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Bakalářská práce

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## **Zadání závěrečné práce**

Prohlašuji, že jsem tuto bakalářskou práci vypracovala samostatně pod odborným dohledem vedoucího práce a uvedla úplný seznam citované a použité literatury.

V Olomouci dne .....

Podpis .....

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# Introduction

The topic of feminism is one of the most talked about in contemporary society. It certainly has come a long way, from its very first beginning to its greatest improvements and opportunities. Feminism can be described in many ways and its descriptions can vary, but it is important for everyone to find one which completely reflects and suits their beliefs. Women believe, that feminist is anyone who can recognize the equality between women and men. Someone who sees the humanity as one full unit, without the need to categorize anyone. Unfortunately, some people think that feminism symbolizes some-kind of power and often they believe that women truly think that they are better than men in every possible way. This is just one of many descriptions and not always, this can fit everyone's taste.

The first chapter discusses feminism in general. It focuses on its progress and its development, on how the term 'feminism' originated. I try to explain where feminism stands in nowadays society and what it really means to be a feminist. Because the definition can vary, I compare its different definitions. This chapter also mentions the society and its acceptance of feminism. Then, it explores the historical part of feminism, especially in the United Kingdom and how it turned out to be one of the most important political movements of all time. Later in this chapter, I briefly introduce some of the most important feminist writers, who helped creating feminism as we know it today.

The second chapter is concerned with the Scottish literature and its amazing feminist writers. Authors, with who's helped, the Scottish Renaissance began. This was a very important event for Scottish culture, because it meant a complete re-creation of Scottish artistic world – music, art, literature. After introducing Scottish feminist authors, I focus on some very important authors, who truly shaped Scottish literature in a way as we know it today. Catherine Carswell, Willa Muir, Rebecca West or Nan Sheppard are the key writers for this chapter. Some of their finest work is also introduced in this chapter. Then, it focuses on other very significant authors, such as Naomi Mitchison, Nancy Brysson Morrison or Jessie Kesson. Since these authors are, unfortunately, not as known as some others I wanted to focus on their lives, too.

The subject of the third chapter is the heroine of this thesis, Janice Galloway. Since this thesis is mostly concerned with her work and her feminist side, she happens to be

one of the key authors not only of this thesis, but also of the whole Scottish modern literature. First, I introduce Janice Galloway - who she is and what is her vision. My primary intention was to portray the real women behind the very talented author. Later in this chapter, I focus on her life story, her childhood, on why she decided to become a writer. When portraying her life story, I try to give a detailed insight on what happened in her life and in her childhood.

In the end of the thesis, I introduce some of the most fabulous work of Janice Galloway. From her short stories to her novels and memoirs. There are four books in total – *Where You Find It*, *Clara*, *Foreign Parts* and *This Is Not About Me*. These are considered her best work for which she was awarded many prizes. I compare those four books, their literal features, what they have in common and what is different about them. Most importantly, how feminism is portrayed in those excellent collections.

# 1 Feminism in general

Feminism is a movement that is reflected in many spheres – not only political or economic but also social and personal. In the end, it means the same – an equality. Equality in everything we do, we love, we desire, regardless the sex. It means that every single person should be taken seriously, and people should not depreciate them for their gender or the so-called social status. In the present, it effects both political and personal aspects of everyday life. This movement became a worldwide sensation and nowadays it means a lot to people. It reflects their beliefs. Of course, not only when it comes to politics or society, but women in general try to give the world the healthy female option – which means they can be whoever they want to be, their bodies can be different, their skin colour does not apply anything and their sexuality is their business. Feminists try to portray women as free creatures with free options to be whoever they choose to be, and these aspects should not be questioned by anyone. Female activists try to give everyone the same opportunities and it results in something which is even beyond feminism – a healthier society.

The real definition of feminism can vary in different dictionaries and texts and lots of different people interpreted its meaning in various ways. In one of many editions of *Oxford English Dictionary* (1989), the definition of the word ‘feminism’ is very well explained and seems quite logical. In the dictionary, it is definite as “advocacy of the rights of women based on the theory of equality of the sexes” (*OED*, s.v. “feminism,” 2).<sup>1</sup> The word itself originated from French version *féminisme* and it was created sometime around the late nineteenth century in Paris. The word itself sounds very feminine and in many women, it actually evokes strong feelings.<sup>2</sup> Mostly because of what it actually means - in other words, it means a complete equality for both genders, without making any exceptions and this should apply to all social spheres. It also represents the struggle to create an environment where everyone is truly equal,

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<sup>1</sup> E. S. C. Weiner and J. A. Simpson: *The Oxford English Dictionary* (Oxford: Clarendon Press, 1989).

<sup>2</sup> Martha Easton, "FEMINISM." in *Studies in Iconography, Vol 33*. (Michigan: Board of Trustees of Western Michigan University through its Medieval Institute Publications and Trustees of Princeton University, 2012), 99,

<https://www.jstor.org/stable/23924276.html>.

regardless the gender. This word quickly became quite known, mostly for the purpose it should carry - the purpose of women's empowerment.

It all seems to be very logical – women just want the same options as men. They want to be treated the way they deserved to be, regardless their gender. Women want to be recognized for more than just a cook or mother, or just someone who needs to stay at home all day and take care of their houses. They want to be recognised for their abilities and they do not want to be taken for granted. And that is why, feminism symbols a movement that means so much to women all around the world, that gives that very much needed hope for equality.

Despite still being one of the most active movements, feminism still can be considered as one of the least developed movements, simply because women still do not have the same privileges as men do. There are campaigns everywhere and the female community tries to push the equality to the next level. There are many great icons among women throughout the history of mankind and it shows in many aspects for life – e.g. literal writers, politicians, scientist, CEO and many more. Those people have such a great impact on humans and they really have the power to change world's thinking and it is wonderful to see the results in their constant fighting. However, it is important to realize that not only women in higher positions or women in the spotlight, have this kind of power. It really starts with each individual human being, who is not afraid of more equal society. It starts with people who wants to fight for better tomorrow.

Even though feminism has grown over the last few decades, some people – women even, find it too old-fashion and not important, violent even. Some great feminists, such as Margaret Walters, tried to look deeply into this point of view. Walters took the stage, when she asked few young women, whenever they consider themselves feminists or at least they find themselves interested in this subject, most of them replied NO<sup>3</sup>. Some of them just find feminism out of fashion, others think that it is just a way for extremists to relieve themselves, few of them thought that women already have

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<sup>3</sup> Margaret Walters, *Feminism: A Very Short Introduction* (Oxford: Oxford University Press, 2005), 3.

enough rights They think of feminism as something that is not as urgent as some people tend to make it. <sup>4</sup>

Anyhow, this does not change the fact, that this movement still means a lot to many people around the world. For some people it is only a subject to study but for others this is a real lifestyle. Of course, the world cannot be always happy, and it is highly possible that even though people try so hard to fight for equality for everyone, it might never be fully solved. This movement and its activists have been thought a lot, they made lots of sacrifices and it seems like people are still not in correct positions. But their willingness to wake up and keep fighting, that is important. And it has been a real pleasure to see feminists among lots of people, not necessary only adult women - like some household, men or little girls who identify themselves as feminists, because they believe in gender equality and women's empowerment.

## **1.1 A brief historical evolution**

It is not difficult to picture women's life throughout the history. It can be seen in lots of films or books. Women had their own place in their houses, taking care of their children, cooking meals for their husbands – just to be the housewife. Public life was reserved for men, who earned that right just because they were born as males. Women knew their place and not often they had the option or the strength to speak up for themselves – and of course, they should not be blamed for that. Imagine spending centuries and centuries repeating the same pattern all over again. It resolves in something so known and comforting, especially if it is natural in society, that it seemed almost impossible to break it.

Women had only one task to do – be completely owned by their husbands. Men always had the right to do as they please with their wives. On the other hand, men reserved the right for education, work and any other aspects of everyday life. The right to vote was denied to women so the changes of making something different were limited. Education was banned for a long period of time, but slowly girls earn the right

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<sup>4</sup> "Parents Reckon Feminism 'Is Not Relevant'," The Scotsman, last accessed March 7, 2018, <https://www.scotsman.com/business/companies/retail/parents-reckon-feminism-is-not-relevant-1-4702172.html>.

to go to school and learn how to sew or do any other practical task. Some daughters were married to men without any feelings, were told not to complain – it all resulted in one big imprisonment. But it only took some fearless individuals to finally break the pattern.

Author Margaret Walters focused on some very important human beings in her book *Feminism – A Very Short Introduction* (2005). She chose those, who helped create the very first aspects of feminism. One of those heroines was an eleventh century nun called Hildegard of Bingen. An excellent writer, who was doubted for her talent, but she still became well-known all over Europe. And not only because of her writing skills but also due to her preaching tours all over German empire – even though, only men were allowed to be priests. In her speeches, she was able to portray motherhood as something, that should be celebrated and is truly a God's gift.<sup>5</sup> Some key feminists in this book even considered the possibility of a female portrayal of God or the portrayal of Mary as the mother of Christ.

Perhaps one of the biggest heroes in the remarkable book is Margery Kempe<sup>6</sup>, who awfully suffered during her first pregnancy. After giving birth to her child, she had become deeply depressed and ill. After 14 pregnancies, she finally took an action in negotiation with her husband in order to have a better life – if he stopped insisting on sex and allowed her to eat and drink with him during Friday suppers, she would pay off his debts.

The story goes on and later in history we found more and more women, who were not afraid to finally stood up for themselves. During the 16<sup>th</sup> century, women found themselves more involved in arguing their way thought their marriages and society. Due to Reformation<sup>7</sup>, they were able to finally receive some education – of course, still not high enough. Reformation turned to be truly important, because the Anabaptists had found women somehow equal to men and were given the privileges to pray and speak in meetings. Margaret Walters mentions the importance of woman, when her husband is gone, and she is left with nothing more than an obligation to take care of everyone in his

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<sup>5</sup> Walters, *Feminism: A Very Short Introduction*, 8.

<sup>6</sup> Walters, *Feminism: A Very Short Introduction*, 8.

<sup>7</sup> Walters, *Feminism: A Very Short Introduction*, 9.

absence.<sup>8</sup> The society found the relevancy of females during the most horrific times in history – during wars. This was the time, when women had to fulfil everyday duties of men, while they were gone to bravely serve their countries. Walters even talked about how women in the antient history were held responsible, because how difficult it was for every woman since the beginning of time to fight for not being responsible for other’s mistakes. Most of those conflicts were very connected to faith.

But any woman wanting to defend her sex had to tackle powerfully negative scriptural images of women. Delilah was treacherous, Jezebel murderous, while Eve was directly responsible for the Fall of the human race: ‘the woman tempted him, and he did eat’. Saint Paul was regularly evoked against any woman who spoke out or asked awkward questions about the Church’s attitude to women: ‘Let your women keep silence in the churches, for it is not permitted to them to speak’, he instructed the Corinthians.<sup>9</sup>

Ever since than it was obvious, than women have earned their privileges in the society and were finally taken more seriously. The sixties proved to be a big turning point due to some extreme events – more war conflicts, new usage of drugs, new styles, and it all broke some new type of feeling of freedom. It almost looked like people suddenly were not afraid anymore, because of the terrors they witnessed.<sup>10</sup> Homosexuals stopped hiding their true nature and were willing to show their true love, women became activists in order to fight for equality and people in general stopped being sorry for who they are. However, some did not change and simply did not respect the sudden feeling of freedom. Women were still known as the weaker sex and somehow this is still an issue. And not only with feminism, but any other equal aspect of life. No matter how much protests people can gather, the absence of true equality is still very visible. There is no need to go too far for a prove. All it takes is to read a modern book written by a feminist author, who is still concern about the lack of equality. One of the best examples must be Janice Galloway - one of the most important modern Scottish feminists, who proves in most of her work what equality should look like.

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<sup>8</sup> Walters, *Feminism: A Very Short Introduction*, 9.

