

Filozofická fakulta Univerzity Palackého

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Katedra anglistiky a amerikanistiky

***A. L. KENNEDY AND JANICE GALLOWAY – A COMPARATIVE  
STUDY OF THEIR DEVELOPMENT AS IT IS SEEN FROM THE  
POINT OF VIEW OF THE FEMINIST CRITICS***

(Bakalářská práce)

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Prohlašuji, že jsem tuto bakalářskou práci vypracovala samostatně a uvedla úplný seznam citované a použité literatury.

V Olomouci dne .....

.....

Děkuji Mgr. Emě Jelínkové, Ph.D. za cenné rady, literaturu, kterou mi při zpracování mé práce poskytla, i za čas, který mé práci věnovala.

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# 1 INTRODUCTION

I have decided to deal in my thesis with Janice Galloway's collection of short stories *Where You Find It* and A. L. Kennedy's *Now That You're Back* from the point of view of feminist criticism.

Both these women writers belong to the contemporary English women written literature. They have already received a number of awards for their work, most of which have been positively assessed by literary critics, however, they are relatively unknown in our country.

Janice Galloway as well as A. L. Kennedy write mainly from the point of view of a Scottish woman. Their success has been related to the improvement of the women's position in Scottish society in the 1990's. During the 1980's and 1990's there appeared to be an increase in the literature written by women resulting in accepting the women's perspective as an integral part of contemporary Scottish literature.

Firstly, I will deal with the development of feminist criticism, focusing on the Anglo-American criticism. I will mention some of the most significant feminist critics, their most important feminist works and I will also present their main views on the subject of feminist criticism.

Secondly, I will shortly introduce the lives of Janice Galloway and A. L. Kennedy as well as the books they have written so far with a brief characteristics.

Thirdly, I will analyse their short stories from the collections *Where You Find It* and *Now That You're Back*<sup>1</sup> from the feminist perspective. I will divide the short stories into five categories I have created for better orientation in my analysis. These categories are: 'sexuality as the cause for women's subordination', 'uneasiness in men and women's relationships', 'people disorientated by circumstances', 'Scottishness' and 'family relationships'. In the introduction to every subchapter I will deal with the feminist points of view to the particular

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<sup>1</sup> I have not included all the stories from these collections because not all of them suited to the categories I have created. I have not dealt with stories: "Where You Find It", "A Night In", "After the Rains", "Waiting For Marylin", "Hope", "Peeping Tom", "Tourist From the South Arrive in the Independent State", "He Dreams of Pleasing his Mother", "Six Horses" from the collection *Where You Find It* by Janice Galloway and "On Having More Sense", "The Mousebooks Family Dictionary" and "Mixing With the Folks Back Home" from the collection *Now That You're Back* by A. L. Kennedy.

subject. This part will be followed by the brief content of every story. I will use also some quotations to support my conclusions.

I will contrast their attitudes towards the subjects they share. My aim in this work is a comparison of their short stories and the points of view of feminist criticism.

## 2 FEMINIST LITERARY CRITICISM

Feminist literary criticism as well as feminism are not considered to be the right terms nowadays. It is better to use these terms in plural because they are created of many forms with their own specifics, sometimes being contradictory. Feminist literary criticism is based on a number of gradually differentiating methods by means of which it examines the ways women are represented in the literary texts from the point of view of a woman or the ways female literary production and reception look like. All these methods somehow challenge male point of view on literature pursuing interdisciplinary approach.

Virginia Woolf with her works *A Room of One's Own* (1929) and *Three Guineas* (1938) precedes the beginning of feminist literary criticism. These works have been considered to be one of the fundamental texts dealing with the constraints the female authors had to cope with. „She ends up firmly in favour of women's right to financial independence, education and entry into the professions.“<sup>2</sup> She attempts the possibility for women to act freely with their free time and to use it for their creativity. Woolf „has understood that the goal of the feminist struggle must precisely be to deconstruct the death-dealing binary oppositions of masculinity and femininity.“<sup>3</sup>

Feminist literary theory was developed in the Anglo-Saxon cultural area with the important contribution of the politically orientated feminist movement at the end of the 1960's. In its early period referred to as 'feminist critique', till the mid-1970's, female scientists analyzed mainly the images of women in the classical literary works written by men with the focus on what was disregarded until this time. They also demonstrated that the patriarchal norms determined the way female characters were shaped. There were five works creating the basis for the development of Anglo-American feminist criticism: Virginia Woolf's *A Room of One's Own*, Simone de Beauvoir's *The Second Sex* (1949), Katherine M. Rogers's *The Troublesome Helpmate* (1966), Mary Ellmann's *Thinking About Women* (1968) and Kate Millett's *Sexual Politics* (1969). As for criticism of this period, „a central problem has been that of uniting political engagement with what

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<sup>2</sup> Toril Moi, *Sexual/Textual Politics: Feminist Literary Theory* (London: Routledge, 1991) 14.

