Cromwell led the English military campaigns to establish control of Ireland in 1649 and later Scotland in 1650” (“Oliver Cromwell” para. 13). During the military reign of Oliver Cromwell: “An English Commission of Justice, established in May 1652, was confessedly fairer and more impartial than any Scotland had known” (Lang, 1911: 72). Cromwell’s dictatorship lasted for five years and after his death, Charles II was brought back with a condition of signing the Declaration of Breda, (1660) “a document issued by the exiled King Charles II in Breda, the Netherlands, making certain promises in return for his restoration to the English throne, following the end of the protectorate government” (“Declaration of Breda” para.1). Charles II’s reign is called The Restoration because the throne was restored to the Stuart family of Scotland “The Revolution of 1688 entered into the results; it was a bitter moment in the evolution of Scotland—a moment that need never have existed.” (1911: 75). It should also be mentioned that the Restoration was a period of unrest, there were battles and rebellions broke out in every part of England and Scotland. Finally, with the Glorious Revolution<sup>2</sup> of 1688, the last Stuart king was deposed: “This was ‘the end of an auld sang,’ the end of the Stuart dynasty, and of the equally ‘divine rights’ of kings and of preachers” (Lang, 1911: 82). Dissolution of the Stuart family from Scotland gave birth to the Jacobites, this also created a sharp difference between the Highlands and Lowlands, Highlands were still acting like a Jacobite and creating mischief: “The Highlands were

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<sup>2</sup> Glorious Revolution, also called Bloodless Revolution, in English history “the events of 1688–89 that resulted in the deposition of James II and the accession of his daughter Mary II and her husband, William III, prince of Orange and stadholder of the United Provinces of the Netherlands” (Britannica.com, “Glorious Revolution” para. 1).

still unsettled. In June 1691 Breadalbane, at heart a Jacobite, attempted to appease the chiefs by promises of money in settlement of various feuds” (Lang, 1911: 86).

In 1703, the last Scottish Parliament gathered, of course, there were more than two sides in the Scottish Parliament, but the dominant ones were the Jacobites, -defenders of the Stuart line- and the “The Court Party,” who wanted to unify with England (Lang, 1911: 89). Naturally, Scotland was financially weak at the same time, because England applied some economic sanctions: “Scottish drovers were no longer to sell cattle south of the Border, Scottish ships trading with France were to be seized, Scottish coals and linen were to be excluded” (Lang, 1911: 90). In the end, Scotland was very poor in material, and they had no chance, either they had to fight with England, or they had to accept the union. Scotland was weak and powerless against England and after negotiations, The Scottish Parliament accepted the union with Home Rule, and the Act of Union was signed on 1 May 1707 (Lang, 1911: 92). With the Union, Scotland compensated for its financial loss, however, they lost their free Parliament. Moreover, the Union of the Crowns did not bring any kind of peace to Scotland and her people, the Jacobites rose constantly, and there were schemes about extorting the Edinburg Castle (Lang, 1911: 93).

Thus, it can be argued that Scotland tried to preserve what it had in the 16<sup>th</sup> and 17<sup>th</sup> centuries, however, the union with England damaged their idea of nation, religion and language. Also, Lang explains: “The watchword of the eighteenth century in literature, religion, and politics had been “no enthusiasm” (1911: 107). Moreover, such issues were persistent problems among the countries within the United Kingdom. Until the middle of the 19<sup>th</sup> century Scotland wasted its time with riots, such as Enclosure Riots, Malt Riots, Riots of the Highlanders and the Porteous Riot. Riots were mostly because of the Jacobites, they gather people from Highlanders (Lang, 1911: 96). It can be said that for almost 100 years in Scotland’s history after the Union, there was confusion and ignorance everywhere.

In conclusion, England always interfered the internal affairs in Scotland since the dawn of the country. They tried to influence their political decisions and they achieved it at the end with the union. Scotland had to change her mind about England, which is its powerful and stronger enemy, even about its exquisite decisions such as language, religion, trade, wars and/or the identity of the nation.

#### 1.4 Scotland During Postmodern Era

“For the paradox of Scotland is that she is a country, but her people are not quite a nation” (Black, 1983: 36) said David Black in 1983 to imply Scotland’s and its people’s situation after the Union, covering a period of almost three hundred years. The question arises, what does define a nation? Is it tied to a common religion or language? Is it a freedom to decide? Or maybe it involves common traditions across the entire country? One could argue that being a nation means working towards a common goal or embracing a spiritual discipline. In Scotland’s situation, none of these were acceptable.

William MacIlvaney explains that “When a country loses the dynamic of its own history, the ability to develop on its own terms, its sense of its past can fragment and freeze into caricature” (qtd in McCrone, 2017: 18). For a long time, since the dawn of Scotland, this was the fate of the nation. Scotland existed between cultures; its culture was never an isolated one. “Scotland is suffering from ‘impotence’ and ‘castration’ and will continue to do so until independence is established” (Nairn, 1977: 61). With modernism, postmodernism and today’s world, terms like nation and nationalism have been transitioning into different meanings. Today’s world is a nomadic one, yet, in Scotland’s situation, Scottish people have always been nomads and/or strangers in their own culture.

The discussion about the thoughts of nationalism, identity and/or freedom gained importance with the World Wars. The countries in Great Britain wanted to revive their national identity: for instance, in Ireland, Smith explained: “The vision of an ethnic golden age told modern Irish men and women what was ‘authentically theirs,’ and how to be ‘themselves’ once again in a free Ireland” (qtd in McCrone, 2002: 266). The feeling of a nation strongly connected to “The sense of ‘whence we came,’ is central to the definition of ‘who we are’” (Smith qtd in McCrone, 2002: 266). Nations share common things; religion, a foundation myth, traditions and a language, thus, these common qualities define a nation. Scottish people have forgotten who they are because for the last 300 years and, they have not shared anything related to their nationality. In the past, Scotland had their own language – Gaelic or Scottish – their own religion, their own cultural traditions, those mostly belonged Pictish society but still useful for Scottish people. Scotland has lost its cultural elements under the domination of England, nations need pure culture, which belongs to them, yet, in the middle of the 20<sup>th</sup> century, Scottish

people wanted to create a cultural revival. However, for some people, it was impossible because Scottish culture was ‘deformed’ because of their long-lasting relations with England, so it was not easy to create a ‘new’ Scottish culture or revive the old one. In 1856, The earl of Elgin said,

If the Scottish people have been able to form an intimate union and association with a people wealthier and more numerous than themselves, without sacrificing one jot of their neutral independence and liberty – these great results are due to the glorious struggle which was commenced on the plain of Stirling and consummated on that of Bannockburn.... And, gentlemen, if time permitted, I would even undertake to show that it is the successful struggle carried on under Bruce and Wallace that it is showing that the Union between Scotland and England has not only been honourable to the former but profitable to the latter... (“Toast to the Memory of Sir Walter Scott”).

From the speech, it can be clearly understood that it is impossible to unite a nation without losing the important cultural elements of the nation, indeed, one might argue Scotland’s cultural values even before the tradition, yet, with the Union, they lost their freedom of speech in their own Parliament. The coming together of two nations was profitable for both nations, however, the Scottish parliament members and/or the unionist did not calculate what would happen after it properly.

During the process which led to the Union and even in the 20<sup>th</sup> century, there were two sides in Scotland, Unionists and Nationalists. Unionists believed that two nations must come together to save Scotland and they achieved their aim. Nationalists believe that England ruined every small piece in their culture, and they had to survive from the dominant England. However, in the 20<sup>th</sup> century, there was a new movement in England, the Nationalist Unionists, which made it impossible to revive the nation’s culture because Scotland did not have anything to call a national element and under the name of Great Britain, they drifted on.

Scotland’s fate during the 20<sup>th</sup> century, as Joyce McMillan wrote in *The Guardian* newspaper in 1999:

And culturally, all Scots must get their heads round the fact that modern Scotland is no longer the nation that lost its parliament back in 1707, a nation almost entirely defined by the trauma of Reformation and its own tough brand of Protestantism; but somewhere else entirely, a country transformed by the industrial revolution, and all the fierce cultural winds of the 20<sup>th</sup> century, into a pluralist and highly urbanized society where faiths and ethnicities must live side by side, or perish. I don’t doubt that today’s Scotland can do it (“Scotland’s Shame”, para. 12).

Towards the end of 20<sup>th</sup> century, Scotland confronted its fate and embraced the plurality in its voice. Despite being seen as one of the colonies of the British Empire,



Scotland had to structure its own identity and coexist with it. In the past, traumas and oppression defined Scotland, however, with the 20<sup>th</sup> century, Scotland defined its traumas, and they built a whole new personality with it.

## CHAPTER TWO

### THE CALEDONIAN ANTISYZYGY

#### 2.1. What is Caledonian Antisyzygy and how is it evolved?

The term Caledonian Antisyzygy was coined by Scottish critic George Gregory Smith in his book *Scottish Literature Character & Influence* in 1919. In his criticism, by combining sociology and literary criticism, he has tried to explain the British influence upon the Scottish nationality or how it has changed the core of their language and/or their national identity through the examination of the main characteristics of Scottish literature.

According to Smith, the Scottish man reflects contrasts in every turn of their life, they can easily adapt themselves to the political restlessness and they are enthusiastic about it. Scottish history is characterized by religious, political, and psychological contradictions and Smith accepts those contradictions as the “two sides of the matter” (1919: 4). It can also be accepted as “varied with a clean contrary spirit” (1919: 4). Therefore, Smith believes that this doubleness is the antisyzygy of Scottishness,

The literature is remarkably varied, and that it becomes, under the stress of foreign influence and native division and reaction, almost a zigzag of contradictions. The antithesis need not, however, disconcert us. Perhaps in the very combination of opposites – what either of the two Sir Thomases, of Norwich and Cromarty, might have been willing to call the Caledonian antisyzygy (1919: 4).

When it comes to literature and its criticism, the idea of contrasts, contradictory elements, and/or duplicity are not only viable for Scottish literature, but as a nation, Scotland and its people are built up with the idea of a double spirit. Their national attitude has been stuck between British and Scottish. In her work, Maria Gregorova explains that:

There is the fact of the Scottish being a stateless nation settled in the less favourable northern regions of the British Isles and continuously subjected to what Sassi (2005: 35) calls a policy of ‘inferiorisation’ following from the historically established prominence and prosperity of the southern part of Great Britain (2011: 99).

Gregorova highlights the intentional stance of the British Kingdom, which regards Scotland as the inferior other and this continuing pressure eventually has resulted in the Act of Union in 1707. As a term, the word colonizing might not be fully acceptable for the relationship between Scotland and England, however, the British kingdom has practiced colonialism in each part of the world by changing the language, religion and/or political standings of the nation. As Eleanor Bell remarks, “Scottish culture has been

‘eclipsed’ and ‘inferiorised’ by the effects of colonialism” (2004: 4). Moreover, most postmodern Scottish authors see this situation as colonization. For example, Irvine Welsh projects his idea on his addicted character in *Trainspotting* (1993) and remarks that,

It’s nae good blamin it oan the English fir colonising us. Ah don’t hate the English. They’re just wankers. We are colonised by wankers. We can’t even pick a decent, vibrant, healthy culture to be colonised by. ... Ah don’t hate the English. They just git oan wi the shite thuv goat. Ah hate the Scot (Welsh 2002: 33).

This oppression of being an inferior one and/or being a part of the British colonies have concluded in some kind of schizophrenic state and characteristic of Scotland. However, Scotland’s duplicity is not only because of the British Empire’s oppression, it is also because of its fight within, the Lowlands and the Highlands. Both parts of the country have reacted differently to ongoing political and religious battles. Also, both has developed differently,

There is the polarity between the Highlands and the Lowlands, initially conditioned by the simple fact of geography but increasingly amplified by the different paths that the two regions took in terms of social development. The Highlands remain very much the picturesque countryside immortalized in Walter Scott’s tales, whereas the Lowlands underwent a transformation from a rural to an industrial economy and experienced a considerable urban growth. The contrast between country and city counts indeed as a universal occurrence; it is however the accentuated difference in culture and even in language of the Highlanders and the Lowlanders that makes this duality Scotland-specific (Gregorova, 2011: 100).

Due to this difference, the Lowlanders and Highlanders have grown apart from each other and that has created the doubleness of Scottish national identity. As stated above, those differences in Scotland’s history have made this antisyzygy very specific to Scotland and its people.

The idea of duplicity after the Act of Union in 1707 has been taken further by Andrew Blaikie. He argues that there is no tradition, a single morality or a unique concept of nationhood dominating the Scottish identity (2010: 232). On the contrary, there is a plurality of nations and identities, a “universe of meanings co-habiting under the canopy of the Scots imaginary that describes the field in which each of us might relate to the place” (2010: 240). For him, Scottishness is in the meaning of ‘many Scotlands’ (2010: 240).

The reality of being stateless has both influenced and empowered the Scottish nation, especially when intertwined with a deep sense of inferiority; “An excessive sense of inferiority obviously collides with the natural inclination of the human being to love oneself the best, thus personal integrity is at stake by a constant oscillation between the

extreme poles of self-hatred and self-love” (Gregorova, 2011: 99). Those extreme poles have shaped the core of Scottish literature in which, “the Scot presents two aspects which appear contradictory. Oxymoron was ever the bravest figure, and we must not forget that disorderly order is the order after all. We can be indifferent to the disciples of De Quincey who will suspect us of making ‘ambitious paradoxes’ and ‘false distinctions’” (Smith, 1919: 5).

Thus, Smith believes that the obvious characteristic of Scottish literature is the combination of opposites embroidered with oxymorons just like the relationship between English and the Scot. The second thing is the ‘intimacy of style’ (Smith, 1919: 5); Scots want to draw a quick and vivid picture for its readers: “In Scot, much of his success in the description, whether of scene, or movement or conversation is achieved by piling up of the detail” (Smith, 1919: 6). Those piled up details sometimes can be the description of Edinburgh streets and/or the beauty of a lady. Yet, Smith specifically clarifies this with the example of Walter Scott’s *Marmion*, and he explains that piled up details “neither oppresses us nor distracts us in our enjoyment of the complete effect” (1919: 8). On the other hand, these enrich the Scottish realism which “is the very warp of the literary fabric” (Smith, 1919: 12). This realist aura is enriched with the Scottish Muse which is: “maudlin affection for the commonplace, she has loved not less the airier pleasure to be found in the confusion of the senses, in the fun of things thrown topsy-turvy, in the horns of elfland and the voices of the mountains. It is a strange union of opposites” (Smith, 1919: 19).

According to Smith, there is a different kind of anti-thesis of real and fantastic in itself: “The sudden jostling of contraries seems to preclude any relationship by literary suggestion. The one invades the other one without warning. They are the ‘polar twins’ of the Scottish Muse” (1919: 20), also, he argues that there is an easy transition between natural and supernatural in Scottish literature, which seems so normal for the reader. This fluidity challenges the limitations often linked with specific themes, broadens the depth of the narrative. Sometimes, the transition between real and fantastic might seem grotesque, however, those differences, turns and/or contradictions help the sense of chaos in general. In the end, he says that those mixing and contradicting qualities become the characteristic of Scottish literature (Smith, 1919: 34). Moreover, he observes: “Scottish literature ... at all periods has shown a readiness not only to accept the contrary moods [of the natural and the supernatural] more or less on equal terms, but to make the one blend imperceptibly into the other” (1919: 37).

Relatedly, Gregory Smith starts his famous criticism by saying that “It is never easy to describe national idiosyncrasy, but Englishmen think they know their Scot” (1919: 1). For Smith, the Scot is not so difficult to get on with, however, he can easily be provoked, and he is keen on to find a spiritual ‘tonic’ in things and words. (1919: 19) With these qualities of the Scot, their literature turns into a unique form.

Does literature anywhere, of this small compass, show such a mixture of contraries as his in outlook, subject, and method; real life and romance, every-day fact and the supernatural, things holy and things profane, gentle and simple, convention and ‘cantrip,’ thistles and thistledown (Smith, 1919: 20).

Moreover, in the literary tradition of the Scot, history of his nation is really important, because it seems that they need to prove himself as a historical and an individual being, the history “is a matter of instinct with him... He must explain himself historically” (Smith, 1919: 56). With the ability to describe a perfect image for the reader, the Scot finds pleasure in daily life activities, a familiar street or his daily routine, however, as stated by Smith, he is always ready to adapt himself; “the Scot at home, accepting circumstance with readiness, busies himself, happily enough, with the tasks of neighbourhood and gossipry imposed by a rigorous tradition” (1919: 46). The pressure of explaining himself historically has led to another thing and the Scot has become “provincial, rough-mannered, and antiquarian” (Smith, 1919: 42). Smith observes that the manners of a classical Scot can be seen in the example of Scottish writers such as Robert Burns whose poetry is filled with “Scotch manners, Scotch drink, Scotch religion” (1919: 43).

The character of the Scot has been examined widely by Scottish critics and authors of recent times. Alasdair Gray (1934-2010) believes that Scotland has so many great authors, however their characters are stuck with the idea of national identity (Bell, 2004: 10). In his critique *An Open Letter on the Closed Mind*, Alan Bold refers to an average Scot as,

Conditioned to regard himself as a loser and generally contrives to act like one. He is horribly unsure of himself, morbidly afraid of defeat. He prefers to be spectator rather than a participant unless he is drunk and daft with Scotch Courage... The typical Scot has bad teeth, a good chance of cancer, a liver under severe stress and a heart attack pending. He smokes like a chimney, drinks like a fish and regularly makes an exhibition of himself. He is a loser, and he knows it. He is forever trying to cover up the pathological cracks in his character... Secretly the Scot longs to be impressive, is dying to be a winner. The result is almost obscene (1983: 2).