<sup>9</sup> Walters, *Feminism: A Very Short Introduction*, 9.

<sup>10</sup> “Feminism,” *Encyclopedia Britannica*, accessed March 5, 2020, <https://www.britannica.com/topic/feminism#ref216004.html>.

### 1.1.1 Evolution of feminism in UK

Great Britain is often recognized as a country of a great potential due to its power and abilities. One of great things about United Kingdom is their traditions. It is a traditional country and even though the world keeps on changing its course and many countries managed to change their policies, Britain is not one of them. On the other hand, they are not afraid to modernize and keep up with modern times.

When it comes to evolution of feminism in the UK, it is important to mention one of the most horrified conflicts of all time - the First World War.<sup>11</sup> Many of British writers lived through this horrible period and it is obvious how much it changed their perspectives and priorities. Great authors such as Carol Anderson and Aileen Christianson focused on both positive and negative aspects of these world conflicts. In their book *Scottish Women's Fiction 1920s to 1960s: Journey into Being* (2000), they tried to recollect the impact on the society.

Both World Wars brought the worst possible things to the whole world. Economies were destroyed, people suffer from depression, millions and millions were either killed, injured or scarred for the rest of their lives. These tragic periods completely changed every single human being and it literally created a different version of the world. But if it is possible to find something at least a bit optimistic, it might have been the real beginning of feminism because in these deathful events, women proved to be great allies. In times of need, they managed to take care of their families while their husbands were needed in the army. Everyday work in hospitals, factories and other significant activities did not stop them from being strong. This might be the first time in the history of mankind, when women became appreciated for their actions.

All of these conflicts resonated in something awful and unsteady and the period between 1920s and 1960s was not an easy one. Economic depression, racial and social differences and the uneasiness were only some of the final damages<sup>12</sup>. However, Scotland happened to be on the top on cultural evolution. Even though twenties and thirties were absolutely horrifying for majority of people and everyday life was

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<sup>11</sup> Carol Anderson and Aileen Christianson: *Scottish Women's Fiction. 1920s to 1960s: Journey into Being* (East Linton: Tuckwell Press, 2000).

<sup>12</sup> Anderson and Christianson: *Scottish Women's Fiction*, 12.

bastardized with economic depression, Scottish culture was on its highest point. Both Anderson and Christianson called this era the ‘Scottish Renaissance’ in both literature and self-consciousness of identity<sup>13</sup>. Not only women found their own voices in political events, but society finally recognized their abilities. Of course, this was only a minor step and it is impossible to forget about those other decades of unrecognised potential. Even though, they finally granted their vote rights in 1928<sup>14</sup> and it did not exactly change the situation, still this happens to be a milestone in the evolution of Scottish feminism and feminism in general.

After many adjustments to accept the position of woman, more women realized their value and they became more active to fight for their rights. After serious of protests in the sixties, the pattern was once and for all damaged enough for people to finally realized that something must be changed. At it all resonated in something bigger, something greater – education was suddenly more approachable, women were given full rights and opportunities. Yet, the women position in society is still not on its highest peak. However, many feminists still try to change the situation. Great number of authors write incredible books about heroines who are not afraid to lose their lives to fight for what is right. Many actresses, politicians, famous people and influencers use their voiced for the higher good. Just think of the incredible individuals such as Hillary Clinton, Oprah Winfrey, Tatana Burke, Emma Watson or the Duchess of Sussex, who use their popularity on daily basis to fight for equality.

## 1.2 Great feminists in literature

It is a common knowledge, that if one has any special talent it is important to use it and what could be better than use in a way that can change the course of society to something better? Then if some individual has been given the ultimate gift of writing, why not to write about issues that could be solved. And some of the greatest feminists in literature have decided to do the same thing and speak about an issue that still stands –the lack of equality. In their own way they took this subject and interpreted it to the world. The readers usually listen to what the author has to say. Not always intentionally,

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<sup>13</sup> Anderson and Christianson: *Scottish Women’s Fiction*, 12.

<sup>14</sup> Anderson and Christianson: *Scottish Women’s Fiction*, 12.

but they listen. With that, it is really easy to show someone their opinion and who knows, maybe this opinion could change the world one day. When it comes to feminist authors, they knew this in the only way how to make people listen. Because in newspaper or television, people tended to give fake news or edited the truth a bit, so the world would not know what is really happening. The problem is, the issue still stands today. Media creating something just to create that fake sensation and people do not always know the full truth – and this does not only apply to feminism, nowadays this effects pretty much every single aspect of life. With feminism, it is a bit different, because some people tend to make one big hatred movement from it. This is why people with real voices, or women with real voices, can stand out from the crowd and make everyone listen.

A book that truly caused a social madness was first published in 1792 by Mary Wollstonecraft. *A Vindication of the Rights of Women* focused on calling out the society for not giving the same rights for everyone – mainly for women. Wollstonecraft tries to explain everyone the true meaning of every woman and shows the first real feminist theories that demanded nothing more than equality.<sup>15</sup>

Virginia Woolf is one of the biggest feminist icons of all time. Her essay *A Room of One's Own* was first published in 1929. Woolf tried to point out the mistakes that were made by society in education and economy, that made it impossible for women to write just because they were not born as males.<sup>16</sup>

One of the most important feminists works of all time is a book by Louisa May Alcott called *Little Women* (1868). A story of four sisters with different talents and points of view, who do not want to hide their dreams. The book portrays Jo, Beth, Amy and Meg as strong feminist figures who suffer through loss, but in the end managed to find their own place in society due to their strength.<sup>17</sup>

Charlotte Perkins Gilmore wrote *The Yellow Paper* in 1882 and focused on the possible negative aspect of motherhood – Postpartum depression. Her main protagonist

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<sup>15</sup> Mary Wollstonecraft: *A Vindication of the Rights of Women* (London: Penguin Books, 2004).

<sup>16</sup> Virginia Woolf: *A Room of One's Own* (Surrey: Alma Books Ltd, 2019).

<sup>17</sup> Louisa May Alcott: *Little Women* (London: Bloomsbury Trade, 2016).

is locked up in a room and is parted from everyone except her husband, who apparently knows what is best for her. She is locked away with her sadness and soon after that she begins to see a woman behind an awful yellow wallpaper, and she has the need to rescue her. In some way, this can be portrayed as a woman helping other woman to be free, even though the first woman lives under her husband's orders and cannot break free.<sup>18</sup>

One of the modern phenomena must be the television series called *The Handmaid's Tale*. Of course, this show is based on a book by Margaret Atwood, first published in 1985 and it tells a tale of poor fertile women, who were taken hostages in new country, that used to be the United States of America.<sup>19</sup> The main protagonist June does everything to save her daughter Hannah and everyone, who needs help. She suffers though rapes, violent behaviour, the loss of her loved ones and she does not have her own voice, but she managed to help everyone. The list keeps growing with great authors such as Audre Lorde, Simone de Beauvoir, Alice Walker, Sylvia Plath, Janet Mock, Roxane Gay, Kate Bornstein and many more.

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<sup>18</sup> Charlotte Perkins Gilman: *The Yellow Wallpaper* (New York: Dover Publications Inc., 1997).

<sup>19</sup> Margaret Atwood: *The Handmaid's Tale* (London: Vintage UK, 2018).

## 2 Significant writers in Scottish literature

In Scottish literature, there is number of great female authors, who often focused on female identity in their work. Not only in a sense of equality but in more personal way. Those heroines often raised the question of female sexuality, how women try to find themselves in relationships with men or perhaps other women, they focused on the subject of motherhood – all within the effect of society. Now more than ever, Scottish women's writing is being more examined. Scottish literature is oppressed by American and English literature and not always it gets the very deserving credit. Comparing to England or America, Scotland is a small country but that does not take away its quality. Scotland is a very traditional country. Their traditions and cultural history are one of the most important ones for the whole United Kingdom. Their traditions lay in their roots.

As already mentioned, Carol Anderson and Aileen Christianson wanted to focus on female writers, especially Scottish ones, due to the lack of appreciation which would be well deserved. In their collection of essays *Scottish Women's Fictions, 1920s to 1960s: Journey into Being*, they gathered a group of authors, e.g. Catherina Carswell, Willa Muir, Rebecca West, Nan Shepherd and many more. Those exceptional women share certain kinds of cultural background which has big impact on their work, however their points of view often differ. Anyhow, they offer a great range of viewpoints and it makes it easier for reader to choose, which one of them is more suitable.

All those writers, worked from different parts of Scotland, but Scottish traditions are still very recognizable. They all differ in regional identity and social environment. The traditions are very popular in Scotland and for majority of population they still play an important role in their nationality.<sup>20</sup> Let's not forget that some of those writers were born or lived through during many changes and conflicts. For example, as already mentioned - the First World War. This must be one of the biggest disasters and even after it ended, it still caused many issues in the economic, political and social sphere. However, twenties and thirties proved to be very beneficial for Scottish culture and it

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<sup>20</sup> Anderson and Christianson, *Scottish Women's Fiction*, 9-10.

slowly resonated in the ‘Scottish Renaissance’ in almost every aspect – especially literature.<sup>21</sup>

Anderson and Christianson’s priority was to focus on authors, who shaped the form of modern Scottish literature – especially when it comes to the female side of it. Because if Scottish literature was not as known as it should be, mainly Scottish women would be left behind. Their task was to introduce some genius ladies, who helped create one of the most important turning points in the history of Scottish literature. Once they draw the very deserving attention, many people were very surprised.

To find that Scotland also had women writers whose works had disappeared has been exciting for many readers, including critics, and has led to the production of this volume, focusing on twentieth century novels. The reappearance of ‘lost’ women novelists has not only expanded the Scottish literary ‘canon’, it has brought new contexts in which to read the work of writers like Rebecca West or Naomi Mitchison, already well-known, if still insufficiently discussed.<sup>22</sup>

It is important to mention that these two ladies did an absolutely amazing job with bringing back some of the authors, who unfortunately are almost forgotten. Their *Scottish Women’s Fiction* helped bring back the real Scottish national feeling.

## 2.1 Literal feature

It is a universal fact that a strong plot makes a good book. Without it, the book is unreadable. Most Scottish writers tried to stick to this fact and most of their work includes stories which happen to be incredibly deep, but mostly very real – and the realness makes it dearer. Another thing they focused on was a good sense of humour. Carol Anderson and Aileen Christianson created a strong argument, in which they describe authors’ usage of humour as a powerful weapon. Writers such as Willa Muir used wit and irony to talk about or even criticize society and its problems. Comedy helped Muir to touch the subject of woman’s position in patriarchal country and in her novel *Belonging* (1968) and later in *Imagined Corners* (1931).<sup>23</sup> Sometimes, it seems easier to mask the real issue behind laugh because it makes it more tolerable. They

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<sup>21</sup> Anderson and Christianson: *Scottish Women’s Fiction*, 12.

<sup>22</sup> Anderson and Christianson: *Scottish Women’s Fiction*, 7.

<sup>23</sup> Anderson and Christianson: *Scottish Women’s Fiction*, 14.

questioned woman's position in culture and humour gave them the perfect opportunity to do it without really hurting anyone, but still their thoughts stay untouched.

Anderson and Christianson did a perfect job in capturing what brings all these writers together. Of course, not only their nationality and their beliefs in equal society, but also other smaller factors, which in the end proved to be major. One of these factors is the topic of development – more importantly the development of women, from early childhood to their very own womanhood. It is quite different from the male prospective, because showing the male version of development was very natural. Feminist authors tried to capture those female moments and when it comes to social standards, not often in the pleasant way. Talking about menstruation and changing body was a complete taboo. Just a simple mention of it, shocked the entire society because society was mostly made out by men and they did not think about women in this particular way. Many other topics which concerned women in non-typical way proved to be very unconventional. Subjects such as prostitution, single women or single mothers or any others, were unspeakable. For example, already mentioned *Imagined Corners* deals with the possibility of sexual feelings between women. *Open the Door!* (1920) by Catherine Carswell focus on an independent Aunt Perdy, who does not really need a man in her life, and she is happier like that.<sup>24</sup> If a woman found herself in any of these situations, society would see her as someone not worthy. And unfortunately, this still stands in the present.

