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**Kailyard and Tartanry - Cultural Nationalism
in Scottish Literature at the Turn of 19th and
20th century**

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Prohlašuji, že jsem diplomovou práci vypracovala samostatně a uvedla v ní předepsaným způsobem všechnu použitou literaturu.

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Introduction

The subject of this thesis is cultural nationalism in Scotland throughout the whole nineteenth century and with special focus on two main terms – Tartanry and Kailyard. This topic is a consequence of my course work research concerning the evolution of political nationalism in Scotland that lead to today's devolution and Scotland's own Parliament. During my search for origins of political nationalism I have inevitably come across the wave of seekers for national identity during the nineteenth century.

As Scotland has lost most of its national distinctiveness after the last Jacobite rebellion in 1745 the whole notion of a distinctive self had to be re-established within the people. Most of the educated middle class disappeared due to assimilation with the English and therefore it was necessary to encourage the Scottish people and give them something to be proud of again.

During the first attempts, the nation did not strive for independence or devolution. It searched for long forgotten myths and symbols to be able to define its own group against the others because the notion of self and other is what creates national identity.

As Scotland was approaching the twentieth century, the cultural nationalism gained its strength and emerged in recovery of national literary histories, exploration of folk songs and poems, and last but not least in new literary schools. One school became

to represent the Scottish cultural nationalism at the turn of the nineteenth and twentieth century – Kailyard, the literature of a kitchen garden.

The focal point of this thesis is to research Kailyard as a literary school, establish its characteristics and look for nationalist motivation within its pages.

1. Origins of Cultural Nationalism in Scotland

Second half of the nineteenth century, Scotland - in the year 1888 a young Scottish J. M. Barrie published his successful novel *Auld Licht Idylls* in London. What made this book immensely popular around the readers' world was the view of poor, humble, rural Scotland and its people who live their simple lives and seek for support in religion. Their world only focuses on their own small cabbage patches (kailyards) ignoring the outside.

Using Professor Cairns Craig's comparison¹, that is the Kailyard vision of Scotland as opposed to Romantic vision of Scotland as depicted by Sir Walter Scott. In Scott's *Waverly* (1814), narrator is also set back two generations from his own times but what makes him famous is the romantic glamour of Scotland, as noted by Craig.

The sceneries described in *Waverly* are full of colours and smells, he returns to nature and turns back from the civilisation. Imagination has its own role in the depictions of countryside and characters. The first time *Waverly* sees Flora, she is described almost like a goddess. Professor Craig identified the archetype of Romantic Scotland in her.

By contrast, Barrie's village and people are modest, ordinary, they are devoted to the old tenets – the auld licht – of Scottish Calvinism². We will not find realm of imaginative

¹ Cairns Craig, „Myths Against History: Tartanry and Kailyard in 19th-Century Scottish Literature,“ *Scotch Reels* (London: British Film Institute, 1982) 7.

² Craig 8.

grandeur here, as in Scott's novel. What we will find is description of puritanical folk and maybe surprisingly also humour. The humour is, says Craig, based on convincing of the reader that he or she are the two sophisticated and sensible people who are as if looking down on the poor folk. The poor folk are considered parochial and backward and keeping to its values that make them comic characters.

There is a big difference in perception of Scotland and Scottish in both the authors' approach. While they were writing, Barrie and Scott must have different feelings about the Scottish, they lived in a completely different atmosphere. Scott was backed up by the eighteenth century achievements of his countryman. He and his contemporaries represented a high potential for their country. The eighteenth century Scotland was the land of the Enlightenment and had its own figures like philosopher and political economics initiator Adam Smith or philosopher and historian David Hume. Scott had every right to feel proud and did not have to look for national identity in his country.

But then there is Barrie and his end of the nineteenth century where Scottish people seem to have lost their confidence and sense of national distinctiveness. The Gaels were simple people without sufficient access to education (that played a very important role in Kailyard literature), and with no knowledge of their nation's glorious past. Craig describes Scotland at that time as "a place to escape from, cultural

wasteland.”³ Although Scotland, the same as the rest of United Kingdom, was going through enormous economic growth, most of the intelligentsia had left for London or Europe.

Historical context

The Scottish identity was defeated in the 1745 Rebellion and its destruction followed during the whole next century, therefore recovery of the Scottish nation was a necessity. One of the reasons for loss of national identity and impossibility to recover it was according to Graig the fact that there was nobody who would maintain the identity. In the rest of the Europe, such myths of identity and traditions were fostered by educated middle class. Unfortunately, the Scottish educated middle class was subjected to assimilation to the English culture, because the Empire needed the Scottish to play certain role. Although there were some tokens that prevailed for example in the British Army, but those were used more to originate regimental honour. Those tokens were not meant to serve a dare to the Scottish identity.

In the aftermath of the 1745 Rebellion, where the last major Jacobite rebellion was destroyed by the English 1746 in the Battle of Culloden, one of the most distinct characteristics of Scottish identity was abolished – Highland dressing and tartan. In 1746 the Parliament of Great Britain passed the Act of Prescription, that came into effect in Scotland one year later. It abolished arms and Highland clothing. It was one of the tools for

³ Craig 9.

the English to assimilate the Scottish nation. The penalties that were charged for wearing a Highland dress spread from fines to up to 6 months of imprisonment. If the person was caught for the second time he would have been transported to work in the Majesty's plantations.

Although this Act was repealed in 1782 it had been extremely effective. Highlands were peaceful and there was no thread of rebellion because the Highland lords no more had their armies and their sons got their education in the Lowlands. Highlands become gradually depopulated because of the Highland clearances – that was where the money lay. Sheep breeding was very profitable and that is why the people had to go.

As according to Craig the Tartanry Highland myth was accepted very well in context of strengthening of the national identity. It slid more to the parody of red-nosed, drunk Scotsman in a kilt on postcards and in plays. Therefore it was alternated by a new myth, the Lowland myth – Kailyard.

Luckily enough, nineteenth century Scotland never let literature just to itself and its readers. The works were reviewed by critics and used as a tool of cultural nationalism, incorporated into the search for national identity. Because Scottish national identity slowly disappeared after Scotland was made a part of the United Kingdom. Literature of that time was turned into myth and used as a powerful tool of national determination.

Scottish were not the only nation in Europe in the nineteenth century who was looking for self-determination.

Throughout Europe there were cultures, who happened to live on cultural and social periphery of bigger states, and who emerged in a search for their own traditions and history. They were discovering or introducing legends, symbols and heroic figure that they could use to support their struggle for national distinctiveness.