It can be argued that after the 1950s, the image of the Scot has become more pessimistic, and the schizophrenic image has evolved to be a figure more like a character between a loser and a winner. Briefly as Francis Russell Hart put forward,

Centuries of social observers have told us of the distinctiveness of Scottish culture by invoking a peculiar national character. Put together, this heritage of tropes and stereotypes produces a logical absurdity. That grandly anomalous person the 'typical Scot' is 'a schizophrenic creature at once realistic and recklessly sentimental, scientific and soldierly, bibulous and kilted, teetotal and trousered, diligent, religious, liberal, warm-hearted, poetry-loving, devoted to law, learning, and mercantile enterprise, friendly, unassuming, living graciously, supine, dirty, fond of closing public houses unseasonably, violent and drunken, and addicted to casual homicide, too careful with money, generous, rash, disputatious, shy, loquacious, aggressive, refined, humane, zealous, hypocritical, adaptable, democratic, equalitarian, and peculiarly related to the Almighty. He is also, we have been told for two centuries, disappearing, and with him a distinctive Scottish culture. But the myth survives. Its very persistence has become a notable cultural fact. Scots believe it, even as they jokingly display its anomalies; their sense of identity remains strongly typological, even as it is radically individual. Such a myth must affect the nature of the Scottish novel (1978: 1).

Hart's and Bold's concept of a typical Scot merges Smith's notions regarding the Scot, which accepts the Scot as a fragmented character, combining two separate characters in one body.

Smith arguably analyses what he has called as 'Scottish Muse,' and how the Scot represents himself in a literary work. From his point, it can be argued that the literary work of the Scot is filled with contradictory elements, a sense of duplicity, the feeling of inferiority, and/or a clean spirit filled with paradoxes. Secondly, the literary work is so vivid that it creates a very clear picture for the reader. This can also be referred to as a very intricate and life-like writing style. And, finally, the 'polar twins,' the connection and/or the relationship between real and supernatural, how the Scot is dealing with them and the easy transition between them. Smith also gives a clear expression about the Scot or his attitude in the literary works. Between these contradictory elements, the Scot is always able to keep himself busy with his daily routine. However, what is really striking about the Scot is the fact that he is always busy with proving himself.

### 2.1.2 Language and Literature

Another aspect of duplicity and polarisation was language and the battle between Gaelic and English. Before discussing the language acquisition and choice, the terms ‘Scot,’ ‘Scottish,’ and ‘Scotland’ must be clarified. The term ‘Scot’ was used for the first settlers of the Gaelic islands. After the arrival of the Picts, it stayed as the vernacular. (Smith, 1919: 73). The rulers of the Picts and the Scots called their land as ‘Scotland,’ and their name was ‘Scottish.’ However, the real problem arose here since; “The Scottish Kings and their Anglian subjects of the Lothians and Fife spoke Inglis (English) called the speech of their northern people and western neighbours ‘Scots’” (Smith, 1919: 73). The discrimination between northern people and western neighbours started at the dawn of Scotland’s settlement. However, when modern Scotland started to emerge, the difference and the complexity between its northern and western people became clearly visible, “The Gaelic speech of the Highlands and Islands: to them, it is the speech of savages and ‘briour bardis,’ and generally the badge of social disrepute. It is the highest honour to be a Scot of Scotland, but the tongue must speak ‘Inglis’” (Smith, 1919: 74). Thus, Scotland’s position turned into a situation “where people may talk in Scots but think in English” (Bell 2004: 16). English started to be seen as the royal language because the language of the Scot seemed rough for the speakers. When it came to the development of modern Scotland because the Highland settlers spoke English, their literature became English, too. The language of the Scot lost its importance in some parts of Scotland, but the real settlers of Scotland were foreign to the English language. The division between the languages grew apart. However, Bell suggests, “The English language cannot provide adequate means for expression for the Scot, yet nonetheless, there is now no escape from this cultural and social predicament” (Bell, 2004: 16). After the First and Second Wars of Independence, the foreign pressure of the British kingdom became stronger and the alienation of Scotland and the Scottish increased, “a series of assaults, of varying vigour, were made upon this isolated ‘Scottish’ literature, in close parallel with the foreign pressure brought to bear upon the language, and, in certain notable respects, upon the general polity” (Smith, 1919: 76).

As stated earlier, the literature unique to Scotland was set back by the barrier of their native language. The higher form of language was accepted as English, and their native Gaelic was not seen enough to create a daily language and/or any literary work after a while, thus, it created a problem to create the perfect writing for the Scot, “but how much of the native element remained as a barrier to the desired perfection in writing and

speaking” (Smith, 1919: 86). For Smith, it was disillusioning for the Scottish writer to write anything for their own culture and in their language, he believed that if Scottish writers appealed to Nationality as English writers did, they might have achieved something (1919: 88).

He questioned the reasons of why Scottish literature could not achieve success like English literature did. He believed that it was related to the native language and the oppression of English literature. Literary genres such as drama, novel or poetry did not have a chance to develop or transition as they did in English literature, “as appears in the passing fashions of English literature, say, from the drama of the sixteenth century to the novel of the eighteenth, has no counterpart in Scotland, except in a very subsidiary way” (Smith, 1919: 105). Smith believed in the superiority of the Scottish realism, yet he thought there was no chance for the Scot to reflect its superiority; “during that tyranny, rebellion was most active, Scottish drama did not find its opportunity” (Smith, 1919: 110). Moreover, writing requires thinking in a native language, Scotland and its people already lost their ability to think in their native language or produce anything, because to appeal to a great variety of readers, they had to produce their works in English, which was very ‘disheartening’ for Scottish writers (Smith, 1919: 119). The Scottish intellectuals did not master the language of English, also they had very little capacity in their own native language.

The act of ‘thinking’ if not exactly in a ‘foreign’ language at least in a half-familiar medium, denied the mobility in expression, the flow and point, the repartee, which native English art had acquired after a long labour. The Scot had not mastered the art of these, with all his assiduous copying (Smith, 1919: 118).

The connection between language and literature were complex for the Scottish writer due to the alienation of the vernacular. They were isolated from their native language, thus, this isolation resulted in producing literary works which were not influential as English literature. The idea of reviving the vernacular has also been discussed, because Smith believed in the reviving of the vernacular to produce a unique work in Scotland. Thus, Scotland followed the rule of English literature not because they were good, but because they were different from what they had (Smith, 1919: 131). Moreover, because they were unable to produce anything new, they needed to go back to their past to see what they had, “Scotland turned to the past, because it was the past and her past. Then in the passion of recovery, she seemed to find a national quality in everything that belonged to that past and to claim for her literature a formal tradition of



its own” (Smith, 1919: 132). According to Smith, the only two important names during the 16<sup>th</sup> century were Robert Burns and Sir Walter Scott, however, their works did not help Scottish vernacular to expand. After the 17<sup>th</sup> century, even the Scottish intellectuals did not want to produce anything related to the native language and/or the dialect, Allan Pinkerton wrote, “The Scots themselves wish to abolish their dialect totally and substitute the English; why then attempt to preserve the Scottish language?” (qtd in Smith, 1919: 140). However, Smith believed that was not true, but still, there was no representation of the Scottish language enough.

After the Industrial Revolution and during the 19<sup>th</sup> century, there was a new rush to claim a new voice in Scottish literature, they started to collect the old ballads, this was mostly because of there was a growing fear of the loss of the tradition. It should be remembered that even in literature Scotland and/or the Scot have the feeling of inferiority and needed to prove himself. In the end, they achieved to produce some kind of different literary style which was called a ‘cabbage patch,’ or ‘kailyard’.

Kailyard texts (usually attributed to writers such as J.M Barrie, Ian Maclaren and S.R. Crockett) have come to represent a certain tale of static Scottish rural life. These writings, often critiqued for their sentimentality and inertness, for depicting small town life from limited perspectives, have generally been viewed as presenting disingenuous forms of escapism from the realities of late nineteenth-century urbanisation and industrial development (Bell, 2004: 13).

Scottish writers aimed to turn to past with the kailyard texts, they were the combination of the old ballads and the new vision in Scotland after the Industrial Revolution. This was also a yearning for the past; however, these writings did not create any shift in Scotland’s literary success because they were not new and there was still a language barrier between English and Scottish. The aim to preserve the old language and to combine it with a new style was unsuccessful for the Scottish writers.

To make long story short, Smith coined the term Caledonian Antisyzygy to comprehend the situation which includes the Scottish people’s psychological, sociological, and religious situation. He believed that the Scot is a man of duality, duplicity and contradictions and he reflected all those qualities into his literary work, this was something instinctual for the Scottish people and its literature. He also argued that this duality becomes a Scottish tradition, and it can be seen in all of the literary works of the Scot. He also tried to analyse the loss of the Scottish language and social status with the oppression of the British Kingdom. Smith believed in the revival of the Scot and its

literature in a way which was never done before, he observed the uniqueness in this complex history, and he wanted to rise above the doubleness and duplicity.

### 2.1.3 The Scottish Renaissances

Scottish literature has always been a subject of debate for scholars and writers. In an article in the 'Athenaeum' (1919) T.S. Eliot asked a remarkable question, "Was there a Scottish literature?" (qtd. in Riach, 2007). He keeps repeating that there is not, Smith seems like he has been supporting Eliot's idea because he also argues that Scottish literature cannot do anything significant. To fully understand the Scottish literature, it is essential to analyse the works and authors of contemporary literature, particularly those produced during the modern and postmodern periods. As stated above, after the 19<sup>th</sup> century, with anxiety about losing the idea of language, culture, and nationhood, they have produced 'Kailyard.' However, it did not take long for the Scot to understand that they needed something new. As Bell remarks, "the restrictive and stagnant world of the kailyard is parodied, although arguably in order to highlight the inevitability of change" (2004: 14). Even though it was popular, Kailyard literature failed to create a new form of literature; "Like Highland tartanry before it, kailyard was an invented tradition – a kind of fake Scottish brand, albeit a hugely popular one (especially abroad)" (Jarrells, 2024: 538). Thus, there was a need to find a solution for the language problem. The barrier of language was still a problem for the Scot; Muir called this problem "writing in English" (qtd in Bell, 2004: 16). Besides writing in English, the genuine problem was the identity, as Carla Sassi remarks, "The adjustments and the conflicts triggered by the adoption of a new supra-national citizenship have deeply affected Scotland and, as happens when things are not easy and straightforward, identity has become and "obsession,"" (2005: 10).

As stated above, the barrier of language and the identity have created a catastrophe for the Scottish writers, they have been obsessed with their own identities, yet there were no certain characteristics for the Scot, even more, there was no language to start with.

Apart from the identity crisis, most of the Scottish characters are mostly drunk and/or junkies, or in a schizophrenic state like a coma or delusion. For instance, Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886), James Hogg's *Confessions of a Justified Sinner*, (1824), are also a great example for this situation or namely Caledonian Antisyzygy. The identity crisis can also be seen in Hugh MacDiarmid's famous poem, *A Drunk Man Looks at the Thistle* (1926) written in the Scottish dialect and also talks about how the Scottish literature has been less appreciated.

MacDiarmid has believed that he has given a masterpiece to Scotland by producing something in its own dialect and intelligence. In a letter he wrote,

I set out to give Scotland a poem, perfectly modern in psychology, which could only be compared in the whole length of Scots literature with ‘Tam o’ Shanter’ and Dunbar’s ‘Seven Deadly Sins’. And I felt that I had done it by the time I finished –despite all the faults and flaws of my work (1926: 90).

It can be discussed that the literature after the Union has been fragmentary or has contained ‘many Scotlands’ within. The first attempt after the ‘Kailyard’ literature to create a unifying voice in Scottish literature started at the beginning of the 20<sup>th</sup> century. Most of the Scottish writers have tried to create a unifying myth, a common voice for their nation, yet, when the past and the present of Scotland has been brought together, it has been impossible to create a one voice to unify, because Scotland has always been fragmentary since the beginning. This failure, according to Marinell Ash, lies in the history of Scotland,

Many historians have remarked on the change in the middle decades of the nineteenth century from a distinctively Scottish society to one (or several) societies with a British or even imperial orientation. Yet the time that Scotland was ceasing to be distinctively and confidently herself was also the period when there grew an increasing emphasis on the emotional trappings of the Scottish past (2010: 10).

The Scottish Renaissance gave birth to two important names, Hugh MacDiarmid and Edwin Muir. Hugh MacDiarmid posed an important role in modernism and also for Scotland. However, both shared different opinions about future of the Scottish literature and the nation. Edwin Muir, a fiery poet and a critique, published his important critique *Scott and Scotland: The Predicament of the Scottish Writer* in 1936. It was a combination of the history of the Scottish writer and what should be done to save the future. As a starting point, he believed that the Scottish writer was in a false position because Scotland is in a false position (2004: 15). He remarked that Scottish writers were hopeless because they were trying to represent a country which was never represented before, as a country or with its native language. According to Muir, to save itself from this ‘false position,’ Scotland needed to create a homogeneous feeling of nationhood, otherwise, it had to turn to English tradition. As pointed out by Craig, “Edwin Muir may have been right when he suggested that Scotland will probably linger in limbo as long as the British Empire lasts (2007: 52). During Edwin Muir’s time, Craig explained the situation of the Scottish writers as, “In the canon of the founding figures of modern English criticism, T. S. Eliot

and F. R Leavis, Scottish writers have no place. Eliot's Selected Essays has nothing to say about any Scottish author, ..." (2007: 46).

Muir believed in the desperation of Scotland, whose people were not capable of being national and protective of their own. Bell believed that Muir's predicament was expressing some kind of personal grudge against Scotland (2004: 17). Muir asserts, "I fancy that almost every other country in the world gives its writers a chance to live in it; Scotland does not. I fancy that hardly any other country in the world objects when a few of its writers choose to live elsewhere; Scotland does" (qtd in Bell, 2004: 39). Under the light of modernism, Muir believes that it is almost impossible for Scotland to produce a literary work which unifies the nation and which is homogeneous and organic. As Craig points out, "Muir's account of Scott's failure is based precisely on reducing the literary tradition in Scotland to those 'few disconnected figures', incapable of constituting a single, national mind" (2007: 46).

The second important name for the Scottish Renaissance was Hugh MacDiarmid. He was an important poet for Scottish poetry even if he produced his works in English language. However, "The English in which these poems are written is unusual enough; yet the poems which immediately follow, short, intense lyrics in Scots, using packed-tight phrases of amazing imagistic compression" (Riach, 2007: 76).

MacDiarmid and Muir shared different opinions about the future of the Scottish writer and/or literature. Hugh MacDiarmid believed in 'synthetic Scots', While Muir remained sceptical about the possibility of a revival of Scottish culture, MacDiarmid, writing in the twenties and thirties, strongly believed that a movement towards what he called 'synthetic Scots' was the only means of uniting a country that was eagerly awaiting fundamental political change (Bell, 2004: 17).

While Muir was hopeless about the future, MacDiarmid wanted to create a new political or literary movement which he believed was necessary. He knew that the Scottish writer was hopeless and in pain to produce, however, he wanted to move on from the past and he wanted them to rise from their ashes. He wanted to show Scotland as a more positive country with a bright future. However, in his *A Modest Proposal for By-passing a Predicament*, Alasdair Gray commented on MacDiarmid's work, He spoke of all the things he believed, using all the language he could master: local and historical, scientific-technical, political-polemical... MacDiarmid had to make poetry from the dialectics of his self-contradictory intelligence. But that intelligence, that poetry, is still big enough for us to have worthwhile adventures inside (1983: 9).

MacDiarmid was blamed for butchering the English language to revive the Scottish language in his poems. However, it was also impossible for Scottish writers or people to be ‘itself’ because there was no ‘itself’ since Scottish history and its characteristics were fragmented and not unique. The idea of rising from the nostalgia of Scottishness was almost a failure.

Muir and MacDiarmid wished for alternative possibilities for Scotland - ones that, as have been shown, were not unproblematic either. Yet, the desire to transcend the limitations facing the predicament of the Scottish writer also left each critic, especially in the case of Muir, with the tendency to formulate questionable reductions of the nation (Bell, 2004: 22).

The first Scottish Renaissance aimed to create an identity for Scottish nationhood, for some parts, it became useless because of the ideas like homogeneous language or a ‘whole’ identity. However, the idea of revival was also influential on politics because Hugh MacDiarmid was also a founding member of the Scottish National Party (Lavrijsen, 2014: 36). This party allowed Scottish intellectual minds to gather and discuss the revival of the nationhood, yet no matter how hard MacDiarmid tried to create a unique and a whole Scottish identity, the notion of Scottish identity was quite limited. The first Scottish Renaissance changed the ideas about nationhood, but, it had a pessimistic tone, as Gifford pointed out, “Scottish fiction began in the closing decades of the century to move from bleakness and trauma to regeneration” (Gifford et al., 2002: 933-4). Moreover, according to Gifford, the first Scottish Renaissance reduced the Scottish identity to traumas; “The Scottish literary renaissance is a paradox. Imagining Scottish history as a series of catastrophes – Reformation, Union, Enlightenment, industrialisation – the renaissance sought rebirth in the nation’s cultural past.” (qtd in Lyall, 2024: 128). The Scottish renewal might have seemed like a failure, but after the 1990s, it has gained a positive insight.