As a family being the building rock in our culture, the sense of home still proves to be very important. Home, as mentioned in *Scottish Women's Fiction*, can be known as a literal space or the space of upbringing.<sup>25</sup> Many authors were very local about the typical impression of home and about the fact, that not always it can feel like home. They expressed their concerns and difficult feelings towards the whole traditional household. Sometimes, it is impossible to speak about happy environment because often it felt more confining than anything else. Concerns involving domineering man, suffocating atmosphere and unhealthy surroundings. Authors such as Nan Shepherd wrote about this in order to point out this issue. In her novel *The Quarry Wood* (1928)<sup>26</sup>,

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<sup>24</sup> Anderson and Christianson: *Scottish Women's Fiction*, 15.

<sup>25</sup> Anderson and Christianson, *Scottish Women's Fiction*, 14.

<sup>26</sup> Anderson and Christianson, *Scottish Women's Fiction*, 14.

she warns about the unsettling feeling one can have towards their hometown and how it is possible to leave it again.

Metaphors often prove to be a successful way how to gently tell how someone might feel, without making it too much of a big deal. Things such as landscapes can portray various feelings and thoughts.<sup>27</sup> The sense of nature never limits anyone. It gives away the feeling of freedom and hope. Often it could represent some sort of expansion, escaping, spiritual balance - the range is truly unlimited. As for Nan Shepherd, in her novel *The Weatherhouse* (1930), she used the metaphor of night as a form of escaping to a better and happier life. Of course, not everything can always be positive, so some writers used landscape to capture unnerving feelings about enclosure and how it can be very threatening, especially the feeling of unknown – just like the sky in *The Gowk Storm* (1933) by Nancy Brysson Morrison. In a common sense, it is understandable why female writers turned to nature. In many ways, it can be used to describe the main difference between women and men. Just think of women as landscape. Nature is unlimited and the range of possibilities is enormous. Men are in this case culture, because men tended to limit women.

However, patriarchy seemed to be the biggest issue of them all.<sup>28</sup> Women were required to do as they were told, not to speak their minds and quite frankly, the possibility of showing feelings about many things, was not there. In the typical household, man was the head of the family. It could be the father, the husband or any other male. This was a real opportunity for female writers to point out for many readers the issue – that not always, men should be the ones who need to oversee everything, while women cannot express their opinions. Scottish women writers, among many others, tried to fight back this pattern. They wanted for other women to break their boundaries and to finally explore their identities in a way, where they are not subordinate to men. In a way, where they can focus on themselves to finally discover who they are.

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<sup>27</sup> Anderson and Christianson, *Scottish Women's Fiction*, 15-16.

<sup>28</sup> Anderson and Christianson, *Scottish Women's Fiction*, 15.

## 2.2 Catherine Carswell

Catherine Carswell must be one of the most talented Scottish female writers. Not only she was an amazing author, but she was also specialized in biography and reviewing many authors' work. Carswell was a feminist with intentions to change the opinion of society on women and she wanted to do that with the most powerful weapon of them all – literature.<sup>29</sup>

She was born on 27 March 1879 in Glasgow as Catherine Roxburgh Macfarlane. She was born into a very religious family and her parents George and Mary Anne raised four children together. As a child, she was a student at the Park School and later in her life, she studied music in Frankfurt. All this during times, where women very hardly allowed to graduate, let alone study abroad. Catherine was a very bright girl and she had her chance to prove how smart she is at Glasgow University, where she studied English.

Carswell's life was not an easy life. Before finding the love of her life, her relationships proved to be difficult. The first time she got married, it was to Herbert Jackson in 1903. Their marriage, however, was shortly after that annulled, because Herbert suffered from mental illness and it made their life difficult. The couple shared daughter Diana, who was born in 1905. After her marriage ended, Carswell decided to be on her own for a while. She lived in Glasgow, London and many other places. In 1907 she decided to be fully involved in literature, so she began her work for Glasgow Herald. Soon after that, a very sad chapter of her life began. Catherine's mother passed away in 1912 and then in 1913 her daughter Diana. She lost her job at Glasgow Herald in 1915, because she wrote a review about her friend's, D.H. Lawrence, book. She struggled for a while and she found herself caught up in affair with Maurice Greiffenhagen, a married painter. Years after that, she found her happiness with Donald Carswell, whom she married in 1915. They had many things in common, especially their passion for literature. Catherine and Donald had one son John, who later in his life helped Carswell with some introductions for her books. Catherine Carswell died on 18 February 1946.

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<sup>29</sup> The whole subchapter is based on the ideas postulated in Anderson and Christianson: *Scottish Women's Fiction*, 20.

### 2.2.1 Open the Door

One of Carswell's most popular books must be *Open the Door*. It was first published in 1920 and from the very first beginning, it caused both sensation and fuss. This book is quite sensitive but still very creative. In this novel, Carswell focused on young woman called Joanna Bannerman, her childhood and her journey to become a woman. Joanna is very bright young girl and she studies at the Glasgow School of Art and she earns her living as a designer. She is extremely talented student and surely, she has a bright future in front of her, but nevertheless she does not really have the purest desire to become the greatest author of her time. Of course, there is a good love story, when Joanna falls in love with a painter Louis Pender and their affair lasts for years and later, she settles in London.<sup>30</sup>

What is so capturing about this novel is how well Carswell connected literature, art and music. These three are key elements in art and they affect each other and quite frankly, they cannot really work without each other. The final effect seems more powerful when more elements are connected. It is important to picture the age, when this novel takes place or was written in general. Women could not exactly be, who they wanted to be. Being an artist, a writer or anything like that took a great deal of strength. Because the relationship between women and the artistic world was much more difficult. Women were often forced to write under man's name of the literal work was not appreciated as much as some other book, that was written by a male writer. Of course, when it comes to salary, it was not as glorious as men's earnings – considering if there was an income even involved, but this issue still stands in the present.

This novel is often compared to Catherine Carswell's another famous novel. *The Camomile* was first published in 1922. Of course, the elements are often very similar, but what readers and critics try to compare is those similarities and differences between main characters. Both main protagonists are women and they seem to have similar characteristics, such as strength, creativity or talent. In *The Camomile*, the main character Ellen Carstairs explores her own journey from being a musician to a proper writer. Joanna is a designer and they are both surrounded by art and glorious things and

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<sup>30</sup> The whole subchapter is based on the ideas postulated in Anderson and Christianson: *Scottish Women's Fiction*, 21-30.

they both show great ambitions. However, in the end when pursuing their careers and life goals, Joanna decides to live a happier life in London without that terrible need to become famous. Somehow, Joanna portrays the ideal heroine. She is a very sweet girl, but she does not have to do, what society and people around her expect her to do. And even though some recent critics find it quite ridiculous, it is important to realize, how brave it is to change one's opinion and doing something completely different from what is expected from us. Joanna proves, that everyone is allowed to make their own choices and not always the first option is right, and it is possible that the journey to the final answer might take some time – and it is absolutely alright.

Carswell encouraged her readers to try to think and see outside the box. And not only when it comes to the position of a woman in society and the different points of view on women. However, she also wanted them to focus on sexuality too because this was still a very unknown subject. Of course, many people tried to explore it but only some authors actually put some of their experiments into their writings – and Oscar Wilde was probably the bravest of them all. Carswell focused on the erotic part of Joanna's life without making it too cheap. And that was possible thanks to her unique usage of symbols and patterns – for example, comparing her sexual education to the colour blue - going from blue to violet, just like the night sky. As many other female authors, Carswell wrote about the fact that women still explore many aspects of her life, without the need to feel judged. With this point of view, she touched many different topics, not only sexuality. She mentioned the possibility of a single life and for this purpose, she used the character of Aunt Perdy. In their little, but important project *Scottish Women's Fiction*, Carol Anderson and Aileen Christianson mentioned the fact, that many female authors felt oppressed by male authorities, but could not help but to admire it and the question of feminism and equality seems rather funny. However, this books still recognized by many feminists, perhaps because it shows the brilliant aspect of unusualness. Joanna does not prove to be a feminist, yet she has everything what a real feminist needs – courage.

## 2.3 Willa Muir

Willa Muir was born as Wilhelmina Anderson on 13 May 1890 on the Shetland Island of Unst. She was an exceptional human being and she touched many professional spheres. Not only she is well known for being a writer, but she worked as a teacher, vice principal or translator. Considering her life, Muir was an extremely productive person. Not only she attended Montrose Academy, but she studied at the University of St. James and she became of the first women to study for a first-class degree – she succeeded, and she got her diploma in Classics. For few years, she worked as a vice principal of a teacher training program in London but after that, she decided to persuade happiness in her love life. In 1918 she met and fell in love with poet Edwin Muir and a year after that they got married and that decision completely changed her life. The couple had one son together.<sup>31</sup>

Because he was a well-respected critic, he travelled the world and Willa, as his devoted wife, was right by his side. They lived in many European countries, like Czech Republic, Italy, France or Germany. The couple was very interested in European literature and they tried to spread it across the continent. Together, they translated over hundreds of different works from various languages – but mostly German. For their projects they chose many talented writers, among them for example Franz Kafka and his *The Trial* (1937). Wilhelmina later continued her translation work, but she used a pseudonym Agnes Neill Scott. Using this name, she translated many different books.

Muir only wrote two books herself, but both were very exceptional. Her first book *Imagined Corners* was published in 1931 and it mostly focused on the controversial part of Scottish life and Calvinism and the effect it had on women - when it comes to Scottish society. Her second novel *Mrs Richie* (1933) focused on the same issue. After those books, she wrote some other novels, but she never published them and later in life Willa mostly focused on short stories, she helped writing *Mrs Grundy in Scotland* (1936). When her husband died in 1959, she wrote his memoir called *Belonging: A Memorial* (1968), where she uncovered many personal facts about herself. Willa Muir might not have written many books, but she surely became one of the biggest Scottish icons of all time. She focused on many issues, especially those, that concern women. If

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<sup>31</sup> The whole subchapter is based on the ideas postulated in Anderson and Christianson: *Scottish Women's Fiction*, 84.

there is one thing Muir will always be known for is her participation in the Scottish Renaissance, where authors tried to bring something new to Scottish literature. After a very exiting life, Willa Muir died on 22 May 1970.

### 2.3.1 Imagined Corners

The amazing Willa Muir found some time between her translating to focus on something that was original and completely hers and truly unique – and soon after that, her first novel *Imagined Corners* (1931) came to life. While translation was the real source of income, writing reflected her real talent. The title *Imagined Corners* refers to Donne's *Holy Sonnet 7*, where four angels stand at four corners of the earth, where they are preparing for judgment day. This title gave Muir the perfect opportunity to show how her own fictional and real world, or corners, are connected. The novel describes the unbelievable dreams, which are often oppressed by Calderwick's society and its standards. The main protagonist Elizabeth Shand gets married to her love, Hector. A gorgeous man, who suffers through mental problems and the life with him is not always easy. However, this is not the only difficult part of her life. She finds herself conflicted in her personal and social life.<sup>32</sup>

Muir definitely did not shy away from being greatly detailed in her books. For this specific one, she gathered so much information, that after publishing, she was often criticised for that amount of information. However, her job proved to be very important because she wanted to explore many different social issues. She focused on themes such as sexuality, personal and social growth or the never-ending women's position in society. For her age, she was extremely modern and progressive. She was not afraid to speak her mind and explore deeper contexts. Other than that, she was concerned with Calderwick's society and its social flaws. In *Journeys into Being*, Carol Anderson and Aileen Christian explored more of her work.

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<sup>32</sup> The whole subchapter is based on the ideas postulated in Anderson and Christianson: *Scottish Women's Fiction*, 85-95.