As a result of the 1745 Rebellion and Act of Prescription, in the first half of the nineteenth century the Scottish national was almost dead. There was a couple of possibilities how to resurrect the long gone sense of Scottishness. The Scottish used the same methods of creating cultural nationalism as all the other suppressed nations throughout Europe. They searched for national and literary history and national symbols that would help them support their national identity.

Search for Scottish symbols

In the first stages of cultural nationalism when looking for national symbols and traditions, Scotland found 'Tartanry' or the so called 'Highland myth'. To be able to support and retrieve the national identity they needed to introduce a positive image of the Highland as opposed the negative that existed at that time. By the negative I mean the overall notion of Scotland and its simple people well known to all Englishmen. There were even anti-Scottish streams including anecdotes and caricatures as for

example in John Lacy's 1893 play *Sawney the Scot, or The Taming of a Shrew* ridiculing the Scottish.

Tartanry, the word itself has been used for the first time in Sunday Times on 31st October 1973 and it includes all stereotypes and symbols that characterize Scotland as a country and the Scottish as a nation. Unfortunately, today the word and set of values and symbols gained a touch of over-emphasizing and kitsch imposed on the outside world especially by Hollywood lately. In the nineteenth century it was a powerful tool for the cultural nationalist. Scotland was being introduced as Highlands country with national symbols like the clans, the tartans and kilts, the bagpipes, and the Highland games. The idea of Scotland was romanticised and Scotland become represented by Scottish nobleman wearing quilts in the hauntingly beautiful natural scenery of the mountains.

The Tartanry stream of cultural nationalism have become very dangerous though, because those are symbols that can be easily ridiculed. The other stream of cultural nationalism focused on history and traditional folk songs and poems. Those were poets and writers and historians who travelled around the country collecting traditional folk texts. These attempts to restore Scottish national identity can be traced back to Robert Burns and James Johnson and their *Scots Musical Museum* – the first volume of this folk poems and songs collection was published in 1787. Another outstanding contributor to summoning of Scottish

folklore was Baroness Carolina Nairne, song collector and song writer herself.

Then certainly also already mentioned Sir Walter Scott contributed to popularisation of the Highland myth. He is often described as the inventor of historical novel and in his novels he portrays the Highland heroes and the romantic scenery of the stunning Highland mountains. Scott also contributed to reconciliation of the English King and Scotland. George IV. was a good friend of Scott's and when he first visited Scotland as the British Empire sovereign after almost two hundred years he was on Scott's suggestion dressed in tartan. That was the first official connection of Tartanry and the British Empire and it triggered the complete change of the meaning of the Scottish national symbols.⁴

As the meaning of the national Scottish symbol started to change toward popular culture items in today's terms a new branch of Tartanry emerged - Balmorality. This new branch got its name from the Balmoral Castle, the residence of British Royalty in Scotland. Queen Victoria bought it in 1853 and she immediately fell in love with the Highlands. She even decorated the castle using Stuart tartan and she became patron of Highland games in Braemar. She essentially made the Highlands a tourist destination. From the historical sources and contemporary critics and comments it seems that Balmorality was a concept of superficial enthusiasm for Scottish culture. As an anthropologist

⁴ Robert C. Thomsen, *Nationalism in Stateless Nations: Selves and Others in Scotland and Newfoundland* (London: John Donald Publishers Ltd, 2010).

Jakub Grygar suggested in some of his texts on national identity, Scottish people are constantly being told who they are – the whole world has some fixed stereotyped idea of what Scotland really is.

Search for literary history

Literary history search in Scotland in the last quarter of the nineteenth century became a key moment in shaping of the Scottish national identity. It culminated the search for Scottish history performed by authors like Burns, Nairne and Scott. There was suddenly felt the urge to define and understand the ‘national school’ of Scottish literature, as called by a popular critic Margaret Oliphant in her articles. Scottish book stores were swamped by number of histories and surveys of Scottish literature published at that time: *History of Poetry of the Scottish Border* (1871, revised and reprinted in 1893) by John Veitch, *Scottish History and Literature to the Period of the Reformation* (1884) by J. M. Ross, *Three Centuries of Scottish Literature* (1893) by Hugh Walker, *Scottish Vernacular Literature: A History* (1898) by T. F. Henderson, and important *Literary History of Scotland* (1903) by J. H. Millar.

Dr. Nash in his study of Kailyard⁵ also emphasizes the importance of founding of the Scottish History Society (1886, published over 170 volumes) and the Scottish Text Society (1882, published over 150 volumes). Both of these institutions still exist

⁵ Andrew Nash, *Kailyard and Scottish Literature* (New York: Rodopi, 2007) 21.

and contribute to preservation of Scottish literature and language by publishing of important texts from Scottish literary history from poems, to plays and prose.

As Robert Crawford illustrated, there was also a big change in the approach of universities towards the Scottish literature. They started to distinguish Scottish literature as an individual unit, the same as English literature is within the British literature context. In the final decades of the nineteenth century, university syllabuses started to contain Scottish text on regular basis and in 1987 St. Andrews changed the heading of their calendar entry from 'English Literature' to English and Scottish Literature'.⁶ It is also important to note, that as Dr. Nash suggests the term Kailyard and the whole Kailyard school had much better chance to take root during the last decade of the nineteenth century where there was more favourable environment for new Scottish literature criticism as opposed to earlier in the century.

Although there were significant changes happening during this period it is crucial to comment on the nature of nationalism at that stage. At the turn of the nineteenth and twentieth century Scotland was not making any political claims yet. The nationalism did not have political nature yet, there were no significant (important) calls for autonomism or devolution – these did not come until later after the World War with the establishment of the National Party of Scotland in 1928. The

⁶ Robert Crawford, "Scottish Literature and English Studies", *The Scottish Invention of English Literature* (Cambridge: Cambridge University Press, 1998) 229.

nationalism at the turn of the centuries was a cultural nationalism that was attempting to celebrate the uniqueness of the people who felt ethnic and cultural distinctness within the British Empire.

2. Tartanry and Kailyard

Tartanry and kailyard are 19th century cultural and literary streams based upon romantic image of Scotland. Both the have one major feature in common – that is the attempt to escape the everyday reality by creation of an ideal place. Gifford is describing this feature by saying that: “they... seem to avoid the actuality of the subject they treat. All too often the historical tales of the period, for all their focus on significant and often bloody periods of the past, offer escape from Scotland’s nineteenth-century problems.”⁷

Some critics like Shepherd or Nash suggest that we should re-evaluate the Kailyard writing, that maybe the way literary criticism has looked upon this stream of literature and culture was not always positive and maybe also not always right and justified. During the twentieth century the Kailyard authors were often criticised for using of too much sentiment or for excessive realism but we should also try to consider how seriously the Kailyarders perceived themselves.