However, before moving on with the second Scottish Renaissance which was happening at the same time with postmodernist literature, it is necessary to mention Tom Nairn and his works. He “was a Scottish political theorist and academic. He was known as an essayist and a supporter of Scottish independence” (“Thomas Cunningham Nairn” para 1.). He produced most of his works after 1970’s. One of them is *The Break-Up of Britain*, published in 1977, the other one is *Faces of Nationalism* published in 1997. Even though his works were published after the postmodern era, Nairn still believed the ‘paralysis’ and ‘neurosis’ of Scotland” (Bell, 2004: 63). Nairn believed that Scotland was politically nowhere, it had no achievements throughout history. He remarked that Scottish

nation “united in the dread of native narrowness” (1988: 184) has been the result of the acceptance of the failures. He has taken the idea of antiszygy one step further and he has called it “fragmentosis Caledoniesis” (1988: 185). Nairn also remarked, “the task of resurrecting Scots identity, superhuman in any case, will before long be unthinkable amid Edinburgh's sell-outs and southeastern incomers: the ‘fragmentosis’ will soon be terminal, thanks to this quartier maudit devoted to the trashing of all native virtues and institutions” (1988: 185).

Nairn was as pessimistic as Edwin Muir, he thought there was no chance to save Scotland as a nation. Even though he came up with the fragmented Caledonian idea, he attacked Smith’s works because he thought that the ideas like Caledonian Antisyzygy justified the split personality of the Scottish nation, and when this split personality was accepted, there would be no attempts to change it.

We are being sent down the plug-hole not by abject mediocrity but by fated contradictoriness: being forever in two minds and out of our heads, the 'tragedy' of instinct versus intellect and so on. MacDiarmid's 'Antisyzygy' symbolises the condition of being politically nobody; but also, colours and disguises it, in a way palatable to the sufferers themselves (1988: 191).

This disguise and acceptance have been a major problem for Nairn because believing in this split personality and limbo has created laziness for Scottish people. Even though there has been not a national identity for a Scot, Nairn have sought to believe in the existence of it. After 1960s, the only thing to blame for this fragmentation was not just the Union of 1707, there were so many elements that helped the world to become fragmented, also, the only split country was not Scotland anymore, it was the whole world. Moreover, this wish to become one and homogeneous was an idea which belonged to the past, it was not possible anymore.

The Second Scottish Renaissance “that begins in the 1980s, following the publication of Alasdair Gray’s novel, *Lanark* (1981)” (Lyall, 2024: 539) put Scottish literature in a more positive and bright position. Calling it Renaissance somehow might be a hyperbole, “Nevertheless, critics such as Gawin Wallace, Randall Stevenson, and Douglas Gifford, have indeed used the term “renaissance” to refer to this proliferation of Scottish literary works since the eighties” (Lavrijsen, 2014: 37). However, this Renaissance intersected with the postmodern period, and it created a real chance for postmodernist Scottish writers to collect and rewrite their modified ideas about a predicament or the future of the Scottish literature. Some critics believed that this positive

insight totally changed the features of Scottish literature, but, the existing problems were still there such as the language or ‘many Scotlands.’

After the 1950s, all the terms like nation, language, identity or even writing have been deconstructed and redefined and, that has created an opportunity for Scotland and Scottish writers to redefine themselves. The question of ‘what is a nation?’ was raised one more time, this time the answer was not a romantic one but cynical. Homi Bhabha believed that the idea of a nation is a necessity historically, however, what creates a nation is very complicated. The idea of a home is deeply connected with the idea of nation in the past. With postmodernism it has changed completely. As mentioned, “scraps, patches, and rags of daily life are turned into manifestations of the national culture and perceives that nationhood is ultimately a psychological construction, perpetuated by what he terms ‘reproductive’ processes” (1990: 297). These daily things are also arbitrary (Bell, 2004: 31). This arbitrariness and a necessity for a nation is the paradox for the new idea of nationhood and it has created an ‘in-betweenness,’ “Once again, it is this notion of an in-betweenness that is being tied to a particularly postmodern predicament for the writer or critic” (Bell, 2004: 32). Scotland’s problem has not been purely political, even though the terms of the meanings have changed, its people always lack the notion of nation.

The main concern of the two so-called Scottish Renaissances are searching for an identity. For Scotland, it can only be achieved through saving herself from the fragmentary and/or double identity. It has been hard all the time for them to be a ‘whole’ nation because, historically, they have never experienced the idea of ‘wholeness.’ During the 1980s, the problem of Scottishness has taken on another perspective. Even when all the troubling terms have been reconstructed for their own good, there has been still one question: which Scotland should they be talking about when they were producing any kind of literary form? David Black writes another predicament for Scottish writers; however, it also reflects Muir’s pessimism about the future of Scotland.

For the paradox of Scotland is that she is a country, but her people are not quite a nation. The writer who embodies the conflict of his community shares the uncertainty: he speaks for the rocks and cities of Scotland, but with whose voice does he speak and to whom? Sometimes he wonders if the ‘Scotland’ which obsesses him is a mere fantasy, and the reality is North Britain, only topographically distinct in the seamless garment of international Western consumerdom. Sometimes he wonders if his fantasy alone keeps Scotland in some tenuous being (1983: 32).

Scotland being a mere fantasy, has placed between reality and fantasy and this is also understandable within the antisyzygy. In order to reflect their situation or to explain



their traumas within literature has helped Scottish writers, in a way, as Smith expresses, this duplicity has turned the tradition of Scottish literature. Gavin Wallace believes that this alienation and/or antipathy keeps the literature alive and Scottish writers seem like they are enjoying it since this alienation is the history (qtd in Bell, 2004: 38). At his work with Randall Stevenson, Gavin Wallace also remarks,

To find the cracked and strangled Scottish voice and lend it healing speech will take the Scottish novelist on a journey through a mental landscape disfigured by all the 'horrors' of self-inflicted silences. But no matter where it is finally heard, the sound of that new-found voice will always be recognised as unmistakably ours (1993: 217).

This cracked and strangled Scottish voice may better reflect their crisis, yet ideas like nationality or inability to produce in a native language have been major setbacks for Scottish writers. This limitation to create anything which belongs to Scottish nationality does not allow Scottish writers to keep up with the upcoming trends in literature or in postmodern world. It was important to understand what constitutes the 'new Scotland' and what concepts of these 'many Scotlands' are within this new identity. Danny O'Rourke remarks: "The 1980s saw poem after poem present and represents this new Scotland. Or (more exactly) Scotlands. For the poetry was characterised by a vigorous pluralism as ideas and ideals of nation and nationhood were explored, and Scots and Gaelic took on new impetus" (qtd in McGuire, 2008: 281). The fragmentation and/or duplicity in the characteristics of Scotland and its people are accepted for the first time in history after the 1980s. During the 1980's, the literature has been mainly engaging with Scotland, however, this situation has turned into some kind of trauma writing after 1990s (Bell, 2004: 41). Writing from Scotland is also helpful for Scottish writers to embrace their fragmentation and led them to change their ideas about themselves. Bell remarks that during the postmodern period, MacDiarmid's ideas have gained importance one more time because this embracing the fragmentation and writing from trauma has helped Scots to become 'synthetic,' as MacDiarmid suggests,

Where in the modernist period MacDiarmid wished to instill his own form of 'synthetic Scots', in the postmodern period we have become more accustomed to see Scotland as itself as synthetic, as a process shaped by endless, because continually shifting and indeterminate, cultural factors (Bell, 2004: 42).

Manifesting in a fragmented form has been beneficial for Scotland's self-perception. It did not stop the questioning; instead, it provided a new voice through which they could articulate their experiences. As Lavrijsen remarks, "in the last decades of the

twentieth century, intellectuals could no longer believe in a monolithic Scotland, and writers no longer yearned for a Scotland of kilts and kailyards” (2014: 41). It can be said that the yearning for past is over, because Scotland has always believed that embracing the past would give their literature a meaning, however, as explained by critics, their past did not have a meaning, either. As Lavrijsen points out,

In keeping with this, we see in contemporary Scottish literature a growing preoccupation with the search for specific and local cultures rather than a longing for a homogenous ideal Scottish nation, as the age of globalisation brings to the fore new concepts of nationhood and of subjectivity (2014: 42).

It should be remembered that with postmodernism, the search for nativity has changed, too. The search for nativity has been awkward because being homogenous and/or unique do not make sense anymore. Embracing the monoculturalism was the tradition of the past, and national identity cannot be built upon the homogeneity. Moreover, with postmodernism, in his book *Understanding Scotland: The Sociology of a Stateless Nation*, published in 1992, David McCrane argues that being homogeneous or protesting a unique identity have been problematic. Bell comments on that “from this more postmodern perspective, monoculturalism is no longer an acceptable foundation on which to base the frameworks of national identity, and therefore more intricate versions become necessary. It is this widespread challenge to cultural homogeneity, now becoming generally accepted (2004: 78).

Cairns Craig is also an important name who has tried to explain Scotland’s situation in modern and postmodern times. He argues that in the recent times, it is time to be more reflexive about the ‘nation,’ and ‘national imagination,’ because the concepts of Scot and Scottishness are entirely somewhere else with the postmodernism. Thus, he observes that the Scot should find a way to combine the old and the new together. He believes that there is nothing wrong with using the dialect or striving to recreate a sense of nationality. However, Bell remarks, “claiming the existence of a ‘national imagination’, however plural and accommodating it might aim to be, will also always remain problematic, for it must repeatedly essentialise and reduce the nation, whether consciously or unconsciously, in order to verify its existence and character” (Bell, 2004: 88).

Being homogeneous in the literary work is almost impossible because postmodern literature contains different voices, dialects, languages, and plural dimensions. Hence, writing from traumas and social duplicity have helped Scotland to make its literature

heard with this plurality. Being a Scot and writing from traumas are also easy for Scottish writers because postmodernism allows them to be plural and fragmented. After all, as stated by Hutcheon; “self-conscious, self-contradictory, self-undermining statement[s],’ whereby ‘Postmodernism’s distinctive character lies in this kind of wholesale ‘nudging’ commitment to doubleness, or duplicity” (2001: 1). Thus, while trying to catch a homogeneous voice in literature, heterogeneity is also welcomed by postmodernism and its writers. This is fortunate for Scotland and its writers since their style has already been characterised by doubleness and duplicity. With postmodernism, as Hutcheon asserts, From the decentered perspective, the “marginal” and what I will be calling the “ex-centric” (be it in class, race, gender, sexual orientation, or ethnicity) take on new significance in the light of the implied recognition that our culture is not really the homogeneous monolith (that is middleclass, male, heterosexual, white, western) we might have assumed (2001: 12).

In Scotland’s case, this ‘marginal’ element can be attributed to the British Kingdom or its imposition on Scotland. However, as it becomes apparent that the oppression is derived from the ‘homogeneous monolith,’ it provides an opportunity for Scotland. Moreover, Hutcheon argues,

However, the binary oppositions that are usually set up in the writing on postmodernism between past and present, modern and postmodern, and so on—should probably be called into question, if only because, like the rhetoric of rupture (discontinuity, decentering, and so on), postmodernism literally names and constitutes its own paradoxical identity, and does so in an uneasy contradictory relationship of constant slippage (2001: 20).

The paradoxical identity, doubleness, decentred world and individuals are not new concepts to Scotland, they have been already facing with these problems for a long time. However, for the first time in Scotland’s history, this paradoxical identity has turned into a visible self. The values considered strange in the past are now labelled as normal.

Postmodernism embraces the idea of ‘plurality because its main idea is to change our natural way of living or our acceptance of the truth. Before modernism, truth is centred and can be accepted as one and only. As pointed out by Hutcheon, Nevertheless, it seems reasonable to say that the postmodern’s initial concern is to de-naturalize some of the dominant features of our way of life; to point out that those entities that we unthinkingly experience as ‘natural’ (they might even include capitalism, patriarchy, liberal humanism) are in fact ‘cultural’; made by us, not given to us (2001: 2).

If it is aimed to change the cultural reality that is already constructed, Scotland might find it easy to adapt and embrace the new one, since there is no natural state in its political, sociological, historical and literary context. With the onset of postmodernism,

it might seem like Scotland do not gain something entirely new since duplicity becomes the contemporary style.

The idea of truth is also interchangeable in postmodernism, because in his work *Structure, Sign and Play in the Discourse of the Human Sciences*, Jacques Derrida argues that it is impossible in Structuralism to have a centre at all, “The centre is at the centre of the totality, and yet, since the centre does not belong to the totality (is not part of the totality), the totality has its centre elsewhere” (qtd in Chandran, 2017: 62). When the centre was de-centred, the ‘truth’ must change at the same time. The truth belonging to the majority - mostly the White or Western - starts to be questioned by the ‘other.’ As Hutcheon argues there is no ordered or coherent version of ‘truth’ itself, and it lacks a definition, obviously when everything is decentred, thus, the question of ‘whose truth’ arises, and the answer is unknown because as a literary term, postmodern rejects one truth and makes it available for everybody. She remarks, “whose notion of truth gains power and authority over others and then examines the process of how it does so?” (2001: 18). There are no longer any grand narratives; the core of truth in a decentred universe has been changed, along with the manner in which truth is understood. Even the discussion of the ‘other’ is still majorly argued, the tolerance for the ‘other’ is more flexible in postmodernism. In postmodernism, the tolerance of the ‘other’ is flexible. As Hutcheon asserts, “Therefore, for Lyotard, postmodernity is characterized by no grand totalizing narrative, but by smaller and multiple narratives which seek no universalizing stabilization or legitimation” (2001: 24).

She also adds that there could be no literary work that mentions the truth and at the same time be the master of the narrative.

Rorty, Baudrillard, Foucault, Lyotard, and others seem to imply that any knowledge cannot escape complicity with some meta-narrative, with the fictions that render possible any claim to “truth,” however provisional. What they add, however, is that no narrative can be a natural “master” narrative: there are no natural hierarchies; there are only those we construct (2001: 13).

When postmodernism breaks every little thing which the world is familiar to, literature is to change, too. Finally, it is the time for minorities, or for the ones who have been ‘inferior’ in their history. As stated before, postmodernism has not change so many things for Scotland because their writing style has already existed even before the birth of postmodernism. however, there are some explicit and significant qualities of postmodern literature. Before understanding Scottish postmodern novels and how it is heard in the world, or how their thoughts of a nation have been shaped after

postmodernism, those significant parts must be clarified. Lyotard and Bakhtin identify postmodern as “much of the debate over the definition of the term “postmodernism” has revolved around what some see as a loss of faith in this centralizing and totalizing impulse of humanist thought (Lyotard 1984a)” (2001: 58). When the characters are decentred, they need to be contextualized again, “but instead is conceived of as a flux of contextualized identities: contextualized by gender, class, race, ethnicity, sexual preference, education, social role, and so on” (2001: 59).

Thus, the expectations from literature and art have changed with postmodernism, one should expect to read a combination and/or celebration of different identities. However, Scotland’s attitude towards postmodernism varies, most of the critics believe that it is the first time in Scotland’s life that they are calm about their situation. The problem of language has not been seen as a problem for the first time, as Lavrijsen remarks “during the Scottish Renaissance the language issue was mostly addressed in binary terms: Scots vs. English. By contrast, the nineteen eighties and nineteen nineties saw Scottish literature embrace and celebrate its status as a linguistic melting pot as never before” (2014: 41). Also, as stated, Scotland’s becoming a melting pot has not been only because of the Union of 1707, it is also because of the globalisation and migration at the same time. The difference between the Highlands and Lowlands has changed, one part became industrialized. This has also created a major change in Scottish identity, of course, what represented a major crisis in Scotland’s existence has turned into a global problem, thus, their perception of existence has changed more positively. Lavrijsen comments on the language problem, “Scottish vernacular dialects are no longer viewed as an issue exclusively related to Scottishness, since Scottishness no longer exists as that which defines a pure, native-born Scottish person, or as some mystical nation culture” (2014: 45). Bell also remarks, “the nation-state having reached the end of its previous existence, now being reshaped in more global and transnational ways” (2004: 103). The idea of nation has to be shaped again because “we are made acutely aware that parochial depictions of the nation can no longer apply in the postmodern world, and we are also shown that what we think of as nationhood is continually shifting, moving towards a futuristic and unknowable world” (Bell, 2004: 103). The general pessimism of the Scottish nation is going on at the same time with the Referendum of 1979, but, the political misrepresentation and desperateness have not stopped Scotland’s transformation. With postmodernism, there is a new identification when there needs to be a description of the nation. Being a nation, here it is Scottishness, became open-ended

and fragmented in a different perspective. Postmodern Scottish writers such as Alasdair Gray or Brian McCabe wanted to introduce a different perspective to the idea of Scottishness. On one hand, one may argue that 'many Scotlands' became visible after 1980s and 1990s, this is viably correct, on the other hand, this plural Scotland is a new way to describe Scottishness. Schoene argues,

The seemingly ingenious critical manoeuvre of Scottish intellectuals simply to replace monolithic SCOTLAND with the more pluralistic notion of SCOTLANDS bears its ideological quandary. While ostensibly acknowledging and even promoting cultural diversity, it is - like the older label - still a territorial, historically preencoded and hence potentially essentialist term which serves to identify, isolate and exclude both internal and external 'aliens' by clearly distinguishing what is Scottish from what is un-Scottish... Due to its inherent culturally and historically hegemonic territorialism - undiminished by increasing Europeanisation - SCOTLANDS precludes incoming and intrinsic differences from manifesting themselves and exerting an influence, from 'taking place'. Rather, it endorses an inward process of homogenisation, subsuming emergent cultural differences and trying to collapse them under the all-overshadowing tartan umbrella of what is traditionally perceived to be truly or typically Scottish (1998: 55).