The outer is examined through the exposure of the social forms of the town and an exploration of gender roles and their implicit oppressions imposed on the characters by the society of the time. The inner life is exemplified in the way the narrative point of view throughout the novel moves through the various characters' thought process in turn. Over-identification with any one character is prevented.<sup>33</sup>

What really attracts some readers, especially female ones, is the way she managed to sum up many different women's live styles. From being 'an old spinster' to being very strict about women's positions in society. Some characters, such as the Watsons, find single women in their later years unacceptable. Their idea of a woman is pretty simple – be a good wife and mother and earn the righteous place in the household, but not anywhere else. It is that simple. Their minds are very narrow, especially women's. Mostly because for them the idea of escape or generally the idea of a different path was really unimaginable. Mostly because it is really hard to picture something else, if for centuries women were forced to live the same pattern all over again.

Willa Muir managed to beautifully capture life of unmarried woman. One of the main characters in *Imagined Corners* is a woman called Sarah, who never found love, therefore she has never settled. Muir focused on how badly the society looked at unmarried woman with no children. For society, that was something unnatural and quite frankly, people always tried to look for mistakes in women. Surely if a woman is not married then there was probably something wrong with her. Perhaps she was mad, or she could not have children so to society she was completely useless. At that time, it was absolutely unspeakable for women to stay single just because they felt like it is the right thing for them to do. Be single, not worried about anyone apart from themselves. Of course, nowadays society is much more acceptable of single females. Women can do everything instead of actually getting married. They can choose their careers over having family without having the need to explain themselves. However, the feeling of being judged, especially by older generations, will always be there.

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<sup>33</sup> Anderson and Christianson, *Scottish Women's Fiction*. 87.

## 2.4 Rebecca West

Dame Rebecca West must be one of the most important literature icons of all time. She proved herself to be an excellent writer, journalist and literary critic. She was born as Cecily Isabel Fairfield on 21 December 1892 in London. Her mother Isabella Mackenzie was Scottish, and her father Charles Fairfield was English, but they met in Australia, far-away from their homes. Apart from Rebecca, the couple had another two girls. However, they father left them, and the girls were completely raised by their mother in Edinburgh. Cecily adopted the name Rebecca West from one of the characters from Henrik Ibsen's *Rosmerholm*. She chose the character of Rebecca West, because Ibsen's Rebecca was a big feminist activist and Cecily identified with that characteristic.<sup>34</sup>

West was incredibly ambitious and before her 21<sup>st</sup> birthday, she was already famous. Not only for her exceptional writing abilities, but also because she got pregnant. She was deeply in love with her H.G. Wells, but because of the unplanned pregnancy and the fact that Wells was already married to somebody else, she thought it would be a better idea to hide it from the outside world and keep the pregnancy a secret. Their baby boy Anthony was born in 1914. Their relationship lasted for ten years before they called it quits<sup>35</sup>. Wells, however, always praised for her character and it seems, they were on good terms after their separation. It is said that after their breakup, West found herself in the arms of many lovers, including worldwide sensation Charlie Chaplin. After years of focusing on her career, she married Henry Maxwell Andrews in 1930. For a while, their marriage seemed to be very beneficial for both of them but mostly for Rebecca, who finally had a real man by her side and someone, who took a good care of her. But not everything is always as it seems and soon after they got married, Andrews turned out to be only the half of the man he pretended to be. Not only this part of her personal life was exactly astonishing. She never had a deep connection with her son, Anthony. Mostly because Anthony was writer himself and when he

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<sup>34</sup> Anderson and Christianson, *Scottish Women's Fiction*, 32.

<sup>35</sup> Lana Feigel, "West' World: The Extraordinary Life of Dame Rebecca West by Lorna Gibb – Review," *The Guardian*, accessed April 6, 2013,

<https://www.theguardian.com/books/2013/apr/06/wests-world-lorna-gibb-review.html>.

published his father's biography, she was very furious. She had a feeling that Anthony use this opportunity to portray her as a bad mother. West never forgave him for that.<sup>36</sup>

West was very exceptional among other writers, mostly because how fearless she was. She put pieces of her personal and private life to her writing. Often, she questioned woman's position in society, and she wanted to focus on female issues which were not always on the list of pleasant topics, such as sex or women's pleasure. After everything, she wanted to stay herself. She was shameless and real which is why people still admire her. She wrote what was on her mind and often she addressed the whole society on that. She was very vocal about her opinions about society. Her opinions and reviews got to very prestigious magazines, such as *The Times* or *The Sunday Telegraph*. In her writing, she used many distant countries and conflicts, because she wanted to bring them the well-deserved attention – for example when she focused on culture in Yugoslavia, country which was not very known in Britain. In the year 1959, she became the Dame Commander of the British Empire. Even after her death on 13 March 1983, Rebecca West continues to be one of the most important icons of the 20's century.<sup>37</sup>

### 2.4.1 The Judge

Even though, Rebecca West is often recognized as a British author, her unique sense of Scottish culture shaped her into a real Scottish writer. *The Judge* was first published 1922 and some literal experts called it the best Scottish novel. The main settings for the first half of this novel happens to be in Edinburgh. West used this capital city to pay respect to her mother. The main protagonist Ellen Melville falls for Richard Yaverland and because he is English and has no desire to move to Scotland, Ellen follows him to Essex, where she struggles with his mother and all of it makes it hard for her to adjust.

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<sup>36</sup> Anderson and Christianson, *Scottish Women's Fiction*, 32.

<sup>37</sup> Feigel, "West' World: The Extraordinary Life of Dame Rebecca West by Lorna Gibb – Review".

<sup>38</sup> The whole subchapter is based on the ideas postulated in Anderson and Christianson: *Scottish Women's Fiction*, 32-42.

The amazing thing about this book is the fact that it is very focused on Scottish nature, traditions and culture, sometimes even the most inconvenient stereotype can occur – like Ellen’s red hair. Many different critics and experts focused on Scottish aspects of this novel, from the very first settings to Ellen’s characteristics that represent Scotland – like her wildness and sense for traditions. It even focused on differences between English and Scottish culture and those differences are seen through Ellen and Richard’s relationship. Somehow, they hit the rock bottom due to their differences in their nationalities. It almost looks like they cannot connect their different cultural habits. Despite the fact, that both these nationalities are one country and union, it seems their national identities are way too different and especially for Ellen and Richard this seem to cause a lot of troubles. Perhaps this is one of the reasons, why Ellen cannot really adjust to their life in Essex.

Regarding the feminist question, Ellen does not really appreciate the Scottish masculine traditions. She does not seem to understand their behaviour and their ways of thinking. The main reason why is because Ellen was a real feminist who demanded same rights for everyone. In the twentieth century, everything was being occupied by men – politics, the public and city life and in none of the spheres there was a place for woman. They simple did not belong there. They had their own space in the private life, but that was also very limited. In this novel, Ellen attends many meetings to break out the same social pattern. In the position of ‘powerless’ woman, she tries to make people see the real problem, that fact, that women’s rights do not exist and that women should be taken seriously. She even goes so far that she sells *Vote for Women* handouts on streets just to open people’s eyes. West even focused on the idea of moving and how limited that was for women. Of course, they were free to move and travel, but not quite as much as men could.

In this piece of literal art, West really raised the feminist question. She talked about women entering the public world, how difficult that must have been for them and how uncomfortable some men might feel because of that. Ellen is a wild character, who often speaks her mind and she tries to open the eyes of the entire society. Perhaps the title *The Judge* is a metaphor both cultural and individual identities – cultural because of the dull point of view of the whole society and individual, because first it really takes a change in each individual, for the whole world to change its way of thinking.

## 2.5 Nan Shepherd

Anna (Nan) Shepherd was a writer, teacher and social activist. She was born on 11 February 1893 in West Cults, Deeside to John Shephard and his wife Jane. As a young girl, she received high education from Aberdeen University and King's College, where she graduated in 1915. She spent most of her life working as an English teacher at Aberdeen University, giving lecture on English language, poetry and writing. Aberdeen University always felt like a second home to her. She wanted to give back to the university for always taking good care of her, so apart from being a teacher, she worked as an editor in *The Aberdeen University Review*. After her amazing job at the University, she was awarded by honorary degree – and quite deservedly.<sup>39</sup>

During her work at the university, she also focused on her writing. Apart from working on many articles, she wrote reviews for university and her famous friends. The list included some famous authors, such as Neil Gunn, Jessie Kesson, Charles Murray or already mentioned Willa Muir. She managed to write three major novels. However, *The Quarry Wood* (1928), *The Weatherhouse* (1930) and *A Pass in the Grampians* (1933) were given very high critical reviews from big critics from both United Kingdom and USA. Shephard became very famous and she used her new fame to take part in many literal activities. She was vocal about social problems and women's feelings. As a poet herself, she often used nature as metaphors for what might women feel, for example the need to escape from society or their homes. She wanted to express the need for freedom and using landscape, such as night sky, she completely portrayed it all. Apart from being a modern writer and poet, she was an activist. She fought for women's rights and equality. After years of being an essential part to the literal, educational and social system of the twentieth century, Nan Shephard died on 23 February 1981 in Aberdeen. A city, which always felt like a second home to her.

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<sup>39</sup> The whole subchapter is based on the ideas postulated in Anderson and Christianson: *Scottish Women's Fiction*, 46.

### 2.5.1 The Quarry Wood

Nan Sheppard's classic novel *The Quarry Wood* was first published in 1928 and it follows the life of Martha Ironside, her growth into a very mature and intellectual woman and her ambitions to achieve her goals in the man's world. Martha slowly finds her passion for nature and often she finds it calming when dealing with some issues. Sheppard was very close to the landscape and in most of her works, this is the main feature. It was important for her to open the eyes of her readers to see the beauty of nature and its very important role in everyone's life. But nature was not the only theme for this novel. She also focused on the sense of home and community and what that might evoke in people.<sup>40</sup>

Identity plays a very important role in everyone's life. Without identity no one really knows who they are and without that, one cannot be truly happy and aware of life. Sheppard knew how important this is, so naturally Martha finds herself conflicted with her identity, between who she is and who she should be. It plays a very important part in every possible aspect of her life and it affects her personal growth. This novel is very essential when it comes to the equal relationship between our bodies and spirits and often this is compared to the relationship between ourselves and the world around us, how difficult is it to find one's value. Sheppard often compares personal identity with the national one and she mentions that if the national identity should be fixed, first it is necessary to fix our own. Anderson and Christianson further explored the sense of identity in their *Journey into Being*. As great experts on feminism and women's identity, they looked into this novel and explore how much Sheppard focused on this particular theme.

The reading focuses on the construction of identity by utilising the play of binary oppositions subject/object, mind/body, culture/nature and Scottish/English. Meaning is gained by the positive/centre/male defining against and repressing its opposite, the negative/female/margin.<sup>41</sup>

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<sup>40</sup> The whole subchapter is based on the ideas postulated in Anderson and Christianson: *Scottish Women's Fiction*, 48.

<sup>41</sup> Anderson and Christianson, *Scottish Women's Fiction*, 48.

Personal growth is very important for this novel in every single aspect of it. When Martha falls in love with Luke, who does not really care about her, she reflects his spiritual thoughts and desires and somehow, she forgets about herself and her own existence. Martha completely loses the sense of herself. Luckily, she realizes that Luke does not care for her in the same way as she does, she finally sees everything wrong in their relationship and she begins her journey of self-realization. The impression of personal improvement and empowerment is in sync with the sense time and movement. Martha realizes that everything is closely connected, and her community is very essential for the cultural relevance. She is aware that institutional knowledge is probably much more important than the knowledge of anyone else in her life. In the end, Martha gains very limited but completely correct point of view and she sees the world, how it should be.