⁷ Douglas Gifford, ed., *Scottish literature : in English and Scots* (Edinburgh : Edinburgh University Press, 2002) 481.

Some of their texts, and especially J. M. Barrie's *Auld Licht Idylls* (1888), use joking and ridiculing tone when describing the local characters, let them speak Scots and thus make them sound rather stupid or uneducated. At the end it turns out that they smart and sometimes even slightly vicious though. Therefore it would be unnecessarily short-sighted to put these works aside as long-winded realistic novels because at a closer examination they seem to be more complicated than that and they are part of the Scottish fiction branch which runs away from reality to dreams.

2.1 Kailyard – “The Lowland Myth” literary school

Origin of the word

As already mentioned, Kailyard is a literary school of Scottish fiction usually dated back in various sources to the last decade of the nineteenth century. The name of the literary movement derives from a Scots word “kailyard” that stands for a small cabbage patch or garden. To look for the origins of this word and its usage I used *The Concise Oxford Dictionary of English Etymology* which describes the history of the word as follows:

“kale, kail cabbage XIII (cale); cabbage broth XV. north. var. of COLE.

Hence kailyard cabbage-garden, familiar since 1895 as an epithet of fiction and its authors (literature of the k., k. school) describing, with much use of the vernacular, common life in Scotland.”⁸

The Kailyard novel can be in general described as a story with rural setting, reporting on everyday life of simple people, who speak their own dialect – Scots, and live in closed communities. Interestingly enough the narrator is always someone from the outside, someone who is cultured and educated, in some cases he is coming back to his home village and can see the village life from a different perspective now. His role is to draw attention to

⁸ T. F. Hoad, "kale," *The Concise Oxford Dictionary of English Etymology*, 1996, *Encyclopedia.com*, 20 Jun. 2010 <<http://www.encyclopedia.com>>.

important characters and, often a teacher, he is also an interpreter of Scottish traditions and ways and Scots – the language. Church and education also play important role in the stories.

Kailyard fiction - provincial, parochial, or marginal?

The Kailyard fiction is often described in various sources using the word “provincial”. And it makes perfect sense because Kailyard novels and short stories are dominated by rural settings, strong national character and one of their main features was an extent use of a regional dialect – the Scots. But in this context it is important to realize what *provincial* meant at the turn of the centuries.

Stories depicting provincial way of life and rural settings happened to be immensely popular amongst the readers and their sales increased by great numbers not even in the United Kingdom, but also in the United States and Europe. And this is exactly why the Scottish literature by that time represented by names such as James Matthew Barrie, Ian Maclaren, and Samuel Rutherford Crockett was so popular. The *Times* review of Maclaren’ *Beside the Bonnie Brier Bush* from 1895 supposed that “few things are more remarkable in the recent history of our literature, than the rise of a new school of Scottish fiction, drawing its inspiration from locality and national character”.⁹ It focused on the national identity and local colour and that is what the readers of the period wanted to read about.

⁹ Nash 49.

Provincial and regional meant popular and that is why the Kailyard writers made their way through to the readers pop charts of the late nineteenth century. In his study of Kailyard fiction, Andrew Nash describes this attitude towards the fiction with regional themes by using the example of the word regional being used in a name of a book itself without having any secondary, or pejorative meaning.

“...the period at the end of the century also marked a change in attitude towards the regional or provincial in the fiction. In 1871 George Eliot could subtitle *Middlemarch* “A Story of Provincial Life” without any fear that her work would be dismissed as parochial or marginal.”¹⁰

Today’s perception of the term regional and regional themes in literature is more inclining toward the pejorative and abusive meaning. Fiction with regional themes lost its glamour during the twentieth century and Kailyarders are therefore considered to be more marginal in the field of literature than one hundred years ago.

When they were published the books of Barrie and Crockett received a very good response from the readers. By the reviewers these pieces of fiction were seen as a powerful tool in which the authors could enable a contact between the outside audience and the regional life. They introduced the

¹⁰ Nash 49.

outsider to characters and customs they would never have a chance to meet. Reverend J. W. Butcher explains that in his study of Scottish literature and there he also finds similarities between the Southern folk (English readers as often referred to by the *London Quarterly Review* when discussing regional themes in literature) and the characters from Thrums and Drumtochty and he finds it positively surprising. Thrums and Drumtochty are small villages in Scotland that became the stage where some of the Kailyard stories took place. Butcher also refers to these places as places that him and his contemporaries from England always used to turn when looking for holiday. For them these places were a synonym of tranquillity and relaxation: “Thrums and Drumtochty and the Gray Galloway land are as familiar as those frequented holiday haunts to which we turn in longing desire, when the tired and jaded mind calls loudly for quiet and for rest.”¹¹ Butcher states that through kailyard literature the readers have been introduced to new characters and locations that might have been considered boring and tiresome:

“Certainly within the last few years we have witnessed a new departure in fiction. We have been introduced to those who live ‘far from the madding crowd’s ignoble

¹¹ Rev. J. Williams Butcher, “The Fiction of Scottish Life and Character: a comparative study of Barrie, Crockett and ‘Ian Maclaren’” (*Great Thoughts*, Aug. – Sep. 1897) 307.

strife,' and to our surprise, we have found that their life is not entirely monotonous and wearisome..."¹²

Millar's introduction of the term

The person who is to "blame" for the existence of the term Kailyard in a new cultural and literary context as opposed to the original meaning, which was essentially a kitchen garden, is J. H. Millar. Millar was a notable literary critic and writer and author of *Literary History of Scotland* (1903) apart others. He used the word kailyard in connection with the late nineteenth century Scottish fiction focusing on local colour in an article published in an avant-garde *New Review* edited by W. E. Henley in 1895. In his article Millar described the literary movement as "a revolt of the provinces against the centre"¹³. He found a Caledonian note that is to be perceived within the mingling Scottish dialects. The initiator of the Caledonian note was J. M. Barrie, as Millar follows, who was "termed the founder of a special and notable department in the 'parochial' school of fiction," and who was "fairly entitled to look upon himself as *pars magna*, if not *pars maxima*, of the Great Kailyard Movement". It is hard to miss the irony and half joke in the tone that Millar used but still, the kailyard term started to be used on regular basis and quickly became an institution of letters. No more than two months later in August, the expression 'Kailyard man' was

¹² Butcher 307-308.

¹³ J. H. Millar, „The Literature of the kailyard“ (*New Review* XXI, 1895) 385.

used in the *Magazine of Music*¹⁴ to depict Ian Maclaren as a representative of the new literary school.

Millar's article appears to be the triggering element in the whole notion of Kailyard literary school. It is thanks to him that just the two other writers got eventually included in this literary movement during that year – S. R. Crockett and Ian Maclaren (the penname of the Rev. John Watson) and no one else. The article proceeds with an explanation to the question why the Kailyard school was connected with mainly these three literary characters.