This new face of Scotland is widely accepted by its writers and artists. The new post-colonial and postmodern ideas help Scotland to take on a new literary perspective. After postmodernism, accepting Scottish literature as 'schizophrenic' might not be viably correct, however, turning this 'crackled and strangled' voice into something new, or accepting it as it is might be helpful. According to Michael Gardiner, the new Scotland and its history with the past is not the essence of it anymore.

The past continues to speak to us. But it no longer addresses us as a simple, factual 'past' since our relation to it, like the child's relation to the mother, is always already 'after the break'... Cultural identities are the points of identification, the unstable points of identification or suture, which are made, within the discourses of history. Not an essence but a positioning (1996: 24).

Besides, the qualities of postmodern writing coincide with the Scottish writing style, it is already fragmented and a play between two sides. Thus, it is possible to argue that Scottish postmodern fiction will embrace the situation and be heard like this.

To conclude, to be able to discuss Scottish literature, one should know its attitude towards the terms such as nation, dialects, language and themes. Gregory Smith believes that duplicity characterizes the Scottish nation and its literature because with a nation that has never been capable of being 'homogeneous,' it is impossible to create a unified past and present. He also believes that these duplicity, fragmentation, and antiszyzygical elements would be the new tradition of writing in Scotland. The symbol of the haunting and cursed past might also be part of the tradition. After Smith's writing about antiszygy,

there are critics in Scotland who try to find a meaning to Scottish writers' existence in the world, because that is the time for their anxiety that reached its peak. The anxiety of losing the tradition of Scotland has pushed them to think about something new and something traditional, which belong to them. However, the awakening of Scottish literature might also coincide with modernism and postmodernism. When modernism has rejected all traditional things which history has offered to human beings, it has also lamented for it. Modernist writers like Edwin Muir or Tom Nairn were also lamenting for their long-lost identity. When finding a new understanding and/or a perception to describe the core of the Scottish nation, the era of postmodernism came as a celebration of multiplicity and duplicity. Postmodernism has offered a new point of view for Scottish writers; the celebration of fragmentation was really helpful for them because they have tried to find a place for their writing in a country that is fragmented and strangled with the idea of the past.

Even with postmodern fiction, the antiszygical elements in Scottish fiction are not lost, the doubleness has become a voice for the ones who are isolated or alienated in society before, moreover, the feeling of being inferior to others is not the case anymore because every meaning and every truth is decentred. 'The Scottish Muse,' according to Smith, is the contradictions and the connection between real and fantasy is still visible in Scottish postmodern fiction. Being a 'homogeneous' and a 'whole' Scottish might still be the case, yet, this fragmented Scottish identity is acceptable in new Scottish fiction. The term 'Many Scotlands' is useful because this creates a new identity in the new Scottish nationality.

The next and the last chapter will analyse how Irvine Welsh has created a postmodern fiction which is structured upon the real and fantasy, duplicity and fragmentation. It will also discuss the new Scottish identity which embraces the antiszygy.

## CHAPTER THREE

### THE BEDROOM SECRETS OF THE MASTER CHEFS AND THE CALEDONIAN ANTISYZYGY

#### 3.1. Irvine Welsh and His Literary Life

Irvine Welsh was born in 1958 in Edinburgh, Scotland. He is still accepted as one of the most influential writers in Scottish history and literature since his “vivid imagined worlds and bold literary soundscapes have had the greatest impact on the wider culture” (Scullion 2010: 7). He published his first book *Trainspotting* in 1993. Among many published books, stories, plays and short stories of his writing career, his first novel *Trainspotting* made critics very excited because they believed that the continuing inferiority and strangled voice of Scotland finally turned its traumas into a healing speech: “Though firmly rooted in Scottish culture, *Trainspotting* set out not so much to heal as to expose the Scottish malaise, and the malaise it exposed had little to do with the dignified, aestheticised inferiorism suffered by certain middle-class intellectuals” (Schoene, 2010: 2).

Likewise, Welsh explained the success of *Trainspotting* by pointing to its otherness: “The book was so different and so obviously from another culture. They [the critics] weren’t used to it” (Schoene, 2010: 3). It is clear that Welsh’s writing reflected the traumas that Scotland and its people experienced. However, his traumatized characters generally turn their weaknesses into self-empowering tools because “in Welsh’s work despair is channelled into self-empowering gestures of defiance, creating an atmosphere in which even self-destructive behaviour can at times be forged into subcultural resistance” (2010: 3).

As stated in Chapter 2, the writers of the Scottish Renaissance supported different ideas to revive and/or create a new Scottish literary identity and Welsh brought onto the stage with his different points in Scottish identity, because Welsh also ceased to lament the past; “that there is not any sense of looking back nostalgically or away hopefully” (Jarrells, 2024: 544). Moreover, Welsh accepted that his writing was influenced by the authors of the Scottish Renaissance.

In his interview with Kelly, Welsh outlines a less outlandish, more distinctly Scottish literary genealogy for his writing, citing the influence of Lewis Grassie Gibbon (1901–35), Alasdair Gray (b. 1934), James Hogg (1770–1835), James Kelman (b. 1946) and William McIlvanney (b. 1936) (Ferrebe, 2010: 10).



Welsh's characters invoke the concept of 'synthetic Scots' through their use of language, however, according to Ferrebe, "he did not want to take any references from the classics" (2010: 9). Yet, his language "is stylised and strategically crafted, but rather than superimposing a code of his own making and speaking through, or for, his characters, Welsh accentuates his protagonists' idiomatic diversity by rendering himself a mere mouthpiece" (2010: 2). Welsh captured his readers' attention by combining problematic characters with their everyday language and behaviour. The characters did not seem strange as they acted in accordance with the traditional Scot.

In Welsh's novel, the workless fringe characters and the more traditional working class associated here, as elsewhere, with Glasgow, are more often defined by violence, racism, sectarianism, and hypocrisy; authenticity is nothing more than a role to be played or not as required (Jarrells, 2024: 543).

As Jarrells observed, Welsh's characters are defined by their aggression and hypocrisy, they see their daily duties as roles to play and even truth is away from them. After the success of *Trainspotting* in 1993, Welsh published other important novels; *Marabou Stork Nightmares* (1995), *Filth* (1998), *Glue* (2001), *Porno* (2002), *The Bedroom Secrets of the Master Chefs* (2006) and *Crime* (2008). In addition to *Trainspotting*, nearly all his novels explore major issues in Scottish literature such as identity, class, language and fantasy. As discussed, being Scottish generally has represented a form of schizophrenia which reflected in literature. "Scottishness can signify cultural paralysis, rootedness and mobility, identity as well as difference" (Schoene, 2010: 2). However, *BS*<sup>3</sup> argues a traditional phenomenon in Scottish literature, Caledonian Antiszygy. The ambiguous identity of Scotland and the effort to save it from past traumas became majorly significant after the 1990s, with the works of Alasdair Gray and Irvine Welsh. The question of what Scottish literature should be like has always been a topic of discussion and so many writers argued that Scotland must have a new and unique voice, different from English literature. Until the postmodern writers such as Welsh and Gray, the idea of accepting the malaise and/or the traumas were never thought of, Welsh's novel imagined Scotland in a new, radically contemporary way (Schoene, 2010: 1).

Accepting the problematic identities and traumatic past of Scotland might be a part of this new vision because Welsh has never attempted to heal from the past traumas;

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<sup>3</sup> *The Bedroom Secrets of Master Chefs* will be written hereafter as *BS*.

instead, he has addressed everything in Scotland as it is. Depicting the problems of the Scot fairly, Welsh's work gains its unique characteristics. His representation of the social classes and daily life in Scotland hints the identity problems akin to Scottish nature.

Unlike writers of the urban Glasgow novel and most prominently Kelman, Welsh repudiates the fixity of class by problematising class-bound identities and showing working-class identity not only as heterogeneous, but as profoundly troubled and contradictory (Schoene, 2010: 4).

It might be argued that his heroes and/or antiheroes are just junkies, have no interest in politics or any social thing. The addiction in Welsh's books is depicted descriptively and candidly, since he gives "drug addiction as a symptom of political disenchantment or social deprivation – not interested in addiction at all, but in the use of drugs as a lifestyle choice and gesture of intellectual defiance" (Schoene, 2010: 67). According to Jarrells, Welsh's characters are addicts because they believe the addiction does not indicate a sick self, it indicates a sick world (2024: 544). Welsh's addicted characters might be accepted as intellectuals, for example in *BS*, Skinner's bookshelf "is described as containing 'copious volumes of poetry by Byron, Shelley, Verlaine, Rimbaud, Baudelaire and Burns, and a big, obviously unleafed one of MacDiarmid'" (Ferrebe, 2010: 11). Besides being intellectuals, they are also reflecting the consumerism, this is their way to participate in life; "reading certain books, having a certain haircut, and listening to certain music may be the materials out of which identity is fashioned in a consumerist, individualistic society" (Jarrells: 2024, 544).

Welsh bases his characters and their narratives not only on the traumas of the Scotland, but also on the influence of the postmodernism and capitalism, too. Maley comments on Welsh's style,

Welsh's style – sampling, streetwise, synthesizing – is implicitly anti-colonial. Welsh is more inclined than his predecessors to sift through the junk and pulp of Scottish culture, hence his cult status. Welsh's influences, or effluences, range across contemporary film, music and television rather than resting on the canon (Maley: 2010: 192).

Welsh starts a significant departure from the tradition, paving the way for a new and distinctive literary style, as Ferrebe states,

Starting around the turn of the new century, his name has been repeatedly invoked to market the latest generation of Scottish authors, including figures as diverse as Laura Hird (b. 1966, the 'female Welsh') and Suhayl Saadi (b. 1961, the 'Muslim Welsh') (2010: 14).

Ferrebe calls Welsh's style a "non-traditional traditionality" (2010: 13). This new tradition in Scottish literature has made Irvine Welsh one of the most important writers in contemporary period. In *BS*, he skilfully melds traditional Scottish identity clichés with fresh perspectives, crafting a topsy-turvy narration. The next chapter of this thesis will discuss how Welsh has structured his characters in relation to antisyzygy. It will also try to analyse the characters' development from traditional to contemporary forms within the new tradition of the Scottish literature.

### 3.2. Danny Skinner & Brian Kibby – The Story of a Hex

The first two chapters of this thesis discussed to underline the relationship between the history of Scotland and the idea of ‘Caledonian Antisyzygy’ coined by Gregory Smith in 1919. The term is unique to Scotland, however, writing with oxymorons, duplicities and/or contradictions do not solely belong to Scotland. Smith has coined this term because he has tried to show how Scots have been influenced by British Empire and how the idea of duality has been pierced in Scots’ lifestyle. Scotland and its people also have suffered from the traumas of identity and belonging since their nation did not provide them with a proper environment for recovery. Moreover, the problem of belonging and identity have gotten stronger after the rise of postmodernism, because sub-cultures and sub-identities have gained importance both in culture and literature. The unheard voices and characters have been heard and reflected in literary works. Before postmodernism, Iain Wright argues that, during the first years of the 20<sup>th</sup> century, most literate Scots have emigrated to other countries because of the post-war situation of Scotland.

The net loss in the first half of the twentieth century was a remarkable 1,100,000 (from a country of 5 million) and the Scottish Historical Society concludes that no country on the continent of Europe has lost such a high proportion of its people as Scotland (Wright, 2007: 304). With the 20<sup>th</sup> century, Scotland’s national ideas became even more complex. Thus, Alastair Niven states about Scotland,

A population which is ‘a diverse mix of Scots, Gael, Pict, Welsh and Anglo-Saxon’. And, one might reasonably add, Irish, Norse, Flemish, Galwegian, Norman, Jewish, Italian, Polish, South Asian, African, Caribbean and Chinese, without by any means exhausting the list. In other words, Scotland is now – and in earlier times was – a composite nation, melding together several ethnic elements (2007: 320).

Scotland, as far back as we know of its history, has always been an admixture of people. Contemporary writers like William Ferguson, David McCrone and Murray Pittock have explored in great depth the complexities of Scottish national identity. Scotland’s evident sense of national cohesion is a successful idea rather than a genetic actuality. Scottish identity has always been constructed through processes of intercultural exchange arising from the interchange of diverse cultures, through both diaspora and immigration, and the integration of immigrant communities into an essentially civic and cultural – and by no means ethnic – conception of Scottishness. Thus, “the hybridisation of ‘native’ and immigrant cultures constantly redefines and renews the nature of ‘Scottishness’” (Niven, 2007: 320). The question here is what constitutes the core of

Scottishness in a culture structured by diversity, duplicity and multiplicity. Yet, the Scottishness can be discovered in this traumatic history. Because of postmodernism and globalisation, there is hardly a nation in the world with a sense of belonging. To be more precise, immigration and globalization have contributed to the growth and development of antiszygy in Scottish literature and the Scottish man's persona because, from this point on, other cultures have attempted to subjugate or dominate Scottish culture in addition to the English Empire. However, to call it assimilation might be wrong, because the main purpose of immigration is not assimilating and/or destroying a culture. As discussed before, the idea of discovering a new voice in Scottish literature and identity is not unique to postmodernism, many Scottish intellectuals have tried to achieve it. On the other hand, postmodern critics have believed that this strangled voice and multiplicity should be the new Scottish voice in the literature.

In the 1960s and 1970s particularly, the conception of what it was to be Scottish – and what Scottish literature might be and achieve – was being explored vigorously in a context where cultural and political identity was being redefined. And this was taking place in a decolonising and post-imperial era that in turn seemed to require a redefinition of the relationship of the imperial partnership of Scotland and England (Niven, 2007: 322).

Irvine Welsh published his first novel *Trainspotting* in 1993 and Scottish people have been suffering from the diplomatic relationship between England and Scotland. “*Trainspotting* came to the scene to discover the re-authentication of the Scottish tradition” (Schoene, 2010: 1). “Welsh’s novel imagined Scotland in a new, radically contemporary way, paying little heed to the academically nurtured chimera of a malaise-stricken nation” (Schoene, 2010: 1-2). Welsh’s writing has been perceived as distinct from the other Scottish writers, he is believed to be the new voice in a traumatic society. Unprecedented and unforeseeable, *Trainspotting* exploded the mix of nostalgia and wishful utopian projection that informed Wallace and Stevenson’s collection of critical essays. Welsh’s novel at once thwarted and fulfilled Wallace’s hope for the rise of a new, curative voice capable of re-authenticating ‘our’ literary and cultural self-portrayal (Schoene, 2010: 2).

It is commonly thought that the Scottish nation and its literary characters have often been portrayed as ostracized individuals. However, in Welsh’s novels, this ostracism is not exaggerated, as the lives of his characters closely mirror those of contemporary Scottish people. Welsh’s characters endure identity crises, but instead of diving in despair, they utilize their feelings of inferiority to develop new identities or to heal. He aimed for his characters to redefine social hierarchies and status through their inferiority, which is a major departure from traditional Scottish writing. *Trainspotting*

was sufficient to make Welsh globally famous and he quickly became a staple in Scottish literature due to its fresh, authentic, and unique depiction of Scotland and its postmodern presence in the literary world. Among the many reasons that distinguish Welsh's writing style internationally, the most significant is his effort to create a distinctive voice for his society.

Like in *Trainspotting* and in *BS* as well, Welsh presents characters with common traits such as drug addicts, alcoholics and most notably suffered from destructive anger and hatred. For characters' rage, Jarrells observes that "as with the brazenly manufactured rage of the Sex Pistols, however, this does not make the target of such rage, and the feeling of helplessness behind it, any less real" (2024: 544). Their anger and hatred are real, and the façade created by those emotions is equally authentic. In Welsh's books; "Scottishness is at best fake" (Jarrells, 2024: 544). The characters do not want to deal with their nation's problems, since they are angry towards their society and their own nation. In *BS*, Skinner comments on Scotland as being "a recipe of disaster" (2006: 267) which robs them out of their identities. Both characters prefer a lifestyle with addiction, escaping from life and reality, they reject the society; "but to accept this line of thinking is to become no longer your own self" (Jarrells, 2024: 544). As mentioned, Renton in *Trainspotting* and Danny and Brian in *BS*, reflect individuals who are no longer themselves, becoming strangers to their own realities. This situation has created the idea of split personalities through which the characters experienced the in between situation of Scottishness.

*The Bedroom Secrets of the Master Chefs* touches on one of the most arguable criticisms of Scottish literature; Caledonian Antiszygy. In *BS*, Welsh combines different ideas about how to create a unique Scottish novel, however, *BS* shares some common points with two classical novels, *The Picture of Dorian Gray* (1891) by Oscar Wilde and *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) by Robert Louis Stevenson. Both novels including gothic and/or fantastic elements share one common point; the two main characters share evil characteristics and they want to take no responsibility for their evil actions, their alter egos takes the responsibility for them. Also, even though there are two main characters in those books, they are sharing one body, one psychological status, or one aim. In Stevenson's novel, it is another character, which is Mr. Hyde, reflects the evil behaviour of Dr. Jekyll. At the end, Dr. Jekyll finds the solution by ceasing to stop becoming Mr. Hyde. Welsh follows the same theme in *BS* by choosing two opposite characters while trying to reflect the Caledonian Antiszygy and Scottish people's sub-

identities. Welsh does not use some alter egos and/or a symbolic image to reflect the sub-identities, he specifically creates two characters to reflect the struggle of the psychology of a Scot. As Ferrebe comments,

The idea of the split self has been an enduringly influential trope in the academic analysis of Scottish literature as a distinct artistic field. The division of the self, and the resulting schism of personal morality, have frequently been upheld as characteristically Scottish – a literary representation of the nation’s long-divided political loyalties and experiences (Ferrebe, 2010: 17).