## 2.6 Others

The importance of female writers proves to be absolutely essential for Scottish literature. Over the years, each of them came up with some sort of topic, which needed to be discussed in order to actually improve Scottish society and culture. And over the years, there were lots of different problems containing national, political, economic or personal issues. Many authors tried to look deeper into these problems to improve national thinking. They wanted open everyone's eyes, because it is typical of higher authorities to manipulate the whole popularity into thinking, that something is correct in some way, while it is not necessarily true. Bright authors knew they had the power to change things, mostly because their readers actually listened to their opinions. And by using various techniques, such as metaphors, they made it without any unnecessary aggression so in the end the effect was actually much bigger.

Muir, Carswell, Shephard or West must be some of the most famous female writers of Scottish literary world and they rightly earned their place. Mostly because they were concerned about culture and society more than anyone else. Their novels, short stories, poems and other type of work spoke to their readers on a higher level and with that they helped create the Scottish Renaissance<sup>42</sup>, which was absolutely necessary for

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<sup>42</sup> Anderson and Christianson, *Scottish Women's Fiction*, 12.

their culture. It helped secure many aspects of the art world. There are many great female women among Scottish authors and not all of them are instantly recognized. However, that does not change anything about the fact that all of them had real talent and great protentional mixed with high ambitions. The whole point of feminism in Scottish literature is built on these women. Brave women, who were not afraid to speak their minds and tried to look at the world in a different way, more open and equal. From Carswell and her unique sense of feminism to different options for women all around the world. Of course, it is impossible to mention every single Scottish female author. There were too many of them and every single one of them brought something useful and important. All of them deserve real credits for their hard work and their modern ways of thinking. Without further ado, let's present some other authors, who like the rest of the Scottish clan, were absolutely unique.

### **2.6.1 Jessie Kesson**

If there is someone from the list of beloved Scottish authors with very rough upbringing, it must be Jessie Kesson. She was born as Jessie Grant McDonald on 28 October 1916 to Elizabeth McDonald. Elizabeth was not exactly a suitable mother. Jessie was an illegitimate child and that caused problems in their family, because in the eyes of society, it was a scandal. Elizabeth was known for her promiscuity and the inability to provide better life for her daughter, she was raised in complete poverty. After years of struggling, Jessie was taken from her mother and put into custody. Despite it all, she loved her mother very dearly and they share a lot of things in common, but mostly the same love for literature and poetry.<sup>43</sup>

Jessie spent her childhood in little orphanage in Skene in Aberdeenshire, where she received a basic education. People from the orphanage had very harsh opinions on women's education. In their opinion, good education should not be wasted on girls, because they simply belong to the domestic sphere. Kesson was taken into the nearest farm, where she needed to take care of everything. However, soon after her arrival, she become very depressed about her current situation. After some time of struggling, she

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<sup>43</sup> The whole subchapter is based on the ideas postulated in Anderson and Christianson: *Scottish Women's Fiction*, 120-121.

had a mental break down and hospitalized in the hospital, where she was locked down for almost one year. When her treatment was done, she moved to Abriachan, where she met her future husband Johnny Kesson. The Kessons did not really wanted to go back to the North, mostly because Jessie was finally happy after many years of struggling. They couple had two children together – daughter Avril and son named Kenneth. This was one of the happiest parts of her life.

Kesson did not wanted to live a poverty anymore and she wanted to provide happy and safe environment for her children. She had multiple jobs – she worked as a cleaner, cook, social worker and tried to give education lessons. Kesson also earned living as a life model and a producer for Woman’s Hour. She managed to work at multiple places at the same time and still be present for her children and her husband. She somehow managed to prove that woman can do everything – work or focus on her career and still serve hot dinner to her family and talk about their day. Kesson wanted to give back to the society and she generally believed in changing it to something better. As a social worker, she spent years helping disturbed teenagers in their way to recovery and healthier lifestyle.

In her spare time, she focused on writing. Many of her friends, including Nan Shephard, persuaded her into following her dreams and thankfully she listened to them. She became one of the most important Scottish authors of all time. Kesson herself wrote many novels and volumes, which made her popular. She was involved with BBC, because she was writing radio plays for their programmes. But not only radio was close to her. In 1983 she helped Michael Radford to make a film called *Another Time, Another Place*, which was based on her novel, but she initially wrote this piece for radio program. This movie earned her a great deal of recognition. After a very long and extraordinary life, Kesson died after suffering from lung cancer on 28 October 1994. Just few months after her beloved husband passed away.

## 2.6.2 Nancy Brysson Morrison

Nancy Brysson Morrison was born on Christmas Eve 1903 in Glasgow to Arthur Mackie and Agnes Brysson Morrison and she came from a very educational family. Almost all her siblings became authors themselves. She was very close to her family, but especially to her siblings. Morrison never got married and never start her own family, so she lived for her brothers and sister. She even moved closer to one of her brothers because she wanted to be with him as much as possible. As a student at both Park School for Girls and Harvington College, she received a very high education.<sup>44</sup>

Morrison was a very gifted author. She had the ability to write and focus on women's unrecognition, without making it too much of a big deal but still she managed to show the importance of it. Nancy also focused on writing about Scottish culture, history, religion and about important Scottish figures. She used the traditional Scottish language, so her work became a tradition as well. Morrison never got married, but she was a real romantic in heart. She wrote about twenty romantic novels under the pseudonym of Christiane Stathern. Her work was highly appreciated with many awards, such as Literary Guild Award for her bibliographical book *Mary Queen of Scots*. She died on 27 February 1986 in London.

## 2.6.3 Naomi Mitchison

Naomi Mitchison will be forever known to the world as a great novelist, socialist and feminist. She was born on 1 November 1897 in Edinburgh as Naomi Haldane. As a daughter of psychologist John Scott Haldane, she was destined to receive a very high education. She spent most of her childhood in the university city of Oxford, where she attended prestigious institutes, such as Dragon School or St Anne's College. Because she mostly grew up in English environment, her parents did everything to get her close

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<sup>44</sup> The whole subchapter is based on the ideas postulated in Anderson and Christianson: *Scottish Women's Fiction*, 108.

to her Scottish background, which is why she spent most of her summers in Auchterarder, a very small town located on the North of Scotland.<sup>45</sup>

Mitchison certainly led a very interesting life. Not only she joined the Voluntary Aid Detachment in 1915, where she worked as a nurse. A year after that, she got married to G.R. Mitchison, also known as Dick. They had a very long relationship and together, they raised seven children. Apart from her life with Dick and their family, she was very interested in politics. Mitchison was invested in changing things to better, that she even candidate for Labour party on behalf of Scottish Universities in 1937. This however did not go without any problems and for many years, she was in a conflict with other parties. For more than twenty years, she was a member of Argyll Country Council, the Highland Panel and the Highlands and Island Devel. Her ambitions helped her to become the tribal advisor to the Bkagatla of Botswana. She also travelled the world with Dick, and she managed to visit many foreign countries, such as Russia or Austria.

Naomi Mitchison was mostly specialized in historical novels and stories. Some of her most famous books based on historical events are *The Conquered* (1923), *The Corn King and the Spring Queen* (1931), *The Bull Calves* (1914) or *The Blood of the Martyrs* (1948). However, there was a range of spheres that she was involved with – she wrote books for both adults and children, she focused on both prose and poetry. She even wrote few plays. She used her political and social knowledge to create non-fictional novels. She even invested her time in science fiction, and she created an amazing story called *Memorial of a Spacewoman* (1962), which had many feminist elements. She used this to warn about problems, that were mostly caused by society itself. Naomi as many other authors used her own life as a source of inspiration and many of her books are autobiographical – just think of *Small Talk* (1973), *All Change Here* (1975) or *You May Well Ask* (1979). Mitchison died on 11 January 1999 in Carradale and to the literal world she will always be known for her incredible talent.

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<sup>45</sup> The whole subchapter is based on the ideas postulated in Anderson and Christianson: *Scottish Women's Fiction*, 72.

### 3 Janice Galloway

Scottish literature and its feminist side has many leading writers. Most of them focused on the position of women in society and often they were not afraid to speak their mind and they set the ground for younger generations. However, if there is someone, who truly stands out when it comes to modern literature, it is Janice Galloway. Without doubt, she is one of the leading Scottish feminist authors.

An award-winning Scottish author with a very interesting life story – this could be one way how to describe her. In feminism, she took the role of one of the key authors. In many of her works, she is putting her own image. Many of her stories are somehow a portrayal of her own persona and her life. This might be one of the reasons why she is so beloved and popular – because she is real. She shows her life as it is, without the need to sugar coat it. Her life surely was not an easy one– but more on this subject later.

Galloway proves to be an expert in many areas of the literal world. Not only she is known for her novels but often she turns to poetry, non-fiction and short stories. As a modern author, Galloway often raises questions which are surely not strangers to nowadays society. She is very interested in gender questions and sex in general. Some of her themes might make some people uncomfortable but she just portrays it as it is. Her stories are real and many readers, especially women, can easily spot themselves in them. Many other authors are very interested in her, for example Robert Crawford mentioned her name on multiple occasions in his work. In his book *Bannockburns: Scottish Independence and Literary Imagination 1314 – 2014* (2014) he called her a national treasure, due to her service when it comes to Scottish literature, but also her job in securing what was created during Scottish Renaissance.<sup>46</sup>

Writing was always Galloway's big passion. Not only it was her hobby, but it helped her to overcome the negativity that was created in the environment she grew up in. Writing in combination with music took her away from everything sad and it made her feel better. As an English graduate, she was a teacher for a while, but something was always missing because she did not fully persuade her own happiness, so she decided to give it a change and see whenever she could actually make a living as a

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<sup>46</sup> Robert Crawford: *Bannockburns. Scottish Independence and Literary Imagination 1314 – 2014* (Edinburgh: Edinburgh University Press, 2014), 206.

writer. Luckily, she was brave enough to do that and soon after publishing her first book, she became very famous. Anyhow, beside her endless talent, one of the main reasons, why Galloway became a writer was because she realized she could actually help saving the world from its wrong points of view – and she knew this was a perfect way how to give back. The whole community tends to listen to people, whose opinion is not always correct so often it is up to writers and other people, who have the voice to speak up and set everything straight.

Janice Galloway – an award-winning writer, who shortly after she entered the literary world proved, what a talent she is. Her first ever published book was a novel called *The Trick Is to Keep Breathing*, which was first published in 1989 by the Polygon publishing house. Even though it was only her first published book, it collected great reviews and comments. For this novel, the author was awarded by the MIND/Allen Lane Book of the Year and the Scottish Arts Council Book. This book was also shortlisted for the Scottish First Book awards and the Whitbread First Novel and it proved to be a huge success. However, this was not her only success in life and over the course of her career, she has collected many prizes for her writing. The list of her award-winning books includes classics, such as *Foreign Parts* (1994), *Blood* (1991) or *Clara* (2002).

As one of the modern writers, she is closely engaged with many publishing houses and different magazines and newspaper. As a British author, most of her books are published by the Penguin publishing house – work such as *Foreign Parts*, *Blood*, *Clara* or *Where You Find It* (1996). Penguin is probably one of the most famous publishing houses in Britain, therefore it is much easier to be recognized if one cooperates with a famous place like this. Of course, without a real talent, not even a good publishing house could help – but certainly it is a good start. When it comes to publicity, many prestigious magazines are still very interested with this author. Interviews with places like BBC, the Guardian or the Telegraph are very frequent. Usually, they include topics such as Galloway's upbringing, her sister, her books or society and feminism.

Janice Galloway managed to overcome every single obstacle in her life, and she became one of the icons of Scottish literature – especially, when it comes to feminism. Considering some moments of the childhood somehow made her the feminist she is

today<sup>47</sup>. And quite frankly, even the people in her life helped her in this progress, even without realizing what they did. Galloway spent most of her childhood surrounded by women, who did not respect each other nor another woman. She grew up in environment, where women just did not understand their own empowerment and they underestimated themselves. Galloway's character is very strong, and she generally has very strong qualities so even in the early age of her life, she simply did not understand the whole point of women putting themselves down – so she decided to change that. In the present, she is one of the top feminist authors, who gives hope to women all around that world. And all of that with a bit of help of her wit, intelligence and inner strength.