Kailyard in its 'classic form' vs. the broader meaning of the term

Since then it was believed that all three authors were being brought together by the rural themes and that they used comparable literary methods. Therefore there was a notion of Kailyard introduced in its classic form as described by Thomas Knowles, literary scholar focused on Scottish literature during that period. This is how he defines Kailyard literature in its pure, or classic form in his study of this literary school (one of the most extensive studies aimed at this subject until publication of Andrew Nash's *Kailyard and the Scottish Literature*):

¹⁴ Nash 12.

“In its ‘classic’ form, the Kailyard is characterised by the sentimental and nostalgic treatment of parochial Scottish scenes, often cantered on the church community, often on individual careers which move from childhood innocence to urban awakening (and contamination), and back again to the comfort and security of the native hearth.”¹⁵

This definition became to be used as the ultimate description of Kailyard literature movement and was quoted by many other critics later on.

Interestingly enough, this definition supplemented to also by further authors concentrates only on some works of the authors in question. The critics themselves characterize their definitions as only a model or formula that can be applied only to some novels and short stories by Barrie, Crockett, and Maclaren. One of the literary critics who focused on Kailyard is Gillian Shepherd who contributed to Gifford’s *The History of Scottish Literature* at the end of the eighties. She literally mentions that “not all of the work” of the abovementioned authors belongs to the category of the Kailyard “formula” and she describes the model as requiring:

“... an omniscient narrator, an episodic format, a rural setting, an imprecise chronology, a Free church minister

¹⁵ Thomas D. Knowles, *Ideology, Art and Commerce: Aspects of Literary Sociology in the Late Victorian Scottish Kailyard* (Goeteburg: Acta Universitatis Gothoburgensis, 1983) 13.

and/or a lonely schoolmaster, both frequently 'stickit' or failed and one or other usually assuming the narrator's role."¹⁶

Critics trying to apply a 'formula' to a distinct set of literary works not to distinct set of authors can be a sign of Kailyard being a product of literary criticism.

Nash comments on this theory many times throughout his study. He also implies that the fact that the Kailyard movement is simply just an attempt to impose a 'formula' on a set of literary texts had some important consequences on evaluation of Barrie's, Crockett's and Maclaren's work. According to Nash, the critical construction of a 'movement' must have imposed a constraint upon discussion of the work of the authors in question. It is a shame that unjustly and unintentionally these authors were classified as Kailyard writers and therefore later maybe neglected by the critics' and readers' worlds. Their other fiction that did not meet the expectations and criteria of the literary movement they has been characterized by was unfortunately overlooked. And as Nash suggests, especially Barrie's fiction has been much neglected and misrepresented because of it.

Then there is one important question to be answered. If Kailyard literature was just about a dozen of texts from three authors written in one decade why is it that

¹⁶ Gillian Shepherd, „The Kailyard“, *The History of Scottish Literature, Volume 3: Nineteenth century* (Aberdeen, Aberdeen University Press) 13.

Kailyard as the term and notion has been so important to Scottish literature and literary criticism. Why there are so many studies of this subject being written even now and the word 'Kailyard' got its own broader meaning in today's language and culture.

According to both Shepherd and Nash, the answer is not that difficult to find. Until now the three writers have been still associated with the Kailyard literary movement, the term itself acquired a broader sense and started to be used in the context within which it was originally applied. The term itself widened beyond the extent of just a literary movement of the end of the nineteenth's century. It became used in different connotations and its meaning broadened so much today, that most of its users have no idea that more than hundred years ago there was a literary movement of this name.

Millar himself widened the meaning of the word 'kailyard' himself not more than 8 years after his first Kailyard article in the *New Review*. In his *Literary History of Scotland* he describes John Wilson's *Light and Shadows of Scottish Life* (1822) as "pure 'Kailyard'".¹⁷ Millar is not using the term Kailyard as a noun describing an event in literary history. He is applying the word as an adjective and using it to describe qualities of a literary work that was created much earlier in the century than the first Kailyard writers started even writing. And according to Nash and also Andrew Noble,

¹⁷ J. H. Millar, *A Literary History of Scotland* (London: T. Fisher Unwin, 1903) 511.

literary critic focused on Scottish literature, this is the meaning that became widely used – an adjective making qualitative judgement on various aspects of Scottish literature. During my research I came across a number of publications on Kailyard – the term was even used in the name of the publication – that surprisingly for me did not deal with the texts of a group of writers from the end of the nineteenth century and beginning of the twentieth century. These texts examined attitudes toward Scotland and Scottish literature throughout the whole Victorian era.

Millar's transformation of the meaning of the word Kailyard seem to have included a critical judgement as described by Ian Campbell's book *Kailyard* from the year 1981. Campbell gives a list of features that according to him seemed to be the major Kailyard faults. He does not like the fact that the authors described as the authors of literature with Kailyard features accept too narrow range of character and acts that are supposed to depict 'real' Scotland. Another characteristic that is criticised is the fact that the authors freeze the possibilities of change or redefinition and therefore do not attempt to challenge the reader.

That is where the word Kailyard first gained the larger meaning that includes negative notions and criticism. Interestingly enough, this change in denotation was initiated by Millar, the same man who coined the term Kailyard literary movement.

Kailyard started to be used by critics of the early twentieth century who considered Victorian Scottish literature to be undistinguished in quality, as mentioned by Nash, but evasive in form. The primary disadvantage seen by these critics was lack of representation of industrial life in the nineteenth century. Because my thesis mainly focuses on authors included by Millar into the Kailyard group in his first article my usage of the term is going to be much narrower. And Kailyarders seemed to have acquired these negative qualities only to some extent. According to Nash, their works appear to be

“the culmination of a whole tradition of Scottish writing that had been characterised by a provincial outlook, a predilection for romance over realism, an excessive focus on rural as opposed to urban settings, and a tendency to evade social and industrial issues.”¹⁸

All these critical concerns become connected with the term Kailyard and this is the meaning it acquired and carries when used by literary critics until today.

¹⁸ Nash 14.

Margaret Oliphant's review

According to various sources J. M. Barrie was without regard to Kailyard school a very popular Scottish author. Famous Scottish writer and critic Margaret Oliphant was excited about his work and in her article in *Blackwood's Magazine* from the year 1889 she, as quoted by Nash, found Barrie a genius who was able to capture the absolute truth of the Scottish village.

The misrepresentation of Scottish life and nature was one of Oliphant's biggest concerns throughout her whole life. In the abovementioned magazine she was trying to make the English misconceptions of Scottish national character right. And even some of her novels attempted the same goal.