This characteristic of Scottish writing is transformed and reinterpreted through Welsh’s authentic approach, because Welsh has created these co-dependent characters to explain neither inferiority nor ostracism, but because he wants to show the invisible reality behind their characteristics, which is two different psyches in one body.

His two main characters, Danny Skinner and Brian Kibby, share totally different characteristics but they are attracted to each other as the polar opposites. Moreover, they are co-dependent on each other. This juxtaposition in Welsh’s writing reflects the duplicity in a Scot. As McGuire points out,

Danny Skinner and Brian Kibby, two young men who work as restaurant inspectors for Edinburgh Council. Playing with concepts of the double and duality familiar to readers of Scottish fiction as far back as James Hogg’s (1770–1835) *The Private Memoirs and Confessions of a Justified Sinner* (1824) and Robert Louis Stevenson’s (1850–94) *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886), Skinner and Kibby are polar opposites in almost every way (2010: 28).

The theme of opposites is familiar to the Scottish reader, but what stands out in Welsh’s *BS* is his use of the Caledonian Antisyzygy to craft a new postmodern disjunct character or characters. The characters are designed to embody the themes of duality and duplicity prevalent in Scottish literature, with the book reflecting the psychological and sociological complexity of Scottish society. The narrative of the hexed brothers, Brian Kibby and Danny Skinner, serves as a metaphor for the experience of every Scottish man. And I see in Busby and Sammy how fucked up things are when you take responsibility for somebody else, how much you can come to rely on them. For Busby and Sammy, read Skinner and Kibby. Or every cunt and any cunt in every grotty bar in every town and city in this country. Everybody who has missed the boat and has nothing left but each other and their own sad dramas full of loathing and dread to fall back on. You can enjoy a mocking dance with somebody, but it’s such an albatross around your neck. Especially when the music stops and you find yourselves so deep in each other’s desperate embrace that you can’t untangle (Welsh, 2006: 288).

Welsh connects their stories to everybody in Scotland, however, why has Welsh used such an old-fashioned theory to talk about Scottish people? As mentioned, the political unrest between England and Scotland has created an ambiguous relation between

them. Caledonian Antisyzygy has been introduced into Scottish literature to solve this dilemma. The real argument behind the antisyzygy is to explain and give shape to the Scottish literature. Smith has believed that because of Scotland's history, the Scots have developed two characters. The split personality also arose from the Scots' sense of inferiority, as their lifestyle, language, religion, and all aspects of Scottish identity were systematically diminished and undermined by the British Empire over time. Moreover, this inferiority complex has resulted in a sense of feeling like a colony of the British Empire. This led Scottish people to have an almost schizophrenic personality, they seemed to be between self-hatred and self-love. The contradictory writing filled with oxymorons and juxtapositions were very familiar to Scottish reader and Welsh wanted to continue to this familiar style, turning it into a postmodern form.

*BS* tells the story of Danny Skinner and Brian Kibby, they both work for Edinburgh Council Food Department, but after working together, they become their nemesis because they are the "polar opposites of each other in almost every way. Skinner is an alcoholic binge drinker from Leith, who takes cocaine and spends his weekends running with the local Hibs casuals. By contrast Kibby is a nerd who does not drink and spends his spare time hill-walking with a local rambling club" (McGuire 2010: 28).

Skinner's antipathy eventually casts a shadow over Brian, he is never sure about the origins of this antipathy throughout the narrative. His loathing first emerges from their initial encounter, influenced by their contrast personalities and behaviours in society. Skinner's feelings towards Kibby intensifies over time, continually haunting him; "The abhorrence Skinner had felt towards Brian Kibby, so deep that it often appalled and dismayed him, had grown steadily over the few months of their acquaintance. It had reached the point where he assumed it had evolved to an unsurpassable level" (Welsh, 2006: 74). Over time, Skinner's loathe becomes so intense that he manifests his desire to harm him into reality.

A powerful speculative fantasy gnawed at Skinner: wouldn't it be fantastic if Kibby could take his hangovers and comedowns for him! If he, Danny Skinner, indulged in the pleasures of life in the most wanton, reckless way and freshfaced, clean-cut, mummy's boy wanker Kibby could pay the price! How fantastic would that be? Kibby. God, how I loathe him. How I fucking well hate and detest that fucking puerile little fart. I hate him. HATE HATE HATE HATE HATE HATE HATE HATE HATE HATE HATE HATE HATE HATE HATE (Welsh, 2006: 125).

On the other hand, Kibby Keith, grows up in a very religious family, at the beginning of the book his father is violently ill and, he has to take the responsibility of



his whole family. Kibby represents the exact opposite of Skinner. He has a proper family, grows up with love and respect. He spends his time with a game called Harvest Moon, he is an introvert, and he does not know how to communicate with others. Unlike Skinner, he is not good at in keeping a dialogue with girls and his shy manners keep him to build a healthy relationship.

There followed a silence of such excruciating embarrassment that Brian Kibby, who had reluctantly managed to get through his teens and the first year of his twenties without so much as kissing a girl, would unquestionably have traded a lifetime of virginity simply to be free from its torment. Blood bubbled in his face, tears welled in his uncontrollably blinking eyes, snot ran in a steady stream from his nose and his throat dried up to the extent that he knew if he attempted to speak his voice would crackle like the dry twigs under his feet (Welsh, 2006: 19).

He spends his time in his attic during his teenage years and after work, he is really busy with his father's hobby, which is to create train models and railways. However, Brian Kibby is not like Skinner. Skinner's coping mechanism with inferiority and rootlessness is different than Brian's. Brian represents a different type of Scot, who feels inferiority deep down and does not know how to deal with it. Even though he seems happy and confident, Brian is unhappy and sad. Because of this inferiority complex, Kibby becomes introvert and shy, however, he wants to be friends with Skinner, but he rejects him; "He doesn't know me. He knows nothing about me. I'll show him who I am; I'm as cool as him or anybody else! I know about music. I hear stuff" (Welsh, 2006: 50). In fact, Kibby wants to be like Skinner.

That tongue, though, also had its softer side, which was envied by Kibby, almost as much as he detested its more brutal aspect. The female workers at the council, or more often, the students in the college, were seldom spared Skinner's verbal charms. Danny Skinner often seemed incapable of letting a girl pass him by without registering a smile, wink or comment (Welsh, 2006: 74).

Skinner's loose relationship with girls is really envied by Kibby because he has no interaction with girls, moreover, he is even afraid of masturbating because it is sinful; "God, I'm sorry about all my touching myself cause I know it's wrong. If you could get me a girlfriend I'd treat her nicely and there would be nae need to . . ." (Welsh, 2006: 152). He finds himself powerless about his issues with masturbation, he thinks he can only deal with this problem if he finds himself a wife. However, with Skinner's presence, his feelings of inferiority increase, since Skinner serves as a mirror for Brian, he sees his Other side in Skinner, which he may not be conscious of.

Moreover, Kibby is undoubtedly bullied by everybody around him because he is different than the others around him.

It was very rare for anyone else to go up there, and the attic became Brian's refuge, a place of retreat when he was bullied at school or when he had things, or girls, to think about. Evenings of lonely, guilty masturbation sessions rolled by as his fevered mind conjured up naked or scantily clad images of the girls in his neighbourhood or at his school whom he was almost too shy to look at, let alone talk to (Welsh, 2006: 29).

At the workplace, Skinner is also bullying him because he is a virgin and does not know how to act around people, he frequently asks him intimate questions about his life, like whether he rides any birds at the hiking club or not. It is because of his hatred towards Kibby, even if he does not know the real reason behind the hatred, he accepts it at the end of the book; "I think of Kibby, and people like him. We do give them a hard time for being different; especially if we're depressive, alcoholic, self-loathing bullies. But the crucial point is that we're other things as well. We can be better" (Welsh, 2006: 250). In the beginning, Kibby believes they get on well with Skinner, however he understands that he is just a cunning boy.

We got on okay at first, but Danny seems to see himself as the golden boy. Oh aye, he didnae mind me when I was content tae play second fiddle to his wisecracking, but he disnae like it when I get credit in my own right. No, not one bit. And Skinner takes the mucking around at work and college too far, and he tries to bully me, to make me the butt of his daft jokes (Welsh, 2006: 108).

Skinner's and Kibby's self-hatred is important, since a typical Scot is stuck between self-hatred and self-love and this creates another perspective for the duality in their characteristics and personality.

Skinner is a great example for the Scottish myth and personality, Brian and Kibby are every Scottish man, they are the Everyman of Scotland. As mentioned, a common Scot is generally intoxicated, using alcohol and/or drugs to cover psychological issues and flaws in his character. The depiction also mentions aggression, distress, hatred, and failure. With those flaws, a common Scot also maintains a façade of strength or success, which leads them to act in accordance. Skinner fits almost all these explanations. He uses cocaine and alcohol to fight with his problems, because when a hangover hits, he knows that he needs to change himself; "Then a sour smell rose in his nostrils. Across in one corner he saw a pile of vomit. Wrecked again last night. Last weekend. No wonder Kay had elected to go back home. Fuckin dingul Skinner . . . fuckin useless phantom bastard . . . acting like an idiot . . ." (Welsh, 2006: 35). Skinner hates himself when he is not drunk or on cocaine.

He surveyed the mess of his flat and cursed in sick self-loathing at the cigarette burn visible on his couch. He'd have to turn the cushion over, but no, there was a worse one on the other side, where somebody had let a kernel of dope burn through. A fucking cigarette burn on your couch! A good enough reason to stop smoking forever. A good enough reason to ban any weak, minging chavy cunt whae even smelt ay fags fae coming anywhere near yir fuckin hoose! (Welsh, 2006: 39).

However, he also knows that he is useless when he is not drunk, he spends his lunch breaks with pints in the classic Scottish pubs with his alcoholic friend Rab MacKenzie, Dempsey or Bob Foy, one following another, and he gets to work drunk again, his answer to everything is cocaine; "The answer had been cocaine. Earlier, in a pub in the city, Dempsey had chopped out line after line as the company had whittled down to the four of them. Then he'd suggested a little adventure in the country" (Welsh, 2006: 20) or "Just one fucking pint tae get me going. That's all I ask" (Welsh, 2006: 43).

Skinner's relationship with alcohol also affects his self-love and self-hatred. He hates being hangover because that takes him to the reality and he hates his life as it is; "For a second, all I saw was Kay, my mother, my job, my Christmas and my whole fuckin life: all going down the tubes. I let it get into my head, all that stuff of real life that we row to get away fae. What the fuck am I" (Welsh, 2006: 57). He also argues that he can no longer stay sober, constantly oscillating between being hangover and drunk; "I'm an alkie. I dinnae do sober so much anymore, it's being squeezed out between the two big ones: being drunk and being hung-over. Being hung-over is not being sober. Being hung-over is hell" (Welsh, 2006: 92).

Skinner's hatred shapes his life, but to understand the core of his hatred, the reason of it must be understood clearly. According to his words, Skinner was not a complete man, he grew up with his former punk fan mother who did not take care of him well. He grew up without a father and rootlessness is a great problem for Skinner. He kept asking himself; "Could you miss what you'd never had?" (Welsh, 2006: 35). He constantly asks his mother about his father, and he rejects seeing her until she gives her an answer; "I storm out, resolving that I'm never talking to that stubborn, evil auld hoor again, no until she tells ays the fuckin truth . . ." (Welsh, 2006: 85). When he feels something is missing in his soul, he finds the answer in alcohol.

Missing his father, Skinner reasons that he is missing essential information about himself. Who does he come from? What is his genetic and cultural inheritance? Is alcoholism cruelly written into his DNA? Is he just depressed at the lack of filial connection and will all be well if he meets his dad? (Welsh, 2006: 93).

Meeting his dad and finding an answer for his behaviour is his ideal. During his intimate moments with his fiancée, he suddenly remembers about his father; “I wish I could meet my dad, Skinner suddenly said in great sadness. His words shocked him as much as they did Kay. He’d never said this to anyone before, outside of his mother” (Welsh, 2006: 79). He mostly remembers his father when he is drunk or under the effects of cocaine, moreover, he keeps on talking about the anxiety of being fatherless; “But there was a deeper anxiety: he desperately wanted to know about his own father before he ever thought about becoming one himself” (Welsh, 2006: 78). He feels incomplete and broke, unable to imagine his life without discovering his roots. Even his relationship with his fiancée is destroyed because of his feeling; “I lost Kay. I loved her but couldn’t love her properly. I can’t love anybody again until I’m a whole person. I’m not complete till I know myself, and I don’t know myself till I know my old man” (Welsh, 2006: 99). When Kay, his fiancée, dumps him because he is an alcoholic, it is the first time in his life that he accepts that he is a real alcoholic. “What am I? A social drinker? Aye, but more than that. A binge drinker? For sure, when I’m not drinking socially or thinking about drinking. A fucking alcoholic. Aye, that’s the one” (Welsh, 2006: 92). Even though he knows that he is an alcoholic, he still thinks that it is not because of his sickness; “He couldn’t say ‘I need you to help me beat this disease’ because he felt that he was a young guy who drank far too much but wouldn’t always drink far too much. He didn’t feel diseased, he just felt empty and incomplete” (Welsh, 2006: 91). However, in order to stay alive and not to think about his problems, Skinner needs something to depend on, first of all it is alcohol, later it is Kay and finally it is Kibby. That is why when he is dumped by Kay, he feels lost.

Skinner was crushed by her words. He wished he wasn’t, but he was. He felt something real, something essential die inside him; felt it actually leave his body. It was a rich, deep and vital energy, a cardinal component of the self. Stricken, he wondered if he would ever get it back, or if that’s what life was to be: steady erosion followed by an occasional big subsidence. He was surely too young to feel like this (Welsh, 2006: 90).

Moreover, during a conversation with De Fretais, he notes that alcoholism is fundamentally about self-obsession. This observation highlights that Skinner’s alcoholism is linked to his obsession with his identity, rather than just being a dependency on alcohol; “I had a problem with it, and I abstained for years. Then I realised that I could drink safely. It wasn’t the alcohol that was the problem, he said with a smile, sipping the wine, — it was the self-obsession. Alcohol is just the self-obsessive’s medicine” (Welsh, 2006: 171).

Furthermore, when Skinner remembers his hatred for Kibby, he also envies him because he grew up with a father; “At least the fucking muppet knew his father, his venom causing her to recoil slightly. Aware of his heavy-handedness, Skinner shrugged in apology at his *chère amie*. — Sorry . . . it’s just that my dad, he could be anybody in this pub” (Welsh, 2006: 97). Despite his hatred, he wants to be like Kibby deep down, because he believes a good or proper father might save him. Skinner feels like if he finds his father, he will be a completed man and find an answer for his lifestyle.

Danny Skinner’s journey and obsession about his father and/or a root reflect Scotland’s situation. The first question about Scotland was raised and asked at the beginning of the book by the Beverly Skinner’s friend in the concert; “In this city we know nothing about our real identity, he said passionately, — it’s all imposed on us” (Welsh, 2006: 3). As discussed in Chapter 2, Scotland’s fate was destined by the others, mostly by his closest ally and/or enemy, England and due to this two main literary Renaissances in Scotland happened for the sake of an identity. They were searching for the ‘wholeness’ as a nation to save themselves from the hex of the antiszygy, the questions like ‘which Scotland,’ ‘whose Scotland,’ and ‘whose nationality?’ arose from the critics and authors such as Tom Nairn, Hugh MacDiarmid, Randall Stevenson. For some authors, Scotland turned into a mere fantasy, caught between the concepts of nationhood and identity. Searching for a root or for a meaning in Scotland is still a major issue, however, it is possible to reflect these ideas or parody them with postmodern writing techniques now. This duality takes us back to antiszygy, because even in postmodernism duality becomes their tradition because it helps them to raise their voices, in other words, the trauma writing keeps the Scottish writer alive. In Skinner’s case, the ‘wholeness’ or believing in an ideal depends on turning to his roots, he is searching for something, for his past, because his past is destroyed. Moreover, he lacks an authority, like Scotland; “What do I really feel? Who the fuck am I? What about my old man, would he criticise or praise my behaviour?” (Welsh, 2006: 160). All these questions are actually Scotland’s questions, they do not know who they are because of their nation-less. Welsh makes it clear with Skinner’s words after he kills Alan De Fretais, whom he thinks as his father at the beginning; “Slowing down to a busy stride, he went past the new parliament, open for business at last. Our toytown parliament: like looking for a father and being presented with a guardian from the social work department” (Welsh, 2006: 340). The toytown parliament, in Skinner’s words, represents Scotland and its people, yet the

decisions related to them are made miles away from them, in England, in the actual parliament. As Smith states; “It is never easy to describe national idiosyncrasy, but Englishmen think they know their Scot” (1919: 1). They do not know the meaning of being Scottish or the dynamics of the nation, but somehow, they are connected to each other, because Scotland cannot be independent from England or from the oppression as an Empire. The lack of an authority destroys Skinner as it destroys Scotland. Skinner also comments on Scotland’s fate and the past.

There’s always fucking something. Scotland: the recipe for disaster. Take a cut of Calvinist repression, sprinkle on some Catholic guilt, add lots of alcohol and cook in a cold, dark, grey oven for three-hundred-odd years. Garnish with gaudy, ludicrous plaid. Serve with chivs on the side (Welsh, 2006: 267).