### 3.1 Life of Janice Galloway

Janice Galloway was born on 2 December 1955 in Ayrshire in Scotland to James Galloway and Janet Clark McBride. She grew up in a small town Saltcoats. Her father was a bus driver and her mother worked as a cleaner, than later in her life as a school dinner lady. Janice spent most of her childhood with her mother, who almost entirely raised her on her own. Janet and James got divorced when Janice was four years old. Her father James was not exactly the typical fatherhood figure and he had his own demons. He struggled with alcoholism for many years and he could never fully conquer it. Janice was only six years old when he passed away in a firework explosion. Suddenly, everything changed and the Galloway household. Her family was not the richest in the neighbourhood, so not only Janice's mother had to take care of the two of them, she also had to support her older daughter Cora and her new-born baby. They lived in a small apartment the doctor's surgery, where her mother used to work as a cleaning lady. The flat was very small, especially since her older sister moved in with them.<sup>48</sup>

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<sup>47</sup> "A Life in Books: Janice Galloway," The Guardian, accessed August 5, 2011,

<https://www.theguardian.com/culture/2011/aug/05/janice-galloway-life-books-profile.html>.

<sup>48</sup> The whole subchapter is based on the ideas postulated in Janice Galloway: *Where You Find It* (New York: Simon and Schuster, 1996).

Galloway had a special relationship with her sister and not exactly in a positive way. During her interview with Stuart Kelly for *The Guardian* in 2008<sup>49</sup>, she recalls what her sister taught her and how important she was when it came to little things like makeup and high heels, but they never had the real sister bond. Her sister never portrayed herself as a feminist – it was quite the opposite. She hated women but she adored men. Galloway believes this is where her feminism started, because there was never any sympathy for women and their difficult roles in society. She talks about hatred between women in her family and how they did not respect each other. Or any women in general and not even female authors. Her sister refused to read anything written by women. In this interview, Galloway joked about her being a female writer – which is something that would make her sister mad. Janice was very different from her sister. While she was a silent child, Cora was much more vocal – their characters were too different. Which might also be one of the reasons, why they were never close.<sup>50</sup> Galloway was very frank with Kelly about the toxic household she grew up in. She mentioned machination and different games she refused to be part of. Her mother became the head of family, so she preferred the typical domestic life. Her sister on the other hand, used to love to show her interest in men and got quite promiscuous and this was the source of many arguments between her and their mother. Her sister sadly passed away in 2000.

Music and writing turned out to be the proper way out of the toxic environment. She attended the Ardrossan Academy, where she truly felt for music and this helped her in many ways. Later in her life, she studied at Glasgow University, where she decided what should be her major and of course music and English were the only possible options. She did well at university and in 1978 she earned her master's degree. For a while, she tried to maintain a living as a waitress, but her talent was absolutely wasted. Later in her life, she became a teacher, when she finally put those professions aside and fully turned to writing and luckily never turned back. However, her mother never read anything written by Galloway, because right before her entrance to the literal world, Janet passed away.

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<sup>49</sup> Stuart Kelly, "A Life in Books: Janice Galloway," *The Guardian*, accessed August 5, 2011, <https://www.theguardian.com/culture/2011/aug/05/janice-galloway-life-books-profile.html>.

<sup>50</sup> Kirstin Innes, "Janice Galloway Interview: Full Transcript," *The List*, accessed September 4, 2008, <https://www.list.co.uk/article/12459-janice-galloway-interview-full-transcript.html>.

In the present, it seems she has found her own happiness – almost as everything wrong turned into something meaningful. Galloway turned into a very beloved author and one of the biggest feminist icons. She found the source of inspiration in all the negativity in her life and she transcribed it to paper. Perhaps this is one of the reasons, why she is so popular. Not only she found her happiness in the profession and literal world but also in her own personal life. She is happily married to Jonathan May and they have one son together, James, for who she has dedicated some of her work, but most importantly her memoir *This Is Not About Me* (2008), which he shares with her mother. They now live in Lanarkshire in Scotland.

Galloway suffered through very difficult mental problems. She focused on her own health by trying different methods to feel better. All the negativity of her life came up on the surface and that made things very difficult for her. However, she never took it as something, that should stop her from doing what she loves to do and writing surely helped to fight with the darkness of her life. It might seem, like her story was taken out of the most depressing drama film, because it got it all – alcoholism, death of a family member, poverty and many others. But Galloway is a tough person and she managed to survive it all. To put it as Mr. Kelly once described her<sup>51</sup> – it is impossible to think of her as a victim but more a survivor. Inevitably it gave her inspiration for her novels. Novels, that are very beloved and cherished across the world.

## 3.2 Literal features

If there is one word that comes to many minds after hearing the name of Janice Galloway, it is feminism. Galloway has her principles for life, and this is one of them. She believes in equality and same rights for everyone. And as someone with many experiences wants a final change, which will prove to be beneficial for everybody. Her characters are often very witty, intellectual women, who have a settled idea what to do in her life. They are not shy and can be very sensual. They enjoy sex and Galloway writes it in a way, where women should not feel embarrassed about that. In her books, she often puts her own life or at least spectrums of her life into her writing. Many of her books are autobiographical. For example, her novel *This Is Not About Me* (2008) is

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<sup>51</sup> Kelly, “A Life in Books: Janice Galloway.”

entirely about her life. She wrote about everything – her relationships, especially with her sister, who, as already mentioned, could not identify herself as a feminist and perhaps that is what made a true feminist out of Galloway. Feminism is probably one of her main literary features.

Galloway often writes short stories because it gives the opportunity to create many different stories with various issues and every day's problems. She points out things, which are basic for life but still can cause a major emotional disturbance. Just like couples, who go through that difficult part of their love life, because they have been together for very long time and they do not understand each other anymore. So naturally they tried to fix problems between them. Sometimes, women are portrayed as love fools, there are many attempts how to fix a love problem and the never-ending overthinking appears. Her stories are real, and they reflect what most people feel. She almost makes it seem ordinary and honestly not that painful. She expresses almost every single insecure that women can have.

The usage of language is various. Often, she uses either first or third person for the narration. In some cases, she uses both pronouns for one book. For example, her collection of short stories called *Where You Find It* (1996), Galloway often swaps from the first-person perspective to the third one, from story to story, which makes it interesting, because if it is written from the first-person point of view, reader can picture Galloway is the main character, or the story's heroine. However, if it is written from the third one, it mostly seems either as more basic kind of narration or as a way, how to tell her opinions on certain things. And that also reflect, what sort of language Galloway likes to use. She usually does not hold back, so vulgarisms are often used. But still, her books are very easy to read, mostly because she uses accessible and clear language, which does not make it difficult at all.

Galloway focuses on details but not as much as one would think. She likes to give out certain references without making it too difficult or boring for readers. Surely, she has a talent for these things because it makes her book very remarkable and exceptional. Reader is forced to read the entire book to understand the references. Repeatedly, there are hidden contexts, so if at the beginning of the book reader is already in the middle of some story life, it is quite easy to catch up and understand the deeper meaning of it. As reader is put right in the middle of the story, it could be unclear and perhaps chaotic

even, but it is possible to think about that in a way, how life works and often people are put in situations, where the whole condition can be unclear, but there is nothing more to be done, then to deal with it and try to understand it. Galloway is almost an expert when it comes to these situations. She makes it fun.

Not always she uses direct speech and she mostly relays on the indirect one - without the usage of question marks. *Blood* is a collection of short stories, first published in 1991, pretty much all readers can see is indirect speech. She tends to put extra paragraphs between texts just to highlight the speech. There is never a big dialogue between characters, often the explanation of the current situation is reliant of the narrator. Frequently, Galloway relies on shorter sentences rather than complex structures. Mostly because it makes the reading easier and it is impossible to get lost in it. This is also the case for *Blood*. In general, her short stories are very similar, when it comes to the visual appearance.

One of main themes are gender questions. Not only she is focused on feminism, but also on sexuality in general. Most of her characters go through some kind of journey to self-discovery. They do not know where they stand when it comes to identity, so they do everything to truly explore themselves. Galloway tries to express those unsure feelings that might one feel when it comes to not knowing ourselves. Janice with many other modern authors explore the sexual identity and often it is in not exactly easy. It was Robert Crawford, who pointed out in his book *A History of Scottish Literature: Scotland's Books* (2009), that some authors – like Galloway, Ronald Frame or Jackie Kay, often explore with the usage of violent or pressure that is formed within one person.<sup>52</sup> Often, they sort of draw a very sad story line with difficult obstacles and their main protagonists choose to deal with it on their own. Once those characters find their way to their self-realization, it is only one step away from helping the whole society to find its own identity. That of course is closely connected to voicing opinions for those, who cannot really speak up their minds, because they are not in that particular position.

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<sup>52</sup> Robert Crawford: *A History of Scottish Literature. Scotland's Books* (Oxford: Oxford University Press, 2009), 658.

### 3.3 Works

Janice Galloway mainly focuses on novels and short stories. In her repertoire it is possible to find many spectacular collections of poetry and memoirs and other great literal pieces. Many authors try to stick to only one literal spectrum, mostly because over some time, they get better at them and slowly, they are becoming real experts in those fields. However, Galloway and thousands of others try to focus on as many things as possible – but still manage to produce the same amount of work and talent on each of them. Most readers have their preferred genres – it could be prose, poetry or drama even. Of course, those three aspects have their own types, so readers have dozens of good choices. Every good book tries to be different, if not with its genre than with its plot, characters, settings and many other important things that make reading very joyful. In a word full of thousands of possibilities and choices, it is safe to say, that Galloway really gives something unique to the literal world.

She might be interested in many different forms of literature, but her books seem to have a lot of in common. They focus on language, gender, dependency and gender questions. On the back of one of her earliest novels, *Foreign Parts*, as per usual, the whole page is dedicated to some of the most pleasant reviews. For example, *The Independent* magazine described this novel as ‘funny, thoughtful, bawdy and irreverent’, *Time Out* magazine called it ‘unsentimental, caustic, brilliantly observed’ and *The Guardian* wrote about it in the sense of its quality and what pleasure it is to read it. But this not only relates to this novel, this sums up her entire work. Her books are genially a very pleasant piece of art, but still very fun and easy to read.

Galloway tries to stay true to her own vision. She has multiple favourite themes, that she loves to use over again, without making the work to seem too dull or the same as the rest of her projects. As already mentioned, she works with everyday problems, issues between people and issues in relationships. She questions society and wants to give a proper look into feminism and what it really means. Not necessary, she has the urge to portray it as something, which is uppermost priority, but she still makes it very important. She does not make it aggressive as some authors, or women in general, tend to make it. Galloway believes in equality and women’s power and that is why so many people admire her and her work, because she seems to have very healthy and unaggressive opinions about how world should really work.

This author is not a stranger to a good review. Of course, not every single written piece must be a blockbuster and it really depends on critics' taste, but most of the time, Galloway receives very positive feedbacks on her work. Many prestigious magazines and newspaper have written many kind and delightful comments. Often, her latest pieces and comments on them appear in high quality magazines, such as *Independent on Sunday* or *Scotsman*. Janice Galloway is an award-winning author of the 21<sup>st</sup> century. Some of her many awards include MIND/Allen Lane Book of the Year Award, E.M. Forster Award, McVitie's Prize or the Saltire Book of the Year Award. For short stories, she received some other prizes, such as Cosmopolitan/Perrier Short Story Award. Quite often, her books are listed as some of the greatest Scottish pieces of art. Galloway's hard work really pays off because she continues to prove to be one of the most beloved and talented authors of the all times.