Nash considers Oliphant's evaluation of Barrie's work and the mentioned article to be very valuable to the whole Kailyard debate. Oliphant included Barrie's work "within the context of national school of Scottish fiction".¹⁹ She compares Barrie with well known and popular authors of the second half of the nineteenth century such as Robina F. Hardy or Annie S. Swan. Although she might have objected the extensive use of dialect in Barrie's work it did not stop her from praising of the author as one of the prime examples of Scottish national character.

Oliphant was worried about the state of Scottish literature and the way in which it was perceived by the

¹⁹ Nash 18.

English. According to Nash, Oliphant was concerned about descent of the Scottish literature and culture into provincial status. That is also reason why she in Nash's interpretation seized Barrie as a "figure of salvation".²⁰ Oliphant hoped that Barrie could be the author who could "restore the national school of fiction to the heights it had once known."

Margaret Oliphant was not alone in her adoration of Barrie's work. Also Robert Louis Stevenson treasured Barrie's work and in his letter to the author from Samoa in December 1892 he said that *A Widow in Thrums* "gave him a source of living pleasure and heartfelt national pride."²¹

Reminiscences – kailyard predecessors

Last few decades of the nineteenth century witnessed a wave of fashion in collecting reminiscences from around Scotland, as discussed by Nash. These reminiscences created another important context for understanding of the Kailyard literary school. They were part of the national identity rhetoric influx into the Scottish literature during the second half of the nineteenth century.

E. B. Ramsay's collection *Reminiscences of Scottish Life and Characters* published in 1857 is a prime example. His goal was "to fix and preserve a page of our domestic national annals which, in the eyes of the rising generation, is fast

²⁰ Nash 19.

²¹ Nash 20.

fading into the oblivion.”²² Simultaneously with publications of histories of individual parishes that were published throughout the country, there were also individuals who dedicated their work to collecting and preserving of “sketches and stories containing anecdotes, customs, and reminiscences of their local regions.”²³ There were hundreds of these sketches and histories published and widely read. According to Nash most of important towns and counties had a few ‘histories’ published. These texts were immensely popular and they seem to have set the atmosphere and tone into which the Kailyard literature was introduced. All these texts had one common denominator which was nostalgia for the great Scottish past that is also to be seen in Tartanry and the Highland myth.

The importance of Ramsay’s collection of reminiscences lies in encouragement that it gave to other authors to write about their regions. Ramsay advanced nostalgic notion of rural Scotland because it was the countryside and village where he could find various curiosities of different interesting characters.

It is not only the nostalgic character of the stories that contributed to development of the Kailyard school. The reminiscences also offered a different look on history. They have blurred history and supplemented it with fiction. As noted by Nash, the boundaries between the fiction and reality

²² E. B. Ramsay, *Reminiscences of Scottish Life and Character* (Edinburgh: Edmonston and Douglas, 1857) v.

²³ Nash 27.

merged, the author still felt the urge to comment on this boundary line in their prefaces though.

Kailyard's differences & sudden change in reviews

The bond between history and its description and recording and the popular imaginative literature was very close in the second half of the nineteenth century Scottish literature. As mentioned above, authors usually merged real historical facts and fictional characters and own stories introducing the explanation within prefaces of their books. In this literary context Kailyarders are not much different from the rest of their Scottish contemporaries.

All of Barrie's, Crockett's, and Maclaren's locations in the stories are easy to look up in maps – they were based on existing places. They also all dealt with rural life as many other literary works at that time. Then it is necessary to answer an important question – that is what is it that separates *Auld Licht Idylls* (1888) from the rest of the texts nostalgically dealing with village life Scotland. Dr. Nash considers the main difference to be the artistic quality of the Kailyard school texts.

Nash supports this evaluation of Kailyard fiction by number of quotations from newspapers and magazines of the time that were published in reaction to the release of *Auld Licht Idylls*. All the reviewers agreed on the novel being the most noticeable book of the year in its class, they were not

afraid of comparison of Barrie with his greatest predecessors, and they used adjectives like vivid and expressive when talking about author's description of Scottish life and characters.

In general, all the reviewers praised Barrie for his ability to depict a realistic and precise picture of Scotland. And that is exactly the quality that critics started to attack on Kailyard school fiction only a few years later. Nash says, that as opposed to later critical reviews, he could not find any criticism of false reality in the newspapers and magazines at that stage.

Perception of Barrie's fiction changed not long after the kailyard school movement was named. That is when the term's meaning shifted towards negative side of the scale. Nash mentions that

“before the Kailyard term was applied in 1895, Barrie's work was held in high esteem by Scottish critics because it seemed to offer hope that Scottish village life could reach a higher level of literary achievement than those attacked by Oliphant and Others.”²⁴

On the other hand, when Maclaren's and Crockett's works got popular among the readers during the nineties of the nineteenth century, the reaction of critics was not

²⁴ Nash 33.

very welcoming. According to Nash, the reviewers raised questions about originality, literary value and national representation of Scotland. Even Margaret Oliphant was all of a sudden against the Kailyarders. The qualities that she found in Barrie's work she could not find in Crockett and Maclaren. According to her up to date reviews at that time, she disliked the fact that they used dialect hoping to achieve the same effect as Barrie did but unfortunately without any greater success. And so was the reaction of *The Raiders*, the *Herald*, or the *Evening Times*. Some of the reviewers also accused the two authors of lack of originality and plagiarism. They claimed that they had found a number of passages from their novels that more than remotely resembled older texts describing the local colour in the region.

Although there was a big opposition against the Kailyard authors towards the end of the nineteenth century, there were some newspapers and reviewers who considered their work to be significant. Nash gives the example of the *Scotsman* whose critics gave Crockett's *The Raiders* (1894) some good evaluations. Also *Beside the Bonnie Brier Bush* (1894) from Ian Maclaren was given supportive reviews.

For better understanding and easier evaluation of the Kailyard school authors and reasons why critiques of their work changed so rapidly, I decided

to approach each of the three main representatives individually.

Ian Maclaren – The theme of education

Ian Maclaren is one of the Kailyard school authors who stepped up especially for the sentimental quality of his story telling. The rhetorical method of his fiction is no different from some other popular Victorian writers. They encouraged the reader to get moved to tears or to laughter and Maclaren was very successful in deploying of the literary strategies of arousal²⁵. That is one of the most often appreciated qualities of Maclaren's writing.

Maclaren always used such rhetorical strategies that persuaded the reader to adopt his morals and principles. He was especially persuasive in the themes of education in his fiction.