According to Welsh, Scotland is a disaster with its historical religious problems, as stated in the Chapter I, Scotland’s religion was changed due to the oppression and violence in both England and Scotland. This sudden change in religious beliefs affected Scottish people because they were also oppressed by Henry VIII at the same time. Welsh also mocks with the traditional ideas after the Union by saying “gaudy, ludicrous plaid” (Welsh, 2006: 267). As discussed before, the first attempt to revive the Scottish literature was turning back to the traditions to create a ‘homogeneous’ literature and nation and it was called as ‘Kailyard,’ or cabbage patch. Welsh thinks that it is an absurd attempt because it is almost impossible to turn back to the roots because there is not any, because there is no identity from the beginning. Scotland’s hopeless fate is almost going on since their first settlement on their land, however, the reality is that the fact that they lost their last chance to revive their nation with the Union, that is why Welsh mentions the three-hundred-odd years. Skinner’s search for his old man is actually the search of Scotland’s own truth, he needs something from his past to hold and keep going as in Scotland’s case. Moreover, Skinner knows that nothing is going to change in Scotland; “It’s fucking cold in this place. Cold and dark. It’ll never be Australia or California. It’s not going to get any better” (Welsh, 2006: 35). He believes in Scotland’s dark destiny, and it cannot get any better because of this. Skinner’s questions stay unanswered, because especially after the Union of 1707, Scottish people started to miss something that they never had, like Skinner. They miss the old times, this type of nostalgia takes Scottish people to the old traditions, which they could not keep on producing about as they did not have an ‘authentic’ language. This nostalgia shows itself in Skinner’s persona, too; “He wanted his mother; not Beverly as she was now, but some younger, abstracted ideal he could

submit to and be indulged by. But she too had gone out of his life, until he came back on her terms and played the dutiful son” (Welsh, 2006: 91). Furthermore, after the hex shows his effect on Skinner and Kibby, Skinner blames Scotland for his behaviour.

All these possibilities for intoxication: they were killing Kibby. But this was Edinburgh, Scotland. A cold city on Europe’s periphery where it gets dark early, rains a lot and is dull for much of the year, he considered bleakly. Nominally a capital, but the major decisions for the lives of its citizens are still made miles away. All in all, perfect conditions for bouts of self-destructive heavy drinking, Skinner thought. Yes, he had to get away from here (Welsh, 2006: 243).

Welsh argues that it is because of Scotland’s historical and political failures, its people become the victims of the curse, and they need to stay away from their problems with drinking, addiction, or another destructive behaviour. Skinner’s hope for finding a father makes him travel to America, in which he believes he will find a new aim for his life. He meets a new lover during his AA meetings, and he stops drinking, mostly because of the hex. Nonetheless, after leaving dark and dull Scotland, Skinner’s behaviours change completely, because it is always his dream to leave this city; “One day I’ll go to America” (Welsh, 2006: 51). Apart from his hopeless search for his father, Skinner believes his father is in ‘the New World,’ which means he is away from Scotland and darkness.

Sometimes he thought about the father he’d never met. Liked the idea of him being somewhere warm, perhaps in what they call ‘the New World’. In his mind’s eye, he could see a healthy and tanned man, perhaps with salt-and-pepper hair and a bronze-limbed family, youthful and blond. And he would be accepted into their midst in an act of reconciliation that would make sense of his life (Welsh, 2006: 35).

He describes his father’s life in a very different way, the way that they never experience in Scotland. Moreover, he describes his father’s appearance differently from the appearance of a typical Scot; his description diverges from the cold and dark images associated with Scotland. He believes in an ideal form of a father which is different from his own appearance and qualities. To understand the hex in a better way, one should understand the hex upon the Scottish society, the hex of duality and duplicity in Scottish people’s persona. One may argue that the fantasy that argues Scottish people have double personality became their reality at the end. As stated in Chapter 2, some Scottish Renaissance authors and critics believed that this fantasy made Scottish writers lazy, they hid behind this fantasy and it occupied their minds during the creation process, however, this is Welsh’s main idea from the beginning; to create a new novel for Scottish literature by using the most traditional myth of Scottish people; the antiszygy. That is why, Welsh

puts the two famous novels in his book; “Keith had seemed to be particularly moved by books like Oscar Wilde’s *The Picture of Dorian Gray* and Robert Louis Stevenson’s *The Strange Case of Dr. Jekyll and Mr. Hyde* (Welsh, 2006: 163). Keith Kibby, who seems like a very religious and loving father, loved reading those books, which are clear examples for the Scottish hex. Moreover, this is Brian’s father who is reading them, because this myth follows each Scottish man generation by generation, yet, Welsh’s main idea by storing the books in the attic might be a sign for Scottish man to save themselves from this myth and/or rise above it by using it.

Skinner shifts from hatred to love, Kibby shifts from love to hatred. This doubleness in their characters is what they are missing, it is the reason of their inferiority complex. Apart from their doubleness, the hex that Skinner placed on Kibby is the hex of antisyzygy, at the end they become the same person, their wish to kill each other is actually killing ‘the Other’ which lives within. Welsh’s making them brothers at the end is a message for the antisyzygy, because without noticing each other for years, they have to meet with their other self at the end, that is why, they do not know the reason of the hex; “Why? And it was a curse, that mad old woman was right! But who would put a curse on me? Why would anybody want to put a curse on me?” (Welsh, 2006: 253). When they noticed the hex, they both started to act differently, they wanted to take revenge from each other, but it is impossible for them to act without any consequences or hurting each other, because they share the same body and same psychological problems. Here, hex becomes more important since the hate from the Other is the hate of the Self. That is why, even in the most intimate moments, Skinner remembers Brian and his hatred towards him; “I do hate Kibby. I’m just like her. Why Kibby? What is he doing to me? If only Kibby would leave, get out my fucking life, go back to Fife or something” (Welsh, 2006: 79). He wants Kibby to leave his life, but it is impossible because it is his reflection. At the beginning, he doesn’t know the reason of his hatred but he believes he is stealing something from him; “I can’t explain the rage I have against him, the impulse to precipitate and savour his annihilation, and part of me is horribly ashamed off it: the pathetic nature of it all, the raw, searing illicit pleasure this hatred of him gives me” (Welsh, 2006: 71). It can be mentioned that Skinner is in between, on one side he wants to destroy Kibby, on the other side, he is ashamed of this feeling, this is an emotional turmoil for him. The hex creates an internal conflict for Skinner, it also evokes his sense of alienation and self-hatred. When Skinner wishes ill towards Brian, he is unaware that he is directing this ill towards himself. Skinner’s hatred is so consuming that he fails to



understand the truth that his actions are self-destructive. Skinner begins to understand the depth of his connection to Kibby as the story progresses; it reflects his own inner turmoil and unresolved emotional issues. This understanding creates a shift in Skinner's psyche; he starts to feel an inexplicable desire to save Brian from the hex that kills Brian, which means saving Brian from the destructive part of himself.

Yet I feel uneasy and despondent. Everything is changing. Kibby can't do this to me! How will I be able to keep in touch, to see the effect of my powers on him? I . . . can't lose him. I've lost everybody else, never even had my dad. For some reason I can't lose Brian Kibby! But he surely won't really go through with it and jack in the job! It's all he's got! He's all I've got . . . (Welsh, 2006: 236).

It is mentioned that Brian is Skinner's antiszygical twin, Skinner realizes that he is everything that he has, and he cannot harm him without harming himself. After the hex shows itself on both of their psyches, Skinner accepts that Kibby is his mirror. "He had come to regard Kibby as his mirror, a road map of his own mortality" (Welsh, 2006: 227). He believes that Kibby shows him how to behave in life; however, as his Other, Kibby reveals his ideal self or how he wants to be. Moreover, Skinner believes that Kibby reveals a part of himself that he hates when it comes to the surface; "I remember what I once told Big Rab McKenzie about the young Kibby: that I hate him because he brings out the bully in me, brings out a side of me that disgusts and repulses me" (Welsh, 2006: 323-324). He knows that this part in his psyche is always there, but he chooses to ignore it, because it works for him.

Apart from embodying the characteristics of a traditional Scot, Danny Skinner is also a utilitarian in his own world.

Utilitarians believe that the purpose of morality is to make life better by increasing the number of good things (such as pleasure and happiness) in the world and decreasing the amount of bad things (such as pain and unhappiness). They reject moral codes or systems that consist of commands or taboos that are based on customs, traditions, or orders given by leaders or supernatural beings ("Act and Rule Utilitarianism" par. 2, Internet Encyclopedia of Philosophy).

Skinner does not care about how much he hurts Kibby; he keeps eating, drinking, getting beaten by the others, knowing that all his actions are actually hurting Kibby. However, at least he knows his reality; "Honesty is the best policy, I grin, collapsing into my chair and picking up the phone. — You know what they say, tae thine own self be true" (Welsh, 2006: 65). The saying is also repeated by Keith Kibby's father, "My dad won't let go of my hand though. — Be honest, son . . . he wheezes at me,— . . . to thine own self be true . . ." (Welsh, 2006: 48). This famous saying creates a huge oxymoron for

the book, because this proverb suggests avoiding self-deception, but self-deception is a way for Scottish man to keep on living. Moreover, Skinner is convinced that Kibby's fate is tied to being under the hex. He rationalizes that Kibby was born destined to be a victim of his circumstances, and finally, he places the blame for the hex on Kibby's shoulders. Skinner argues that Kibby's destiny is suffering. This observation saves Skinner from guilt. "Fuck sake, that boy is a born victim. You can never be guilty for giving victims what they crave most desperately in life: persecution and, even more generously, martyrdom. If you don't do it the Fates will do it for you" (Welsh: 2006, 186).

Towards the end of the novel, readers are confronted with the truth: Danny Skinner and Brian Kibby are revealed to be brothers, they share the same father. This twist serves as a repetitive motive throughout the narrative, which emphasizes the importance of self-deception. Apart from the oxymoron, it also suggests for Scottish man to embrace her/his reality. If they can make peace with their other Self, they can find peace and they learn how to live according to it.

When Skinner first recognizes the reality of the hex, he starts to act without thinking what will happen to Kibby, since his only concern is that he will not have to bear the consequences, Kibby will. When he spends a very joyous night with De Fretais and his friends, realizes he has his Kibby and he is very thankful for him; "hesitating only for a second, he recommenced sipping the champagne. There was no discoloration, altered odour or taste arising from the addition of the liquid, and the bubbles continued to sparkle. Thank fuck for Kibby" (Welsh, 2006: 176). Kibby is getting worse and worse because of Skinner's unbalanced behaviours and his nightlife. It seems like Kibby is rotting inside without a reason known to himself; "Brain, throat, chest, lungs, heart, kidneys, liver, pancreas, bladder and bowels were all corroding, under a sustained and ferocious attack, but what exactly from remained so phantom and abstruse" (Welsh, 2006: 179). Moreover, during the hex, Kibby's innocence is lost, he begins to think like Skinner. It can be said that it is not only his physical being that is attacked by Skinner, but also his soul; "You are fat and one day I will kill you... I will push your gross body off a cliff and watch you fall like a stone and splatter over the jagged rocks below..." (Welsh, 2006: 167).

Skinner knows that something was wrong; "But something, deranged, anomalous, was happening because now it was Skinner who was having a power surge, a charge of the alcoholic's sense of immortality perhaps, that belief transcending decaying mortal flesh, that nothing, truly nothing, could ever touch him" (Welsh, 2006: 127). When

the hex started, Skinner was very happy to see Kibby in pain and anguish, because he believed that his hatred made this hex alive, but he knew that he could not keep on living like that.

While immersed in his power over Kibby, Skinner felt that his current life was somehow not sustainable. Perversely, so much of it now seemed to depend on his nemesis. This strange hex, it was holding him back, preventing him from realising what he was coming to see as his destiny (Welsh, 2006: 182).

Skinner's change is connected to his feeling that he cannot lose his power over Kibby, that's how he spends his life, to be dependent on something, it might be his inferiority complex, or his alcoholism, or his power over Kibby. On one hand, he understands that Kibby is all he has in his life, on the other hand, he knows that his lifestyle is not sustainable because if he goes on like this, he will kill Kibby.

But it's murder. Aye, murder of a bizarre, other-worldly and thankfully unprovable nature, but murder nonetheless. And, speculating further: what happens, if, or when, Kibby does pass away? What becomes of this marvellous arrangement I've been blessed with? Will I be able to transfer the burden of pain on to somebody else? Maybe once Kibby pegs it the spell might work on that little fucker Busby! Or will I bloat out instantly into a monstrous, sick, wheezing wreck, dying in the street while a pristine Kibby, like Superman, thrashes his way out of a coffin? That, of course, would be the just scenario, but this shit's shown me far too much darkness, too much morbid fascination, to convince me of the possibility of any form of karma. No (Welsh, 2006: 221).

He does not want to kill Kibby anymore, he wants to change the course of the hex, "If I can do it to Kibby, I can do it to that wee slimeball. I've always hated him. Now I'm focusing my hate on Busby" (Welsh, 2006: 208). Skinner does not want that kind of power, because he still does not have the slightest idea about Kibby or why is he so important to him. Reader might sense the shift in Skinner's feelings and emotions towards Kibby. Skinner wants to keep on living his life as it was, he is filled with hatred towards Kibby, yet he visits him, pretending to, but all he wants is to see him in a bed. Due to his wish to change himself, he leaves Scotland to find his father, he gets a relief, and he starts to change his life. When he learns Kibby is in a surgery because his liver is collapsed, he knows that it is because of him, and he is devastated.

I hear her concerned goodbyes as I slump down on to the pavement, my body heavy and head spinning. I lie groaning for a while, unable to speak, nobody stopping to help. I'm totally immobilized; all I can do is squint up at the warm California sun in my face and try to breathe slowly. I close my eyes and seem to be falling into nothingness (Welsh, 2006: 253).

Skinner's ode to hatred becomes ode to love in California, he might still be blind to the reason of his hatred, however he understands that he needs to change, and it is his soul which needs to be saved and protected.

You are one sorry fucked-up asshole . . . the young guy shouts, as he pockets the money then nashes away down the road, only once looking back at me still on my knees. He doesn't know that I'm praying, praying for that boy's soul. Praying for Kibby's, and even for my own. Yes, for my own. Beware the man who cries, he cries for himself alone. No, not just himself . . . it's the love prayer.

LOVE

LOVE

LOVE

LOVE

Insanity laughs under pressure we're breaking why don't we give love one more chance – Why don't we (Welsh, 2006: 288).

He cries for himself, because deep down he knows he is hurt and lonely, and as stated, it is impossible to hurt Kibby without hurting himself. Furthermore, at the end of the book, Skinner understands his crime.

Somehow, through a combination of my intense hatred for Kibby and my burning need to carry on living the life, I was able to concoct a psychic spell so powerful it allowed me to transfer the burden of my consumption on to him. I got someone else to fight my battles for me (Welsh, 2006: 384).

What he is consuming is actually his soul, he thinks his fights are fought by Kibby, but in reality, he is the only one who is doing the fighting. Moreover, Skinner accepts that he misses Kibby, he knows that he harms him by making him responsible for his own sins, he understands that he needs Kibby; "Skinner convulsed, almost oblivious to the beauty around him, as he considered the grim truth: he always missed Kibby if they were apart for more than a few days, craved the morbid, knowing fascination of ascertaining how his rival was doing" (Welsh, 2006: 213).

Skinner's shift is also because of leaving Scotland. As stated previously, Scotland has a destroying effect for Skinner. However, when he visits America and understands Kibby's sickness, he cannot wait to get home to be close Kibby; "Unlike almost every other holiday visitor to the magic island that summer, Danny Skinner could not wait to get home" (Welsh, 2006: 214). As stated, staying away from Scotland affected Skinner positively, even his appearance has changed; "Kay Ballantyne was stunned at just how well her ex-fiancée looked" (Welsh, 2006: 215). However, the moment he gets back to Scotland and leaves his new girlfriend, he becomes the old Skinner, who is alcoholic,

flirty and filled with hatred. He wants to understand the hex better, that's why he starts to visit Kibby's house.

That divine and splendid prefix which, to my hungry, restless mind, now totally neutralises the toxicity of that previously sickening word 'Kibby'. There is no sugar in this tea but I've yet to taste a sweeter elixir. If I was seeing, dating, Caroline Kibby, I could come here if I wanted to, and Brian could do jack shit about it. I could take care of him, at least until he was strong. Eat healthily, get plenty of rest and good lovin' and watch him thrive. And while doing this I could get to understand him, find out why I have this strange and terrible power over him! (Welsh, 2006: 291).

He wants to see Kibby healthy but his prayer for love becomes prayer for alcohol and girls again and he falls for Kibby's sister, Caroline. Different from his inferiority complex and his lifestyle, Danny Skinner might be accepted as an intellectual when he is not drinking. This is also a sign for antiszygy, because Danny Skinner carries two personalities in his psyche. To show antiszygy clearer, Welsh creates everybody in two psyches. Danny Skinner and Brian Kibby might be their antiszygical twins, but each of them also carries different personalities in themselves. Skinner's personality in Scotland totally differs from the one in California. In Scotland, he is a typical Scot, incapable of love, drunk, cunning, flirty, keen on one-night stands, incapable of loving and caring relationship, on the other hand, his other personality is intellectual, fond of reading, capable of love; e.g. his relationship and connection to Dorothy. His intellectuality comes to surface when he stays away from alcohol.

Last winter he was skint and he'd tried to stay in, to stay off the drink. He found himself listening to Leonard Cohen, studying Schopenhauer's philosophical works and reading assorted Scandinavian poets, who seemed to him to be clinically depressed, tortured by those long winter nights (Welsh, 2006: 35).