### 3.3.1 Where You Find It

*Where You Find It* is collection of short stories, which was first published in 1996 by Jonathan Gape Ltd., a company which worked with Galloway on some of her other projects. Later, it was republished by Simon & Schuster publishing house, which is based in New York. Even this collection of short stories was very well taken by many critics and once again Galloway prove to be very important for Scottish literature. Magazines such as the *Daily Telegraph*, the *Big Issue* or the *Independent* loved this collection, mostly due to its witty comments and sense of humour.<sup>53</sup>

This collection of twenty short novels is all about love stories and the problems that can appear in relationships. It tells multiple stories about heartbreak and disappointment. Twenty stories full of encouragement to love against the odds, miscommunication and human tenderness. The main characters are usually women and they find themselves in various different situations, such as the protagonist in the first story *Valentine*<sup>54</sup> is in a relationship, which over the course of time became very usual and boring. Sometimes it seems like the couple does not understand each other and they

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<sup>53</sup> The whole subchapter is based on the ideas postulated in Janice Galloway: *Where You Find It* (New York: Simon and Schuster, 1996).

<sup>54</sup> Galloway, *Where You Find It*, 15-28.

lost the spark. They know what to expect from each other and the very first excitement is gone. However, they still try to save their love no matter what. It tries to teach readers, that no one can really pick where they will find love. It can literally be anywhere. From romantic walks and scenery to Derek's mouth<sup>55</sup>. The thing is if it is meant to be, it will eventually find its way. This is collection has everything – good sense of humour, tenderness, heartbreak, the never dying fear of love and pain.

It seems that Galloway has some favourite writing techniques and she loves to use them all over again. Galloway does not shy away from vulgarisms and their usage is very frequent. This is a very crucial element, mostly because it really helps to express feelings and the frustration within. Also, it helps the reader to fully see themselves in those characters, because swearing is one of the most natural things in human history and who does not love to read that in literature as well. She often picks a very easy language and she prefers shorter sentences over complex ones, so that everyone could understand. It makes everything very readable and fun. Once again, this book is made out of indirect speech, so it is impossible to find any quotation marks. This book is very specific, because there are not that many dialogues between characters, usually it is mostly just a story telling. This is what makes her books very similar, because most of them contain all of these literal elements.

When it comes to the story itself, Galloway does not give too much away. She mostly mentions specific things, but she does not pay much attention to details, which gives readers the perfect opportunity to work with their very own imagination and work on their own interpretation. It turns the reader into some kind of writer, because of that they become part of the whole process. Mostly, there is a hidden context and most of those things are never quite said out loud. It makes it all seem very mysterious. Usually, there are no time and place references and something, even the characters are without names. Galloway is a genius when it comes to her writing. She does not give much away but in the end, it creates an absolutely stunning atmosphere and the effect is much more powerful.

In terms of feminism, it is possible to think about women as some sort-of love fools. Usually, those women find themselves in difficult parts of relationships and they

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<sup>55</sup> Galloway, *Where You Find It*, 29-32.

seem stuck. No matter if it is a woman in a very long relationship without that very first spark or someone, who is very newly in love. All of these stages actually do have some difficult part, that needs to be overcome. As real love fools, they have this strong urge to fix things in order for their relationships to work and often it means to do things that do not feel comfortable. Some people's opinion on this is very extreme and somehow, they believe this is very old fashion. Galloway believes in women's empowerment and she would not put women on a lower level. In this collection, she made them love fools, but in way that they bear all the power of relationship. Not often it is possible to carry on in unfunctional relationship so these women gave their one hundred percent to fix things, because they believe they can, and they will. What might others portray as a weakness, Galloway takes it and turns it into something more meaningful and powerful. Janice Galloway has a very a special gift how to turn every single woman into a warrior.

### 3.3.2 Clara

This lovely novel was given the title *Clara* because it was based on the life of Clara Schumann, who was a very famous German pianist and piano teacher. This memoir was first published by Jonathan Cape Ltd. in 2002 and later by many other publishing houses – like the Vintage publishing house. Actually, the cover for Vintage, was designed by Galloway herself, because she felt very invested in this story. She was able to capture a very powerful story of one special woman and for that, she was given nothing but positive feedbacks.<sup>56</sup>

The main heroine is a pianist called Clara Schumann, who was one of the nineteenth century musical geniuses. She was born in September 1819 in Germany. Her childhood was very difficult, because she was under constant tyranny of her father Friedrich Wieck, who did not treat her or her family well. However, she surely got her musical talent after him, who was a professional pianist and teacher and after her mother, who was a singer. From the very early life, she wanted to pursue the music career. Despite her father dominant character, she began training Clara in classical

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<sup>56</sup> The whole subchapter is based on the ideas postulated in Janice Galloway: *Clara* (London: Vintage, 2002).

music, and she became very successful in a very early age. She had concerts in cities like Paris, Berlin and Vienna and the audience loved her. Later in her life, she gets married to Robert Schumann, a musical composer and together they raised eight children together. Not only Schumann was an excellent musician, she was also a devoted mother and when her husband died, she became a solid rock for her children. After her husband's death, nothing changed, and she continued being focused in her career and she made some strong connections with many other famous musicians, such as Johannes Brahms or Joseph Joachim. Apart from her own career, she was briefly a teacher because she believed in proper education. After a very long successful life, Clara Schumann died in May 1896.

Schumann and Galloway share many similarities.<sup>57</sup> Apart from talent and difficulties in their childhood, they both loved music. Music was there for Galloway, when she had the urge to hide away from the outside world. What she found interesting in Schumann was the fact that she did everything in her power to pursue what she loved and what she believed in. Even though, she was born at the beginning of the nineteenth century, when women had no power or rights, she was one of the lucky ones, because she was given a real strength to stand up for herself and that is why, she became one of the most important musicians of the Romantic era.

The book is very beautifully written. Apart from her typical features, Galloway came up with something new – German in her writing. Naturally, because Schumann was originally from Germany. Each chapter begins with a title, English and German one. This was a very sophisticated way how to pay Schumann respect – apart from actually writing a book about her. The work is fictionalized, so some of the information might not be historically accurate, but they are sometimes modified. Galloway even said it herself in one of her interviews, that she was trying to be as accurate as possible, because she truly wanted to portray the icon that Schumann was. She even put Schumann's transcriptions in the novel. Galloway was once again very playful with the whole form, where she puts extra space and paragraphs, or she plays with capital letters. The way she plays with the writing form never ceases to amaze.

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<sup>57</sup> Innes, "Janice Galloway Interview: Full Transcript".

### 3.3.3 Foreign Parts

*Foreign Parts* is marked as Galloway's second novel and even this one proves to be very successful. First, it got published in 1994 by Jonathan Cape Ltd. Not surprisingly, even this book won its own very important prizes, including the McVitie's Prize or the E.M. Forster Award – both of them within the same year as this novel was published. This book received multiple great reviews by some great critics, who work for the biggest institutions, such as the *Guardian*, the *Daily Telegraph* or the *Independent*. This is perhaps one of the most important pieces of work she has ever created.<sup>58</sup>

The novel tells a story of two friends, Cassie and Rona. They have been friends for a very long time and they even work in the same office. But still, sometimes it hard to figure out if they are really friends or if they are only friendly to each other, because they have so many things on common. Because they completely boycott men, they decided to travel though France together and, on their holiday, they certainly found themselves some adventure. Rona wants to go to the military cemetery and take a picture of her grandfather's headstone. The novel is full of sweet bickering, mostly because Cassie keeps gushing over her last holiday with her ex-boyfriend and that is something, which completely irritates Rona. It is fun to read and try to analyse their odd friendship.

Everything in this book is very well organized, but often its visuality is different from classic novels. She does not use directed speech so no quotation marks can be seen, but readers can easily spot dialogues between characters. Often there are some extra paragraphs, so it is clear for anyone to recognize dialogues. She does not really focuses on details and often only some things are mentioned, for example not everyone is given a name or readers are not entirely sure about some aspects, however this gives reader the perfect opportunity to open their mind and try to use their imagination to actually understand it all. The language is very easy, it is readable and understandable for anyone, who decides to read it.

Once again, one of the main themes is gender and national identity. Using various interesting ways, how to actually make the issue important but still very

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<sup>58</sup> The whole subchapter is based on the ideas postulated in Janice Galloway: *Foreign Parts* (London: Vintage, 1994).

readable. Sometimes she used her wit, sometimes she sounded very angry. The bottom line is, she creates something very unique for her reading. Even when it comes to its visual side, everything is very clear and it is impossible for someone to lose it in. It was Crawford again, who chose Galloway for his other work. He took some of her most famous and beloved collections and novels and he showed some visual aspects of her books. In *Scotland's Books* (2009), Robert Crawford mainly focused on the techniques she used for this collection.

*“Foreign Parts* (1994), is again written in fragmented but rhythmically structured prose, deploying a collage-like technique in what the book itself (hinting at the term made fashionable by the anthropologist Claude Lévi-Strauss) calls bricolage. This technique of juxtaposition produces not conventionally ‘poetic’ prose but does use some devices more familiar in verse.<sup>59</sup>

Feminism in this novel can be portrayed in various ways. One of them must be the way Rona and Cassie decided to give up on men. Somehow, it shows an inner strength and they want to prove, that women actually do not need men for anything these days and that staying away can help our personal growth, it is the right thing to do, because it can inevitably help to understand what people actually want from life. It sort-of gives people the courage to actually be on their own for a while and do something adventurous. Because in the end, those memories will count. This actually touches the subject of gender identity and figuring out, who Rona and Cassie are. And having men in their lives could possibly break the whole process of figuring out. Feminism can be seen in the union between friends, who completely rely on each other and know that they can trust one other. Even though, Cassie and Rona’s relationship often seems odd, it still gives out the very heart-warming sense of sisterhood and women’s empowerment. This is a beautiful book about complicated friendship between two completely different, but somehow very similar women, their adventure and their journey to find themselves.

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<sup>59</sup> Robert Crawford: *A History of Scottish Literature. Scotland's Books*, 702.

### 3.3.4 This Is Not About Me

The novel *This Is Not About Me* must be one of Galloway's most important work, because with its misleading title, the novel is truly about herself and her life. It was first published in 2008 by Granta Books. The memoir, which focuses on Galloway's life, growing up, her relationships and her journey to being one of the most important Scottish feminist writers. This is without hesitation one of her best work. Readers love it so much they continue to give very positive feedback. And even many prestigious magazines put this memoir on their 'Must read' lists. The Daily Mail called it 'A dazzling book' and many newspapers were nothing but positive.<sup>60</sup>

Once again, Galloway is very playful and she gave this book a very specific title *This Is Not About Me* and as already mentioned, this is completely about her and her life. She did not shy away, and she was very honest about her life and as already mentioned, her life was not an easy one. She put there her family and close friends, but sometimes she changed their names in order to leave something closed to the public.<sup>61</sup> In this novel, she even describes her troubled relationship with her sister Cora and how much it affected her adult life, how much it shaped her.

When it comes to visual aspect, Galloway wrote an absolutely beautiful book. Everything seems very systematic and it is very easy to follow. As already mentioned, Galloway loves to play with the form and often she experiments with capital letters or extra paragraphs. For this novel, however, she chose to be very classical. It is very different from her typical novels. Of course, once again there is only indirect speech, because that is something she will always be known for – no usage of quotation marks.

Her family played a very significant part in her life and it usually is with one's families, but it was different with her. She knew them and she knew that she does not want to be like them. She grew up in environment, where women got no respect and they did not respect each other as well. Her sister was probably the biggest example of antifeminism, she barely respected herself. That must have been one of the biggest

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<sup>60</sup> The whole subchapter is based on the ideas postulated in Janice Galloway: *This Is Not About Me* (London: Granta, 2008).

<sup>61</sup> Innes, "Janice Galloway Interview: Full Transcript."

turning points for Janice, because she knew that something like this must be changed<sup>62</sup>. And very slowly she became one of the biggest feminist icons of Scottish history. Mostly because she teaches her readers a new approach to life, without being necessary aggressive about that. She simply offers it as one possible option.