When taking a closer look at the stories in *Beside the Bonnie Brier Bush* it is clearly visible that the author placed emphasis on community values and life. Nash also stresses out the fact that Maclaren always seem to dramatise moments of reintegration after a conflict or period of separation.²⁶ The character of a young boy from the local community who was successful and made it good is one of images that Maclaren uses more often. The story "Domsie", that is the first in the book, introduces us to a "lad o' pairts", who seems to be the typical feature of the 'classic Kailyard'. It is a story of a clever young boy

²⁵ Nash 134.

²⁶ Nash 136.

who makes it through life being able to get his education but his life is unfortunately cut short, as it often happens in Kailyard fiction, and he dies in his mother's arms in front of the summoned parish as a graduated minister. Although it looks like the 'lad o' pairs' has always dreamed of gaining education and becoming a minister, it is not so. Therefore it would be too easy to agree with historians like Forrester who took this one story as a prime example of Kailyard appreciation of Scottish education. But he was not the only one. This story was used by many critics and literary historians as a prime example of Kailyard fiction.

What Maclaren certainly praised and stressed out on the education system was the flexibility of the system. There was the idea of open competition, where anyone who was talented was given a chance to study using the bursary system. The democratic education was assured for every clever boy free of charge provided by the village dominie.

In "Domsie", the village dominie Domsie was the person who "could detect a scholar in the egg, and prophesied Latinity from a boy that seemed fit to be only a cowherd."²⁷ Domsie decides to give up his fees and teach the young talented local boy Geordie Howe Greek and Latin for free. The boy is successful and clever but his parents cannot afford to pay the university tuition and therefore Domsie persuades the local farmer to pay for Gordie's studies.

²⁷ Ian Maclaren, *Beside the Bonnie Briar Bush* (Edinburgh: The Albyn Press, 1977) 11.

Some critics question the genuineness of such a story, they doubt that the boy would have been accepted to the university on these grounds. Nash objects though, claiming that Maclaren did not care that much about the realism but he wanted to stress the sacrifice a local member of the community was able to make for the sake of the community. Geordie is perceived as “our scholar” and all the community supports him in the competition against the High school boys. Maclaren does not let the young Howe to enter the university on the bursary system but proves that a young boy from a local community can afford to get his education thanks to the whole community and a genuinely good heart of a local farmer.

The story also reflects the historical reality. At the beginning of “Domsie”, the narrator is remembering an education system that is now past. “The Revolution (in education) reached our parish years ago, and Drumtochty has a School Board, with a chairman and a clerk, besides a treasurer and an officer.”²⁸ The revolution Maclaren is talking about is the introduction of the Education (Scotland) Act passed by 1872 that gave education formal proportions and formalised school management. Maclaren himself looks back with great affections upon the old Scottish Parish Schools. He appreciates the fact that those schools really fostered scholarship and wisdom, like common Boarding schools never could have.

²⁸ Maclaren 2.

As already mentioned above, Maclaren accents the power of community that joined together to help the young boys to study. In the fourth story of the book, “The Passing of Domsie”, the dominie decides to retire and in order to pay homage to him and his work and effort within the students education the community decides to establish a bursary in Domsie’s name. Everybody from the village without exceptions contribute.

Maclaren’s stories are not always following the reality or truth. But that was not Maclaren’s goal. Historical facts were not important to him because he always wanted to create an ideal picture of the rural communities.

S. R. Crockett – False judgement

In context of Kailyard literary school, Crockett’s most popular and the most reviewed piece of fiction is his first published prose, *The Stickit Minister*. From the tone and use of language it is most probable that Crockett never intended to write those stories for the English readers. As well as *Auld Licht Idylls* and *Beside the Bonnie Brier Bush*, also *The Stickit Minister* was first written as individual sketches for newspapers.

Important characters in his stories are ministers which was probably inspired by the pure fact that Crockett himself, the same as Maclaren, was a minister. Crockett’s ministers are not always just enjoying the quiet village

community life though. They often become victims and are subject to gossip and false conjecture, as suggested by Nash.²⁹

The main characters are usually people who suffered injustices and at the end we learn the truth. In the first story of the collection, the main character Robert is wrongly seen by the outside world as a person who failed in his life and career and is jealous of his brother's success. But the truth is that Robert sacrificed his own career for his brother's career.

Not all the stories are carried in such a serious tone. More comic atmosphere is in "Boanerges Simpson's Encumbrance". The burden in the story is the minister's wife, who was not at all the woman to dispense afternoon tea to the session's spouses between the hours of three and six."³⁰ She does not seem to pay attention to her husband's sermons and opposes their messages. But as it often happens in Crockett's stories the judgement is false. At the end we learn that the wife was the author of all her husband's sermons and after her death he decides to retire.

Probably because of his not always experience as a Free Church minister Crockett's approach to the clergy has always been positive. As opposed to Maclaren's always positive description of the ministers and their parishioners, Crockett came up with several stories where the ministers are treated badly or are falsely judged. In "The Candid Friend", there are gossips spreading around the parish that disturb the minister

²⁹ Nash 92.

³⁰ S. R. Crockett, *The Stickit minister* (Milton Keynes: General Books LLC, 2009) 159.

and his family. At the end the gossip gets to his wife and she scolds him because of that. In “The Probationer”, there is Thomas Todd who experiences an unwelcoming acceptance from his new parish. Although Crockett lets his characters suffer during the sketch, the matter always gets explained at the end and the minister’s position is regained.

3. The terms “tartanry” and “kailyard” and their lexical connotations today

The terms kailyard and tartanry gained different tone throughout the twentieth century. Tartanry acquired the meaning of ‘the excessive use of tartan and other Scottish imagery to produce a distorted sentimental view of Scotland and its history’ as given by Collins English Dictionary, and also in the broader meaning of any kitsch elements described within the Scottish culture.

The word tartanry will not just easily go away, it is rooted into the language mainly because of its vulgarity and immunity from higher culture. And it should not be dismissed either because it played an important role in recreation of Scottish national identity at once.

Dr. Nash³¹ warns against simplification of Scottish literature and culture only into these two terms – tartanry and kailyard. The Kailyard term that used to describe distinctive Scottish school of fiction has been constructed by critics into a discourse that collides with much of the literature written at that time. Although we should reject Kailyard as the ultimate diagnosis of the Scottish culture we should not condemn the fiction that it has commonly been associated with.

³¹ Nash 247.

Kailyard has been rejected as the tool for diagnosing the Scottish culture but the term itself remained used by critics in many different fields of cultural activity and it also prevailed in the common language. The term has been used by film and literary critics sometimes shifting its context from the village to the town. Moira Burgess used the term in her critical study of the Glasgow novel – adapting it to ‘urban kailyard’. For Burgess it is “fiction with an urban setting which otherwise shares the attributes of the Kailyard proper”.³² Burgess uses the term to describe characteristics such as sentimentality and narrowness of vision.