When Caroline first visits Skinner's house she notices there are lots of books and CDs all around his house.

It had old gold-painted walls and was dominated by an L-shaped black leather settee. A glass coffee table sat in front of it. A flat-screened television was next to a period fireplace with a big wall-mirror above. To the sides were built-in cupboards; one containing a music centre, and above it shelves full of books and CDs, the other housing yet more books and videos (Welsh, 2006: 298-299).

As Schoene and Ferrebe argues, Welsh's characters are not interested in the concept of addiction, they are using drugs and alcohol as a concept of intellectuality and defending themselves, it might be the case for Skinner, because he is using drugs and alcohol to keep himself alive and numb in Scottish society and he enjoys reading while drinking sometimes.

I'm browsing in a second-hand bookstore where I find a rare pamphlet copy of Arnulf Overlands' early poems in English. I'd lap this stuff up in Edinburgh; spend loads of moribund evenings with a bottle of whisky reading the bastards, reciting them over and over until I propelled myself out into the night, the clubs, with big plans for every fucker (Welsh, 2006: 258).

Brian Kibby, the other half of Danny Skinner, is the victim of the hex at the beginning. When he gets sick for the first time, he believes God is punishing him because he gives Skinner a hard time at work; "I gave him a hard time when he was feeling rough, I didnae give him the benefit of the doubt. Now I'm being punished for that, Kibby ticked himself. Skinner has given me his virus" (Welsh, 2006: 132). His innocence makes him think like that, on the other hand, Skinner is relieved that his tolerance to alcohol reaches to the top and nothing can hurt him anymore. After lots of sicknesses and pain, Kibby knows that somebody is stealing something from his soul; "Something was wrong. Something was missing" (Welsh, 2006: 137). Skinner also questions himself about stealing from Brian's soul; "What the fuck am I stealing from him? What do I really feel? Who the fuck am I?" (Welsh, 2006: 160). Moreover, Kibby believes that he is punished by God because sometimes he is touching himself and he is a sinful young man, because he cannot find a wife and he touches himself; "Kibby the courage to cough out the question, — Doctor, could this be, eh, because I, eh, sometimes, ehm . . . touch myself?" (Welsh, 2006: 155). Because of the hex, Brian becomes incapable of going to work, eating, even waking up is a big amount of pain for him. Skinner's drunken depression, beating marks, failure of his liver is shown in Kibby's body. It is like Dorian Gray's relationship with his portrait, every sinful action shows itself on the portrait, however, this reality does not create any kind of murder, it only causes Dorian Gray to hate himself and he stabbed the portrait at the end because he could not stand the idea of himself and/or his Other Self. As Skinner accepts, in their case, it is a murder, a different kind but still a murder. Brian's shift to hatred happens right after he understands it is Skinner's fault that he became like this; "It cannae be . . . it's impossible . . . but somehow it is Skinner. Skinner somehow kens aw about this! He's fucking well cursed me!" (Welsh, 2006: 317).

After the transplant surgery, he understands that he pays for Skinner's sins and he starts to hate Skinner, his Other Self; "But he was realising that he couldn't build a bridge, could not make a connection, because his hatred of Skinner had a life of its own, beyond intellect, beyond reason. It forged every grimace, framed each sentence, in fact, it determined all possible responses" (Welsh, 2006: 319). Both characters understand the reality that they hate themselves actually. Skinner accepts this reality; it is the hate that

destroyed their lives; “It was the hate. It was the alcohol . . . the chefs. It’s not Kibby’s curse, it’s a curse to everybody, and it’s consuming me and every single person I come into contact with. I’ve got to sack it all, got to get back to Dorothy in San Francisco . . .” (Welsh, 2006: 347). The moment he realizes it is the hatred, he needs to run away from Scotland, because he knows that he is a different person in America, who is not filled with hatred. Kibby hates himself because he spends his life just by playing according to the rules.

What is all this? It’s all I’ve done with my fucking life. It’s all I’ve got to show that I ever existed on this planet. This fucking toy!

I won’t get another job.

I’ll never get a girlfriend, never find somebody to love.

This is all I’ve got. This!

It’s not enough!

— IT’S NO ENOUGH! he screamed, his voice emanating from a buried, tortured part of his soul and ricocheting around the cavernous attic (Welsh, 2006: 353).

The attic is an important symbol for Brian, as stated above, his father keeps everything about his past life, hiding the reality about himself, in the attic. Moreover, he keeps the books in the attic and Brian spends his teenage years and his life in the attic, to stay away from the reality about his life and his real feelings about himself. After the shift in Brian’s psyche, Skinner also mentions about the other Kibby.

Sometimes, though, I can feel the presence of this other Kibby, the young cunt I’d been workmates with, gone to college with, eaten in the refectory with. The guy who’d blushed and coughed as I chatted up the hairdressing and secretarial studies lassies. The sap that looked mortified as I casually mentioned the explicit details of some sexual encounter, which I’d never been prone to doing in most company but couldn’t resist due to the effect it had on poor Kibby. Yet afterwards this made me feel so crass, which, in turn, only made me detest Kibby even more (Welsh, 2006: 323-324).

Skinner both mentions the innocence of Brian and how he hates this innocence because that is what he is missing in his psyche. When Brian understands his other Self, he starts drinking and he decides to destroy his new liver, because on one hand he believes this life he is living now gave him nothing; he starts masturbating without the feeling of guilt, on the other hand, he wants to take revenge from Skinner. Kibby thinks Skinner is going to kill him and destroy his family, then the story turns into Kibby’s revenge story for Skinner; “Then he felt the ache in his kidneys. It seemed like Brian Kibby was realising that he had a Danny Skinner. The bastard fuckin kens awright” (Welsh, 2006: 332).

Welsh created those shifts in his book because he wanted to show how Scottish society had to survive with the double personalities. On one side, he created a rootless, obsessive boy whose flaws might be accepted as anger and hubris, like a tragic hero. These flaws are also Scotland's flaws, they carry the hatred for England for years, but they did not have any chance to change their fate. He tries to cover his emptiness with alcoholism and addiction, however, he is hungry for love and respect. On the other side, he created a repressed boy, put religious oppression on him and with this oppression he even detested touching himself. He is shy, nobody understands what he is going through. During the revenge night, when they are arguing about themselves; Kibby shouts as, I don't even like Star Trek. Kibby thought bitterly of Ian as his head swayed furiously. — I'm just shy, I've always been shy. It's like a fucking disease, shyness! You don't understand, he shouted, — the likes of you are never gonnae understand the daily humiliation the likes of me get in life, his voice rose, — THROUGH BEING FUCKIN SHY! (Welsh, 2006: 379).

It is possible to see how Kibby and Skinner are different from each other. Kibby spends his life with being shy, it is like his curse; "For reasons not known to himself, he was a person who always bore abuse and humiliation in silence" (Welsh, 2006: 144). When Kibby wants to take his revenge, he wants to show his power over Skinner and he can be like him, actually he is already like him with his behaviour and life-style, yet, one of them has to kill each other.

C'mon then, Skinner. Let's do this. Let's just fucking well do it. Absinthe, whisky, beer, voddy, gin, fucking meths, anything you want. Bring it on. Bring it on, you evil, smarmy, mutant bastard spawn of Satan!  
Help me God.  
Help me (Welsh, 2006: 363).

Kibby wants to show that he can fight with Skinner, no matter how much he poisons himself, he wants to show his power over him. There is a shift between power dynamics, because Skinner is not powerful over the hex anymore, it is Brian. The other two important books which include antiszygical elements or talking about the Other Self ends with death. In *the Picture of Dorian Gray*, Dorian Gray tries to stab the picture, but he stabs himself, because they share the same being. The portrait was symbolizing his unconsciousness and he wanted to destroy the proof of his evil deeds. With Dorian's death the painting is restored to its original. In the other book, *the Strange Case of Dr. Jekyll and Mr. Hyde*, when Dr. Jekyll was out of potion, he killed himself because he knew there was no way out. In that way, both characters were dead because they share the same soul and physical being. The Other must be killed anyway, because it is the reflection of evil



and unwanted feelings in literature, or sometimes it is the alter-ego of the main character, who is doing harm to himself and the others around himself. Yet, at the end there was no characters to talk about. In *BS*, the killing of the Other is different than the other books. Skinner summarizes it in a very good way, they are poisoning each other by sharing the same psyche; “We tried to poison each other. We were like lemmings, but instead of jumping over a cliff together, our suicide pact was long and turgid. We just wove the bastard imperceptibly into our social life” (Welsh, 2007: 384). Kibby killed Skinner by crushing him with a truck after a mental breakdown; “He needed to know. Not even how, but why. — WHO ARE YOU, SKINNER? he shouted through the wind. — WHAT DAE YE FUCKIN WELL WANT WI ME? WHO THE FUCK ARE YOU?!” (Welsh, 2006: 385). They never had the chance to understand that they are really brothers in real life, but this has nothing to do with the hex. Different from the other two books, after having crushed Skinner with a truck, Kibby did not die with his other Self.

The lone man was very drunk, but with a glazed expression, continually staring at his mobile phone. His back was to a desperate, fretful girl who had heard the explosion and come into this bar like the others before it, searching for a man who was him but who looked nothing like him. But he was drinking heavily: oh yes, Brian Kibby was drinking like there was no tomorrow (Welsh, 2006: 391).

Welsh changed the ending of the classical other Self story, because Brian Kibby already became Skinner at the end of the book, he might have killed his antiszygical being, however he had Skinner’s lifestyle now. He relieved after the curse’s burden left him, but he became a typical Scot, he is a drunk man, he lost his innocence, and he gained the awareness of the Other in his psyche.

Moreover, Kibby becomes younger after Skinner’s murder, and his physical appearance changes significantly. This transformation indicates that Kibby is no longer controlled by the hex and now carries Skinner’s psyche within him.

When the police arrived and trawled the area, the only person drinking alone in the vicinity was a tall, thin man. He looked superfit; a good ten years younger than the person described leaving the scene, or, police forensic scientists would later estimate, the bloated body burned beyond recognition in the fire (Welsh, 2006: 391).

Irvine Welsh tries to create two antiszygical beings by using a very traditional technique because he wants to show that the Scottish people can use their own methods and writing styles and still can create a unique and postmodern novel. However, his characters are typical Scots, and they are actually desperate about their situation, but through the end Skinner’s steps to heal himself and Kibby’s discovering his reality gave

them hope. It can be understood that Welsh is capable of analysing his people and their lifestyle and he can reflect them in a very complicated and traditional way at the same time. Our two main characters might be under the influence of their 'Other Self,' but they know how to survive in their lives like every Scottish man. Again, the Welsh's main idea by making Kibby younger after having killed Skinner might be a sign for leaving the old stories behind and a message for the Scottish people, they can still recognize and discover themselves and they can change their destiny, it is not written by any other culture, but it can be written by themselves.

### 3.3 Keith Kibby & Beverly Skinner

Irvine Welsh created his characters in dual psyches. Apart from Brian and Danny, Keith Kibby and Danny's mother, Beverly Skinner, also carry dual personas in their lives. As the story progresses, the readers discover that Keith Kibby is the father of both Brian and Danny. Skinner dies after learning the truth about himself, with his questions answered and/or understood by the reader.

Keith Kibby seems like a very religious and loving father, yet readers might collect some clues about him. He also hides and/or keeps some books in the attic, which he collected for his son, Brian Kibby. Those books are significantly important for the Scottish reader because it reflects the psyche of the Scottish literature. Caroline also finds the letter in the attic where he hides his real self. He was a former alcoholic, a murderer, a man who is desperate for love, a former punk fan, and the father of an unknown child carried by Beverly Skinner; "My name is Keith Kibby and I'm an alcoholic. I don't know when this started. I always drank. My friends always drank. My family always drank. My dad was a merchant seaman, and he was away from home a lot. Now I can see what a great life being at sea was for an alcoholic" (Welsh, 2006: 366). It can be understood that being a typical drunk Scot is also a curse upon the Scottish people, like father-like son, each generation is drinking and helpless about their situation. Keith Kibby explains Skinner's resemblance to him in his letter; "In those relapses I could see old me: bitter, sarcastic, aggressive and violent. I was a psychopath in drink" (Welsh: 2006, 370). Moreover, Keith Kibby also talks about his own father; "I needed excuses, as I didn't want to be like my father. He was abusive in drink. I stood up to him as a young man when he hit my mother" (Welsh: 2006, 367). The hex of being Scottish followed each Scottish man in *BS*, it started with the grandfather, he was an alcoholic and aggressive man, later it was Keith Kibby, an alcoholic, almost a murderer and a psychopath. Later, the hex went on with his sons, Skinner and Kibby. No matter how hard Kibby tried to stay away from the hex, he had to meet with his Other at the end.

Even though Keith Kibby tried to break the cycle, the curse followed them with his sons. When Keith Kibby was in the hospital, it was clear that his children did not have any clues about his past life.

My father, my poor old dad. He never harmed anybody; he was such a good man. Why did this happen? Why? But now it's Mum's grief, the sheer power and force of it; it's every bit as harrowing as my father's death. I've not been ready for anything, it's all just happened to me and I haven't coped. I don't know what to do and Caz won't even talk, she won't say a word (Welsh, 2006: 86).

Brian believed in a perfect father, who was always a religious person, and harmed nobody in his whole life. Yet, Keith Kibby confessed that he was the murderer of Beverly Skinner's ex-boyfriend because he was jealous and angry.

The boy had turned away from me and I ran back towards him, grabbed the back of his head and pushed it into what I thought through my alcohol haze was this pot of soup. It wasn't. It turned out that it was deep-fried fat. He screamed: I've never heard anything like that scream, but I suppose I screamed too, as it burned my hands (Welsh, 2006: 368-369).

Alcoholism and anger run in Brian's family and Skinner always resembles to his father. Later, Brian discovers his true identity; "The only thing I can say is that there are some kinds of mistakes you make that you never stop paying for, nor do those closest to you" (Welsh, 2006: 371). Keith knows that the curse will go on hurting his family, and they have to pay for it. Both of his sons become murderers at the end, Skinner kills Alan De Fretais, Brian kills his own brother and/or his antiszygical split.

Beverly Skinner, different from Keith Kibby, never got religious but after she gave birth to Danny, she opened a hairdresser and stopped living her old life. She was a green haired punk fan girl, who had so many lovers and still misses the old days in her life; "Beverly looked at the London Calling album on the wall, the signature and the date, and remembered with fondness and guilt that over the course of that bizarre evening she'd taken not one, or even two, but three lovers" (Welsh, 2006: 377). Beverly was never sure about Skinner's father, but at the same time he hated Keith Kibby because he hurt her lover, that's also why she never gave an answer to Skinner; "But Beverly just glowered at him. — It makes nae difference tae you what time ay the year it is, it's just another lost weekend, she snapped" (Welsh, 2006: 58). It was just a fun weekend for Beverly, the night that she had Skinner, she was not so sure about herself. During Skinner's search for his father, her lovers talked about her and told that she was a very crazy woman, even Busby; "Aye, you could be ma laddie right enough. Aboot then that ah cowped yir ma. Wee punk rocker she wis at the time n aw. Mind ay her, Sammy! Nice pair ay tits oan it! Wir you no thair n aw? You wir eywis a Slade man but, eh no, Sammy?" (Welsh, 2006: 286). It is clear that Beverly Skinner spent her teenage years in bars with different men, when she got older, her personality changed, and she had to forget her other marginal Self.

It is important to create such a work for Scottish literature and its authors because their split selves always stand before them. At the end each character has to make peace

with his antisyzygical being, they have to accept the reality. The readers might not be shocked about the end because this technique is written and/or seen before, however, when it is seen as a Scottish tradition, the perspective of the novel changes automatically. Brian Kibby and Danny Skinner might be a curse to each other, yet, their curse is following them generation by generation in Scotland. Moreover, as stated before, the story of Danny and Brian are the story of everybody in Scotland, thus, the hex can be seen as the hex of everybody.

### 3.4 Irvine Welsh and The Scottish Muse

The primary concern with Scottish literature is how dissimilar its themes and writing style are from those of English literature. The Scots have always battled for their history and literature because of their inferior stance related to being a colony of the British Empire. One may contend that they succeeded in creating original literature. Aside from the Scottish Renaissances, which were subdued attempts to reconstruct Scottish literature, there were a lot of comments around the meaning of Scottish literature as seen in George Gregory Smith. As discussed in Chapter 2, Smith not only tried to explain the core of Scottish literature but also tried to thematize the main topics in their common writing. Irvine Welsh has been the voice of Scots to be heard internationally.

Welsh has undeniably been an important figure in the ongoing rejuvenation of Scottish literature, garnering both international critical acclaim and phenomenal commercial success. Welsh himself is now being hailed as the literary ancestor of a variety of younger novelists (Ferrebe, 2010: 14).

In addition to his achievements as a novelist, one might argue about the distinguishing factors and attributes of his works that help the evolution of the Scottish literature. This part will analyse how *The Bedroom Secrets of the Master Chefs* is written with the Scottish Muse, which was coined by Gregory Smith, and how Welsh uses the Scottish Muse throughout his writing. As Gavin Wallace remarks,

To find the cracked and strangled Scottish voice and lend it healing speech will take the Scottish novelist on a journey through a mental landscape disfigured by all the ‘horrors’ of self-inflicted silences. But no matter where it is finally heard, the sound of that new-found voice will always be recognised as unmistakably ours (1989: 238).