The story of Janice Galloway must be one of the most powerful stories known to other human being. With her love for literature and music, she overcame many obstacles and difficulties. For years, she was hunted by her past so much that it caused her many mental problems. But never once she played the victim card. It was actually the opposite of that. She always knew this is part of life and it is not meant to be easy. Even her final words of *This Is Not About Me* express her point of view:

She knows her name is Janice, that nobody chose it. She knows that some people die and that some people make mistakes and that there's no changing it, no appeal. She knows it's nobody's fault that she's a sensitive plant with a memory like a packet of razor blades, but it's not hers either you get what you get and that's your hand, the same for everyone. It's fixed. The cards would never change, not now, but with some luck, they might be shuffled, cut, turned to best advantage. Inventiveness counts for something. She's biding her time, waiting to play.<sup>63</sup>

This is Janice Galloway and her very powerful life story. She took something strange and she turned it into something magical and positive. She created a safe environment for her readers. Without any hesitation, Janice Galloway continues to be a very important asset to the Scottish literal world and the world, where every woman has equal rights – a world of Feminism.

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<sup>62</sup> Kelly, "A Life in Books: Janice Galloway."

<sup>63</sup> Galloway, *This Is Not About Me*, 339.

## Conclusion

In this bachelor's thesis, I tried to demonstrate the importance of feminism in today's society and especially in Scottish literature. One of the main aspects of this work was to give an insight of the importance of feminism and to draw attention to female authors, who fought with society for better acceptance of women and especially draw attention to Scottish female writers, because Scotland was always oppressed by English and American literature and not always it got its well-deserved respect. The first chapter focused on feminism as one of the most important political, social and personal movements of all time, mostly because of its expression of equality between genders. The purpose was to demonstrate how feminism expresses a complete equality between women and men, without necessary pointing out who is better. I wanted to focus on how feminism effects different types of people and what it might mean to them.

One of the main aspects of this thesis was to focus on the evolution of feminism and especially in Scottish literature by focusing mainly on Scottish female authors and their work. One of the subjects that I focused on was Scotland and its tradition portrayal of many important features, such as nature or national feelings. Scottish literature is not unfortunately as known as English or American one, so giving the opportunity of focusing on this subject is absolutely incredible, because Scottish literature has a lot of to offer. Scotland was always best known for its rich culture and traditions, so naturally this must be included in all kinds of art – music, art, literature, everything. They paid attention to their own nationality and they are proud of who they are. Often there were conflicts between Scottish and English nationalities and authors tried to defend their countries from any negativity or lack of respect. In the second chapter, some very significant authors were introduced. Authors such as Willa Muir, Catherine Carswell, Nan Shepard or Rebecca West. Their work proved to be very important for the Scottish Renaissance. Their books proved to be very significant for their culture and with using various features, they helped sculpture the modern Scottish literature. Because all of these authors were feminists themselves, another thing I focused on was how feminism was portrayed in their work and how that help to society.

A key author for this thesis was Janice Galloway. The books that I analysed in the thesis are: *Where You Find It* (1996), *Clara* (2002), *Foreign Parts* (1994) a *This Is Not About Me* (2008). The significant role of feminism was a common point of these novels,

as its influence on their characters was very visible in all of them. This was a very important link between these books. Galloway was always feminist, who believes in women's strength and equality, so this is why feminism is one of her main themes. Galloway spent her childhood in a household, where women did not respect each other nor other women. That was a real turning point for her, and she could see how that was wrong. She was dedicated to speaking her mind on certain subjects and show her readers that negativity should not be prior in our lives. In these books, there was some sense of feminism or gender identity and equality in general. Galloway expressed feminism in a way, where it was not aggressive or mandatory, but she gave it as a simpler option for something very important – equality. Her philosophy is to live a life, where people are aware of their qualities. The degree of adaptation to the feminism differs in her books, but there is always some.

These four adaptations were very similar in the sense of visual side. Galloway loves to experiment with her writing, and this is something which gives it a new perspective. Little experiments with capital letters or extra paragraphs were very frequent. In Clara she tried to work with a different language, other than English – she focused on paying her respect to the famous pianist, by using German and naming chapters of this book in German. She did not use direct speech. Often her dialogues were made of indirect speech, with no usage of question marks. This was one way, how to play with the form and she made it fun and very interesting. Frequently, she spared readers all unnecessary details and she tended to not to give too much away. Readers found themselves in a middle of the story and it was up to them to turn on their imaginations and work a bit with the storyline. Some of her protagonists radiated a sense of feminism from the very first beginning and it is impossible to miss their powerful characters. However, some of them sometimes had the tendency to be portrayed as someone not so strong. They found themselves on a journey to self-discovery and sometimes it took them longer to find that inner strength. Anyhow, in the end, it was proved why Galloway created these particular characters for her books. She created them in a very delicate way, where their feminine side was very visible, but there was always something special about them, that made them incredibly powerful.

## Resumé

Hlavním cílem této bakalářské práce bylo představit feminismus a jeho postavení ve Skotské literatuře. Jedním z hlavních aspektů této práce bylo podat náhled na význam feminismu a rovnosti mezi pohlavími ve společnosti. Jako jeden z dalších záměrů této práce bylo upozornit na autorky, které bojovaly o lepší přijetí žen ve společnosti, a zejména potom na skotské spisovatelky, protože Skotsko bylo vždy utlačováno anglickou a americkou literaturou, a ne vždy se jí dostavilo zasloužilé úcty. Jednou z klíčových autorů této práce byla skotská autorka Janice Gallowayová, která je v současné době jedna z nejpřednějších feministických autorek.

První kapitola byla zaměřena na feminismus jako na jedno z nejdůležitějších politických, sociálních a osobních hnutí všech dob, hlavně kvůli jeho vyjádření rovnosti mezi pohlavími. Účelem bylo ukázat, jak feminismus vyjadřuje úplnou rovnost mezi muži a ženami, aniž by bylo nutné poukazovat na to, kdo je lepší. Chtěla jsem se zaměřit na to, jak feminismus ovlivňuje různé typy lidí a co pro ně může znamenat. V této kapitole je vysvětlena definice slova „feminismus“. Chtěla jsem ukázat postavení feminismu v současné společnosti. Později jsem se krátce dotkla historického vývoje feminismu, zejména ve Velké Británii, protože se tato práce zaměřuje především na skotskou literaturu. Dále v této kapitole byly představené některé velmi důležité autorky a jejich dosavadní díla, díky kterým byl vytvořen skutečný feminismus. Jedním z hlavních aspektů této práce bylo poukázat na vývoj feminismu, zejména poté ve skotské literatuře, se zaměřením především na skotské autorky a jejich tvorbu. Hlavní postavy těchto děl jsou většinou ženy, které se nacházejí ve složitých životních situacích, a právě jejich silné povahy jim pomáhají k překonání různých životních překážek.

Dalších z hlavních témat, na které jsem se zaměřila, bylo Skotsko a jeho tradice a vykreslování mnoha důležitých rysů, jako je například příroda nebo vlastenectví. Bylo velmi důležité ukázat, jak autoři věnovali pozornost své vlastní národnosti a podstatné bylo ukázat jejich vlasteneckou hrdost. Skotsko bylo vždy známé díky svým tradicím, a proto bylo velmi důležité poukázat právě na tyto zvyky. Ve druhé kapitole byly představeny některé velmi významné autorky, které se bez pochyby zapsaly do vědomí mnoha čtenářů. Autoři jako Willa Muirová, Catherine Carswellová, Nan Shepardová nebo Rebecca Westová. Jejich práce se ukázala jako velmi důležitá součást Skotské renesance. Jejich knihy byly velmi významné pro skotskou kulturu a literaturu a

podářilo se jim vytvořit dnešní, velmi oblíbenou skotskou tvorbu. Tyto autorky se věnovaly spoustu aspektům, díky kterým jsou jejich díla naprosto ojedinělá. Kromě projevení zájmu o vlastenectví, lepší společnost a rovnoprávnější přístup, se také věnovaly například přírodu a jak klasické skotské tradice. Často poukazovaly na identitu jedince a jak je podstatné ji objevit. Protože všechny tyto autorky byly samy feministkami, další věc, na kterou jsem se zaměřila, bylo to, jak byl feminismus vylíčen v jejich práci a jak feminismus ovlivnil celou společnost.

Hrdinkou třetí kapitoly této práce není nikdo jiný než Janice Gallowayová. Tato autorka se ukázala být velmi nezbytnou součástí moderní skotské literatury a kultury obecně. Na začátku této kapitoly jsem představila Janice Gallowayovou a pokusila jsem se přiblížit samotnou autorku, velmi krátce jsou zmíněny její literární úspěchy. Později jsem se pokusila vylíčit její životní příběh, protože její život a hlavně dětství, nebyly vůbec lehké. Gallowayová vyrůstala v dysfunkční rodině, se kterou neměla nejbližší vztah. Podařilo se jí však překonat mnoho překážek a díky tomu se stala velmi zbožňovanou autorkou. Dále jsem se zaměřila na některé její nejběžnější literární rysy a prvky, které jsou velmi významné pro její práci. Knihy, kterými jsem v této práci zabývala byly: *Where You Find It (Kde Ji Najdeš, 1996)*, *Clara (Klara, 2002)*, *Foreign Parts (Cizí Části, 1994)* a *This Is Not About Me (Tohle Není o Mně, 2008)*. V každé z těchto knih autorka použila některé podobné rysy a témata, takže podobnost mezi nimi je velmi zřejmá. Gallowayová si s formou těchto děl vyhrála a některé prvky objevují téměř ve všech těchto dílech. Samozřejmě, významná role feminismu byla jedním z ústředních bodů pro tyto díla, protože vliv feminismu na hlavní postavy byl velmi viditelný, a právě feminismus tyto postavy spojuje. Janice Gallowayová se podařilo vyjádřit postavení feminismus způsobem, kdy hnutí není nijakým způsobem agresivní nebo pro nikoho povinné. Ve své tvorbě se feminismus snažila vykreslit jako jednu z mnoha možností, které by mohly pomoci k rovnoprávnosti mezi pohlavími a ve společnosti. Janice Gallowayová a její výstižné vyobrazení feminismu patří mezi nejdůležitější prvky současné skotské literatury.

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# **Annotation**

Name: Zdeňka Mrázková

Faculty: Faculty of Arts

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Supervisor: Mgr. Pavlína Flajšarová, Ph.D.

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The aim of this thesis was to summarize the portrayal of feminism in Scottish literature, how it changed over time and its profound effect of Scottish culture and society. The first chapter is focused on feminism in general, its history and development, especially in the United Kingdom. Really briefly, some of the most important heroines in literature are mentioned. The second chapter is dedicated to some of the most important Scottish female writers, such as Catherine Carswell or Willa Muir. Their literature is also mentioned, because it made a significant difference in women’s view of the issue. The following chapter dealt with one of the greatest Scottish feminists – Janice Galloway. This section focused on her life, her literal features and some of the key works.

# Anotace

Příjmení a jméno: Zdeňka Mrázková

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Katedra: Katedra anglistiky a amerikanistiky

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Tato bakalářská práce se zabývá tématem feminizmu ve Skotské literatuře, jeho vývojem v průběhu času a jako velkým dopadem na skotskou kulturu a společnost. První kapitola je věnována obecnému feminizmu, jeho historii a vývoji hlavně v zemích Velké Británie. Velmi krátce jsou zmíněny některé jiné, přesto velmi důležité literární hrdinky. Druhá kapitola je věnována některým nejdůležitějším skotským autorkám, jako je například Catherine Carswell nebo Willa Muir. Zmíněna je také jejich literatura, která se postarala o zásadní rozdíl v ženském pohledu na daný problém. Následující kapitola se zabývá jednou s největších skotských feministek – Janice Galloway. Celá tato část se zaměřuje na její život, její literární znaky tvorby a její zásadní díla.