The word is surely not about to disappear from the active vocabulary. The word itself that changed from a noun to an adjective is now adding more adjectives. On 12th February 1998, Christopher Harvie used the word in his article “Celts with Attitude” in the *Glasgow Herald* accusing Irvin Welsh of writing “books for people who don’t read books” and thus “exploiting a chemical generation kailyard”. Welsh is in Harvie’s eyes a product of a typical commodity culture that can never bring quality literature.

The term Kailyard is being used by critics as a symbol of parochialism. Although the ‘K-word’ was

³² Moira Burgess, *Imagine a City: Glasgow in Fiction* (Arundell: Argyll Publishing, 1998) 69.

according to Nash probably first used more as a joke it created a context for evaluation of Scottish literature throughout the twentieth century. It is now being used as a critical term referring to literature, film, political history and sociology.

Conclusion

The theme of this thesis has been the cultural nationalism in Scotland during the nineteenth century and its forms. In my work I focused on two main terms, that is Tartanry and Kailyard. The aim of the thesis was to research the literary school of Kailyard and look for nationalist movement motivation in its fiction. Therefore my first search aimed at the origins of nationalism in Scotland.

Scottish national identity suffered a lot since the Act of Union and joining of Scotland to the British Empire. The 1745 Jacobite Rebellion seems to have defeated not only Jacobite army but also the Scottish self. The Dressing Act from the 1747 abolished carrying of arms and wearing of traditional Highland dresses – kilts and tartan. That killed the Scottish national identity definitely. Educated middle class that would usually support the traditions and national myths was successfully assimilated by sending to Lowland English schools.

The first attempts to resurrect the Scottish were brought by Burns and Baroness Nairn who collected folk songs and traditional poems, supporting thus the local traditions and history. Another great contributor to the cultural nationalism was Sir Walter Scott and his reintroduction of the Highland myth in his romantic sagas of the brave nobleman.

The next step was to re-establish the traditional Scottish symbols like the kilts, the clans and tartan. Unfortunately this trend of Tartanry, or national symbols cultural

nationalism slipped more into false adoration of everything Scottish. The prime example is Balmorality – the adoration of anything Scottish especially by the outsiders, used for the purposes of tourism in the nineteenth century already.

Cultural nationalism was also influenced by search for literary history. More than six major literary history studies were published at the turn of the century. Also universities started to pay attention to the Scottish literature and included it into their syllabuses.

The term Kailyard literary school came to light in the year 1895 when it was used for the first time in connection with the group of authors by a literary critic J. H. Millar. In its classical form it is Scottish fiction dealing with rural themes, characterised by sentimental and nostalgic treatment of the parochial communities. Religion plays an important role in the stories about ordinary mostly uneducated people who seem to pay attention only to their little cabbage patches or kitchen gardens (hence Kail-yard). The Kailyard school was first described as group of three authors: J. M. Barrie with his influential *Auld Licht Idylls*, S. R. Crockett and his *The Sticket minister*, and Ian Maclaren and *Beside the Bonnie Briar Bush*.

The narrator is usually someone from the outside, someone educated, speaking English, not Scots as the local people. Usage of the local dialect is crucial characteristic of the Kailyard literature serving as a way of distinction of the Scottish national identity.

Although the people in the stories appear to be simple and unschooled at the first sight, at the second glance the reader finds out that they have their own traditional wit and there is their sense of community that helps them to fight off any troubles. The importance of education is stressed especially by Maclaren, Barrie is the representative of realism and Crockett focuses on characters of ministers and is often characterised as the sentimental author.

Misrepresentation of the Scottish life and nature was one of the biggest concerns of the critics at the end of the nineteenth century. That was mainly caused by trend like Balmorality that imposed stereotypical images on Scotland. Therefore the Kailyard literature was crucial for re-establishment of the face of 'real' Scotland and real Scottish people. Kailyard movement was for that reason valuable within the process of reinvention of the Scottish national identity and is thus an integral part of the Scottish cultural nationalism.

During my research I have come across many different texts, old newspaper articles and literary history articles and some of them seemed to have contradicted themselves. Also the tone in which they were written and how favourable they looked upon Tartanry and Kailyard changed rapidly since the first Kailyard book was published. The terms itself have changed their meaning immensely since the time they first appeared. That is why I decided to add a chapter on the terms themselves and shifts in their meanings and connotations. Both the words have

been rooted in the common language quite heavily. Tartanry seems to be more common and its known by wider masses. It broadened its meaning to excessive use of Scottish symbols like tartan and others to describe a sentimental Scotland. Some of those symbols are considered kitsch, that is why the term Tartanry is often connected with kitsch or poor taste.

Kailyard is a term that first appeared in an article by Millar characterizing a school of fiction writers in Scottish literature. The characteristics and evaluation of the literary school changed throughout the twentieth century many times and it very often become an adjective as well that stands for something rural or village like, sentimental, parochial and provincial. It changed to a heavily loaded term with negative descriptive features that has only little to do with the Kailyard school authors. But then also the cultural nationalism has transformed into strong political nationalism that culminated by the devolution. Evolution seems to be inevitable including literary history and language changes.

Czech Summary

Tématem této diplomové práce je kulturní nacionalismus ve Skotsku a jeho podoby v průběhu devatenáctého století. Během výzkum jsem se soustředila na dva hlavní pojmy a těmi jsou tartanový nacionalismus a Kailyard. Cílem této diplomové práce je prozkoumat literární směr zvaný Kailyard a zároveň hledat prvky národně obrozeneckého hnutí v jeho próze. Proto moje první pátrání vedlo k původům nacionalismu ve Skotsku vůbec.

Skotská národní identita těžce utrpěla po sjednocení s Anglií a vytvoření Britského impéria. A zdá se, že výsledek jakobínského povstání z roku 1745 neporazil jen jakobínskou armádu ale zničil především Skotské já. Zákon schválený parlamentem v roce 1747 poté zakázal nošení zbraní a tradičních skotských oděvů - kiltů a tartanu. To pak zdecimovalo Skotskou národní identitu úplně. Vzdělaná střední třída, která by jinak podporovala zachování tradic a národních mýtů, byla bohužel velmi úspěšně asimilovaná, a to hlavně díky vzdělání získanému na anglických školách ve skotských nížinách.

První pokusy o znovuoživení Skotska a jeho národní identity přinesl Robert Burns a baronka Nairnová. Oba se věnovali sběru lidových písní a tradičních lidových básní a tím podpořili zachování místních tradic a historie. Dalším velkým přispěvatelem k národnímu kulturnímu hnutí byl Sir Walter Scott a jeho znovuoobjevené mýty Skotské vysočiny v romantických ságách o statečných šlechticích.