This strangled voice in Scottish persona and writing assisted Irvine Welsh in connecting the traditional and postmodern together. Thus, by building a bridge between the traditional Scot and postmodern Scot, Welsh created his famous characters in *BS*, and he made their journeys about their Self. If this is a journey to find who the Scots really are, then, Skinner’s journey is then actually every Scot’s journey. His questions are parallel to the concerns of every Scot. Welsh did not try to find a way to escape from the trauma or try to build another personality upon the existing one; he turned this into a healing speech, as Wallace and Stevenson offered. He knew that Scots carry the same traumatic experiences as a society, and they share the same unconscious problems about their identity. However, he did not make his characters weak and goofy; he made them strong and intellectual.

As discussed in Chapter 1, the Scottish Muse is unique to Scottish writers, which encompasses various sub-categories. One category is Caledonian Antisyzygy, characterized by zigzags, contradictions, and oxymorons. Welsh majorly features contradictions and zigzags as his major theme; his characters carry polar opposites in their lifestyles, friendships and even in their relationships with women.

Secondly the Scottish Muse is the ‘intimacy of style’ (Smith, 1919: 5) which is related to the desire to describe everything around himself/herself. Scottish realism is unique because Scots take pleasure in describing a normal street in Edinburgh, or a day in their life at the pub. This is also connected to the pleasure that they take from their daily life. Scots enjoy their life, even if their identities are problematic, they can have fun in their daily life and/or routines and they are busy with proving themselves. Likewise, Welsh’s two opposite characters are also in love with their routines. Danny Skinner, besides being an alcoholic, never stops going to the pub and enjoying a pint with Rab or with his other friends. Different from Danny, Brian Kibby loves hanging out in his attic and his train models, he loves his daily life and his games.

He sticks to his routine, and he enjoys his life with mobile games and his train models. He even stops himself to buy a train before he goes to work; “The shop would be open at nine o’clock, in just five minutes time, but he was due to report to a Mr Foy at 9.15. It was 105 pounds and if he left it there, it would be snapped up before he could get back at lunchtime” (Welsh, 2006: 30). Apart from the characters’ daily routines, Welsh also enjoys describing the streets of Edinburgh, Leith, the houses, the pubs, and even the bus numbers that they used to travel around the city. The pleasure of the routine and the bound to city give every Scot a joy and thus Welsh enjoys a kind of nostalgia and a yearning to his hometown.

I grew up hanging around that shop, where every old boiler of a regular was a surrogate auntie or gran. I was smeared, like a luxury unguent, intae aw thon meaty bosoms. A wee boy without a daddy: to be pitied, spoiled, loved even. Good old sunny Leith: no place loves its bastards like a port (Welsh, 2006: 14).

While talking about his mother’s shop, Skinner both feels this nostalgia and love for his hometown. By calling his people bastards, he knows their troubled lifestyle, but he still accepts that Scotland loves them in their own way and/or manners. Also, the way Welsh talks about Leith creates the same feelings for every Scottish man, he believes everybody has their own idea about Leith and everybody loves being in there.

Everybody had his or her own idea of where Edinburgh ended, and the port of Leith commenced. Officially, they said it was the old Boundary Bar at Pilrig, or where the EH6

postcode started. For Skinner though, coming down the Walk, he never truly felt back in Leith until he could feel the hill levelling out under his feet, which was a great sensation, like his body was a spacecraft, landing home after a long voyage to inhospitable lands. He generally marked this from the Balfour Bar onwards (Welsh, 2006: 13).

The pub names, street names, and familiar corners for Scots can be unusual, but this is another way to have the intimacy of style for the Scottish Muse. Believing in a Scotland which they have never had not only creates nostalgia but also an imaginary view of Scotland. Christian Lloyd argued Welsh's relation to Edinburgh, his hometown. They discuss that Brian's models are the ideal form of Edinburgh, which is very imaginary. He also argues that finding the diary in the attic, which represents the old version of Edinburgh is meaningful for Welsh; "The discovery of the diary in the model city dramatises the idea that idealized versions of Edinburgh contain their own supplements that will not remain hidden permanently" (2010: 110). Brian also accepts that he is building his dream of Edinburgh, which is his past, a kind of nostalgia; "but Brian always built around them. And build the boy did: tenements, tower blocks, bungalows, everything he could think of as his town sprawled across the attic, mirroring the development of the west of Edinburgh where he grew up" (Welsh, 2006: 31). Welsh wants to talk about Edinburgh, rather than seeing it as a cultural city for tourists; "Welsh will go on in his novels, screenplays and short stories to fulfil its prefatory promise to concentrate on 'Real people. Doing real things. Among real buildings'" (Clandfield and Lloyd 2010: 101). Relying on the realities, for Welsh, Leith is a dangerous place, filled with alcohol and drugs everywhere, however, this is the cultural background of the Scottish people. Furthermore, Welsh misses the old Leith, untouched by strangers and especially by the British Empire, that kind of nostalgia is important for Smith's idea for the Scottish Muse, because the Scottish writer will always enjoy his hometown and represent it as it is, Skinner says,

He felt that the city was more at ease with itself at this time than at any other. Freed from external definitions dubbing it the "arts capital of the world" (festival) or "the party capital of Europe" (Hogmanay), its populace were simply allowed to get on with the prosaic but remarkable business of everyday life in a North European city (Welsh, 2006: 281).

Just by reading the book, such as the description of Brian's commute to work in Edinburgh, readers might evoke a sensation of walking through the streets of Edinburgh or boarding its buses; "Brian Kibby was anxious to do just that and get out of the house. Though he had time to spare he bolted his food down and stuck his red baseball cap on his head. The momentum and excitement took him swiftly up Featherhall Road to St



John's Road, where he saw a number 12 bus approaching" (Welsh, 2006: 27). Skinner goes to a pub; "He jumped on a 16 bus and got off at the east end of town. In Cockburn Street he met his favourite colleague, Shannon McDowall, coming into the Chambers from the back entrance and they took the lift to the fifth floor" (Welsh, 2006: 40).

Brian Kibby breaks down the Kibbytown, which is the name of the model of Edinburgh that he creates with his father, after the hex. Hex changes his personality and due to the hatred and anger towards his Other Self, he loses himself and breaks everything in the attic. Keeping everything in the attic might also be another part of the nostalgia because the old image of Edinburgh is gone and lost forever. Moreover, Brian Kibby's life can be discussed in two parts, before the hex, he was innocent, and he was unaware of the realities in Edinburgh, however, he understands how harmful Edinburgh can be after the hex, and he breaks it down. He destroys the model because he is touched by the Other like Scotland, and everything is changed. Scotland's cultural soul might be Brian's soul at the same time because they are both destroyed by the Other.

The third characteristic of the Scottish Muse is the smooth transition between natural and supernatural and/or real and fantasy. As stated in Chapter 1, Smith puts forward that; "The sudden jostling of contraries seems to preclude any relationship by literary suggestion. The one invades the other one without warning. They are the 'polar twins' of the Scottish Muse" (1919: 20). The concept of polar twins is attributed to the idea of duplicity in the Scottish identity. As discussed, the chaos created in the daily life is a normal thing for Scots, thus, Irvine Welsh wants to create this chaos in the daily lives of his two characters. The sudden plot twist between characters' daily life and the hex is a normal thing in their life. When Danny Skinner understands that he put the hex on Brian, he does not want to understand the reason or is not alerted about it. At first, he enjoys his life for a while. As discussed in other chapters, having the Other in their life is a major theme in Scottish literature, which starts with Dr. Jekyll and Mr. Hyde. However, Smith believes that the real Scottish talent is not using fantasy and real in one text, it is blending them so well that they are not separable from real life. It can be argued that Welsh blended the hex with hatred, anger, and fear. Even Danny Skinner believes that it is possible to put a hex on someone through hatred and anger. The concepts of duality and duplicity in their characteristics are very well shown with the hex.

It can also be argued that Smith believed that even in all this chaos and topsy-turvy situation, the literature still might seem like real life. It is because of the ability of the Scots to adapt themselves almost to every situation. In *BS*, after the hex, Danny's and

Brian's life become chaotic, however, they do not stop themselves from living the routine. Danny keeps on going to the pubs and being wasted, Brian does not stop checking his games and masturbating. The chaos lives within them, that's why, sticking to the routine is some kind of healing for them. Scottish literature is unique because it achieved worldwide success with its bizarre concepts, as Smith argued,

Does literature anywhere, of this small compass, show such a mixture of contraries as his in outlook, subject, and method; real life and romance, every-day fact and the supernatural, things holy and things profane, gentle and simple, convention and 'cantrip,' thistles and thistledown (1919: 20).

Thus, there will be a calming feeling throughout the writing in this chaotic world, like Scotland. These three characteristics are critical to Smith's work and the development of traditional Scottish literature. While writing *BS*, he used the Scottish Muse by combining real and fantasy. Welsh reflected his views about Edinburgh, especially Leith, which is the northern part of Edinburgh. He reflected his nostalgic and feelings about Edinburgh through Danny and Brian. Most importantly, he wanted to mention the old version of Scotland, untouched by the British Empire. Producing a literary work filled with opposites and duplicity is arguable and common in British literature. However, Irvine Welsh became successful because he combined traditional and modern to be heard as a Scot.

After discussing the Scottish Muse, Smith believed that Scottish writers must hold on to their nationalities and their vernacular to be successful. It is commonly discussed that writing in Scottish would not be enough to produce anything remarkable because after the English language settled in Scottish lands, people had to change their daily life language to be more like English and/or to seem like an intellectual. In his novels, Welsh always used the vernacular speech, as stated by Berthold Schoene,

Welsh's language is of course quite recognisably the east coast variant of vernacular Scots, but primarily it presents itself to us as idiolectal speech owned by individual speakers. Instead of listening in to emergent communal harmonies, readers are inundated by a cacophony of voices, an unwieldy orchestration of randomly assembled tales (2010: 5).

Even produced in English, Scottish readers might be able to find their own language and dialect in his writings. Welsh did not try to construct a new language, he wanted to combine English and Scottish at the same time, and he made them 'synthetic,' as McDiarmid suggested. Using the vernacular and the Scottish dialect might not have been accepted by the intellectuals maybe a hundred years ago because English was the

language of intellectuals, however, Welsh made combining two languages and producing a successful work possible.

In conclusion, there has been a long debate about the literature in the countries of the British Empire, however, Scotland achieved remarkable literary works. Even though the theory about antisyzygy was not widely accepted by the literary canon, it provides a good explanation for the Scottish writers' writing theory and their background. Smith's idea of the Scottish Muse is found in almost every part of Welsh's writing process of *BS*. His novel followed the pathways of not also antisyzygy, but also the duality in the psyche of Scots. Moreover, Welsh believed in free and old Edinburgh, Leith. His hometown covers an important part both in his psyche and his life. By showing two different characters' and combining them in one psyche he showed Edinburgh's destiny in modern times. He created a 'synthetic' novel and characters to explain the role of Scots in postmodern literature.

## CONCLUSION

This study, limited to the approach of George Gregory Smith, the Caledonian Antisyzygy, sought to understand and analyse one of the masterpieces of Irvine Welsh's, *The Bedroom Secrets of Master Chefs*. It tried to shed light on the question of whether Scottish literature has a unique pattern when it comes to the literature or not and/or does it really reflect the historical background of Scotland and the identity of its people. The general idea is that Scottish literature reflects some common themes, language, and/or traumas in literature because of its double identity due to the British Empire. The theory of Caledonian Antisyzygy, which belongs to George Gregory Smith, was proposed in the 1970s, however, it was not a popular theory, there were some important literary works supporting it, yet they were not enough. With the emergence of new theories such as postmodernism, the idea of identity and culturalism became important again, the unheard voices from the past must have been heard by others. Considering these theories, this thesis aimed to seek an answer for how Welsh's *The Bedroom Secrets of the Master Chefs* can be read with the theory of Caledonian Antisyzygy. To understand the historical background of this theory, Chapter I discussed the historical relationship between Scotland and the British Empire. Chapter II aimed to analyse the Caledonian Antisyzygy and how it was connected to the Scottish identity and culture. Chapter III analysed Welsh's *The Bedroom Secrets of the Master Chefs* and connected the historical reality to the literary reality of Scotland.

In the first chapter, the historical relationship between England and Scotland is examined. Understanding the historical background is crucial for analysing the theory of Caledonian Antisyzygy, as it was based upon Scotland's double identity shaped by British Empire's influence and oppression. Therefore, Chapter I is dedicated to Scotland's historical background.

In the second chapter, the theory of Caledonian Antisyzygy is discussed and examined alongside the significant figures that contributed to the development of the Scottish literature. The ongoing battle for the Scottish identity always needed an explanation and clarification because it is always seen as inferior when it is compared to the British identity. Being British is the superior one, even though Scottish people had a different language or a different religion, they had to act like a British and talk like a British. This resulted in a difference in their literary style, too. They had to stop producing in their language to be accepted in the literary world. The Caledonian Antisyzygy

basically argues that the Scottish authors follow some stylistic elements while writing, this is because of the oppression of the British Empire. Scottish literature is filled with oxymorons and duplicities. He also argued that Scottish authors have their own sense of realism with the touch of Scotland's scenery. The authors have a double identity, one of them is their real Scottish side, and the other is the one who tries to invade them for all those years, the English one. This duplicity resulted in schizophrenia, like the situation of Dr. Jekyll and Mr. Hyde. For Smith, this doubleness is the main characteristic of Scottish literature. He called this 'the Scottish Muse.' He believed that Scottish authors produced their works under the light of that muse. After the Caledonian Antisyzygy, Scotland experienced two literary Renaissances. With names like Tom Nairn, Alasdair Gray and Hugh MacDiarmid the argument of the future of Scottish literature gained major importance. They argued the birth of national Scottish literature and how it can be achieved. They all believed in the creation of national literature, separated from the British Empire. Nairn did not want to accept the split identity of the Scottish people, accepting it would justify the bad destiny of Scotland. He remarked,

The task of resurrecting Scots identity, superhuman in any case, will before long be unthinkable amid Edinburgh's sell-outs and southeastern incomers: the 'fragments' will soon be terminal, thanks to this quartier maudit devoted to the trashing of all native virtues and institutions (Nairn, 1998: 185).

However, MacDiarmid argued the idea of 'synthetic Scots,' which argues the combination of two identities, both English and Scottish. He believed the combination of two identities could create a new, unheard of and unique literature for Scotland. Thus, both ideas became very influential in creating a new Scottish literature. It can be argued that the combination of these theories created postmodern Scottish literature. Therefore, Chapter II discussed the main theories in Scottish literature by linking them to the Caledonian Antisyzygy.

The third and last chapter of this thesis examined the Irvine Welsh's *The Bedroom Secrets of Master Chefs* and aimed to link it to the Caledonian Antisyzygy. It also discussed that Welsh used antisyzygy to structure a new personality in Scottish literature. Irvine Welsh is one of the most important writers of postmodern Scottish literature. He produced so many influential works and gained worldwide fame. Berthold Schoene argued that Welsh's writing is different because he imagined Scotland as a different country, he saved Scotland as being seen as an ostracized and sick society, it is because of Welsh's imagination. (2010: 2). Welsh never tried to reject the reality which lies beneath Scotland and Scottish characters, he tried to build his stories around this reality.

In *The Bedroom Secrets of the Master Chefs*, Welsh tells the story of two young men, Danny Skinner, and Brian Kibby. The most important thing about them is they act like each other's co-dependent body and psyche. One of them drinks, and the other gets sick. One of them gets beaten, the other has bruises and injuries all over himself. Welsh created his novel around the Caledonian antiszygy because he wanted to show how Scottish literature can rise above the old theories and stereotypes. Brian and Danny's lives are structured upon their hatred, like a classical Scot. A classic and historical Scot spends his life hating the English, which is the Other. It is possible to argue that George Gregory Smith also based his theory on the relationship between England and Scotland. This relationship affected Scotland's future and its literary life.

The polar twin of Scottish literature is the connection between fantasy and reality, according to Smith. He believed that the passing between fantasy and reality is so smooth that even readers cannot tell the difference between them. The idea of polar twins can also be accepted as England and Scotland, because, no matter how they do not like each other, Scotland always had to live according to the British Empire. Smith argued that; 'The sudden jostling of contraries seems to preclude any relationship by literary suggestion. The one invades the other one without warning. They are the 'polar twins' of the Scottish Muse.' (Smith, 1919: 20) Welsh used the polar twin theory by creating two opposite characters, who cannot live without each other, but at the same time, cannot stand each other. This difference between characters creates a topsy-turvy situation related to the antiszygy. Danny and Kibby invade each other without a warning, they are the Other of each other, which is the main theme of *The Bedroom Secrets of Master Chefs*. Therefore, the third chapter is dedicated to the analyse of two main characters in *The Bedroom Secrets of the Master Chefs*.

As a result of Smith's arguments, a new type of criticism of Scottish literature was born, the Caledonian Antiszygy. Accordingly, this thesis tried to follow the traces of the Caledonian Antiszygy in *the Bedroom Secrets of the Master Chefs*. Also, it analysed how duplicity and split identities affected the classic Scot's identity. This thesis also discussed how Irvine Welsh used an old-fashioned theory to create a postmodern Scottish bestseller and how he was affected by the Scottish Muse. The most striking point of this thesis is that it discussed how the Other is treated in the Scottish literature. In the end, Danny and Brian come together in one body and psyche, which metaphorically indicated the unification of the split identities of the Scot and the British. Thus, in conclusion,

Welsh succeeded in writing through that strangled and cracked voice, carving out a unique style in the Scottish literature that truly belonged to Scotland.

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