Dalším krokem bylo obnovení tradičních skotských symbolů, jako kilty, klany a tartany, které byly na nějaký čas dokonce úplně zakázány. Bohužel tento trend tartanového nacionalismu brzy sklouzl spíše k falešnému obdivu čehokoliv tradičně Skotského. Dobrým příkladem je nejsilnější odnož tartanového nacionalismu - Balmorality (od názvu sídla Anglické královny ve Skotsku, hradu Balmoral). Je to bezmezný obdiv k čemukoliv skotskému, většinou byly pak takové zvyky a předměty využívány hlavně k turistickým účelům, a to už v devatenáctém století.

Kulturní nacionalismus byl také ovlivněn bádáním po literární historii. Na přelomu století bylo vydáno více než šest rozsáhlých literárně-historických publikací. Také univerzity začaly věnovat skotské literatuře pozornost a dokonce ji ke konci devatenáctého století zahrnuly do svých studijních programů.

Pojem Kailyard jako literární směr spatřil poprvé světlo světa v roce 1895, kdy byl poprvé použit ve spojení s danou skupinou autorů v článku literárního kritika J. H. Millara. Ve své klasické formě je to jednoduše řečeno skotská próza, která se soustředí na venkovské prostředí a lze ji charakterizovat sentimentálním a nostalgickým přístupem k provinciálním venkovským komunitám. Také náboženství hraje důležitou roli v těchto příbězích o obyčejných, většinou nevzdělaných lidech, kteří si žijí ve svém malém světě zaměřeni pouze na svou zeleninovou zahrádku před domem (odsud Kailyard, v překladu ze skotského dialektu: zahrádka se zelím, zeleninová zahrádka).

Literární skupina Kailyard byla poprvé popsána jako skupina tří autorů: J. M. Barrie a jeho nejznámější *Auld Licht Idylls*, S. R. Crockett a jeho *The Sticket minister* a Ian Maclaren a jeho *Beside the Bonnie Briar Bush*.

Vypravěčem je většinou někdo z venčí, vzdělaný, anglicky mluvící, aby mohl překládat, protože místní postavy vždy mluví skotským dialektem. Využití místního dialektu je jednou z charakteristik literatury směru Kailyard. Jazyková odlišnost slouží pro vymezení skotské národní identity.

Přestože lidé v příbězích Kailyard literatury vypadají na první pohled prostě a nevzdělaně, na druhý pohled čtenář objeví, že nejsou vůbec hloupí, umějí využít svůj selský rozum a jejich komunita drží obdivuhodně pospolu. Převážně Maclaren zdůrazňuje důležitost vzdělání, Barrie je spíše zástupcem realismu ve skupině a Crockett se zaměřuje na postavy kazatelů a často je řazen do kategorie sentimentálních autorů.

Jednou z největších obav kritiků na konci devatenáctého století byla milná reprezentace skotského života a scenerie. Tuto obavu zapříčinily trendy jako Balmorality a tartanový nacionalismus, které podsouvaly Skotsku jeho stereotypy. Proto byla literatura směru Kailyard zásadní pro obnovení opravdové tváře Skotska a opravdových Skotů. Kailyard literatury byla proto velmi cenná v rámci procesu znovuobjevování skotské národní identity, a je proto nedílnou součástí skotského kulturně-nacionalistického hnutí.

Během výzkumu jsem narazila na mnoho různých textů, dobových novinových článků a literárně kritických článků a některé z nich si navzájem v mnohém odporovaly. Také tón, ve kterém byly napsány a pozitivní či negativní hodnocení a přístup k tartanovému nacionalismu a Kailyard literatuře se radikálně změnil od té doby, co byla vydána první kniha radící se do stylu Kailyard. Oba pojmy samotné změnil význam ve velkém rozsahu v porovnání s původním významem v době jejich prvního použití. Proto jsem se také rozhodla na závěr přidat kapitolu pojednávající o obou termínech a posunu v jejich interpretaci a jazykovém zabarvení. Oba termíny se dostaly do běžného jazyka a jsou v něm již napevno zachyceny. Pojem tartanový nacionalismus se zdá být v angličtině mnohem běžnější a zná jej větší okruh lidí. Význam tohoto pojmu byl rozšířen na nadměrné používání skotských symbolů, jako je tartan a další, pro popis sentimentálního Skotska. Některé takové symboly jsou obecně považované za kýč, a proto se také tartanový nacionalismus často spojuje s kategorií špatného vkusu a kýče.

Kailyard je pojem, který se poprvé objevil v článku J. H. Millara a charakterizoval skupinu skotských literárních autorů. Charakteristiky a hodnocení tohoto literárního směru se v průběhu dvacátého století změnilo několikrát. Z daného slova se často stávalo i přídavné jméno, které v sobě skrývá charakteristiky jako venkovský, sentimentální a provinční. Význam samotného slova se zásadně změnil a je nyní silně negativně zatížen. Jeho nynější podoba má už jen málo

společného s původní literární skupinou. Ale také kulturní nacionalistické hnutí se proměnilo v silné politické národní hnutí jehož působení vyvrcholilo osamostatněním Skotska jako správního celku v rámci Spojeného království s vlastním parlamentem. Vývoj je, zdá se, nevyhnutelný, literární historii a jazykové změny nevyjímaje.

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Key Words: Tartanry, Kailyard, J. M. Barrie, S. R. Crockett, Ian Maclaren, rural setting, sentimental, parochial, Scottish literature, cultural nationalism

Tématem práce je skotský kulturní nacionalismus a jeho literární a kulturní podoba na přelomu devatenáctého a dvacátého století.

Práce se zaměřuje především na dva zásadní pojmy – tartanový nacionalismus a Kailyard. Úvodní kapitola se zabývá počátky vzniku vlny kulturního nacionalismu ve Skotsku a uvádí téma do historického kontextu. Následující kapitoly podrobněji objasňují charakteristiky tartanového nacionalismu a literárního směru Kailyard a některé důležité typické prvky dokládají na příkladech třech hlavních autorů: J. M. Barrie, S. R. Crockett a Ian Maclaren.

The theme of the thesis is Scottish cultural nationalism and its literary and cultural forms at the turn of the nineteenth and twentieth century. The main focal points of the thesis are two terms – Tartanry and Kailyard. The introductory chapter deals with the origins of the cultural nationalism in Scotland and sets the topic into a historical context. The following chapters clarify the characteristics of Tartanry and the Kailyard literary school and grounds some of important typical features on the examples of three main authors: J. M. Barrie, S. R. Crockett a Ian Maclaren.