<sup>3</sup> Moi 13.



is conventionally regarded as good literary criticism“.<sup>4</sup> The feminist critic had only two options: „To work to reform the criteria, laid down by white bourgeois males, from within the academic institution, producing a judicious critical discourse that strives to maintain its feminism without grossly upsetting the academic establishment, or to write off the academic criteria of evaluation as reactionary and of no importance to her work.“<sup>5</sup>

Mary Ellmann in her book *Thinking about Women* ironically criticizes the stereotypical representation of women in literature. She does not deal with the political and historical aspects of patriarchy independently of literary analysis but rather creates a book as a direct appeal to feminists with literary interests. She based her theory on „thought by sexual analogy [...] as our general tendency to comprehend all phenomena, however shifting, in terms of our original and simple sexual differences; and classify almost all experience by means of sexual analogy. [...] All forms are subsumed by our concept of male and female temperament“.<sup>6</sup> In her essay she exposes the ludicrous and illogical nature of this sexual mode of thought. She also deals with sexual analogy in the field of literary criticism: „With a kind of inverted fidelity, the discussion of women’s books by men will drive punctually at the point of preoccupation, which is the fact of femininity. Books by women are treated as though they themselves were women, and criticism embarks, at its happiest, upon an intellectual measuring of busts and hips.“<sup>7</sup> Later in her book Ellmann sums up the eleven major stereotypes of femininity as presented by male writers and critics. „Her point is that men have traditionally chosen to write in an assertive, authoritarian mode, whereas women have been confined to the language of sensibility.“<sup>8</sup> After the 1960s this situation has gradually changed by resisting or subverting authoritarian modes of writing and giving new possibilities to women. The book *Thinking About Women* is about the insidious effects of thinking by sexual analogy, however, for Ellmann sexuality is not visible at the level of sentence construction or rhetorical strategies. „As part of

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<sup>4</sup> Moi 23.

<sup>5</sup> Moi 23.

<sup>6</sup> Moi 32.

<sup>7</sup> Moi 33.

<sup>8</sup> Moi 34.

her deconstructive project, Ellmann therefore recommends exploiting the sexual stereotypes for all they are worth for our own political purposes.“<sup>9</sup>

The book *Sexual Politics* by Kate Millett is even more important because she attempts the subversive reading of the literary texts of the nineteenth and twentieth centuries by analyzing the works written by men from the point of view of a feminist reader. The book is divided into three parts: in the first Millett „presents thesis about the nature of power relationships between the sexes, the second part surveys the fate of feminist struggle and its opponents in the nineteenth and twentieth centuries and the final section sets out to show how the sexual power-politics described in her preceding chapters is enacted in the works of D. H. Lawrence, Henry Miller, Norman Mailer and Jean Genet“.<sup>10</sup> In this book Millett establishes the feminist approach to literature as a significant critical force and she becomes the precursor of all later works of feminist criticism in the Anglo-American tradition. She mainly influences feminist criticism by emphasizing the study of social and cultural contexts so that literature was to be properly understood and by „her relentless defence of the reader’s right to posit her own viewpoint, rejecting the received hierarchy of text and reader [...] and to challenge the author’s authority at every turn. [...] Her approach destroys the prevailing image of the reader/critic as passive/feminine recipient of authoritarian discourse, and as such is exactly suited to feminism’s political purposes“.<sup>11</sup>

Having found out that the classical works were stigmatized by misogyny led within the feminist literary criticism to the question how this fact influenced the women perception of these texts. Judith Fetterley tries to answer this in her book *The Resisting Reader* (1978) depicting the dilemma in which women found themselves while reading the misogynist orientated literature: in fact, they are forced to accept the male point of view which results in their relatively easy acceptance of subordination to the male authority.

From the mid-1970’s feminist literary theory has dealt with criticism and revision of the literary canon formed by male value judgements. Their intention has been to reveal the continuity of female writing but the feminists could not agree on whether to join the previous tradition or whether to create their own

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<sup>9</sup> Moi 39.

<sup>10</sup> Moi 24.

<sup>11</sup> Moi 25.

tradition with their own rules. In connection with the publication of the marginalised female literature has increased also interest in the role of female authors. This most notable period is denoted as *gynocritics* by Showalter considering all the aspects of female writing such as the female ways of verbal expression, of specific creativity, themes and structures.

Feminist criticism in the 1970s was typical for an insistence on authenticity and truthful reproduction of the real world as the highest literary values which makes it hostile to non-realist forms of writing. The representation of female role-models in literature was also demanded. „The feminist reader of this period not only wants to see her own experiences mirrored in fiction, but strives to identify with strong, impressive female characters.“<sup>12</sup>

Since about 1975 this simplistic approach has lost its inspirational force and interest has turned exclusively to the works of women writers.

In the late 1970's, three major studies appeared on women writers seen as a part of specifically female literary tradition: Ellen Moers's *Literary Women* (1976), Elaine Showalter's *A Literature of Their Own* (1977) and Sandra Gilbert and Susan Gubar's *The Madwoman in the Attic* (1979). For these critics, it is not biology but society that shapes women's different literary perception of the world.

In *Literary Women* Ellen Moers makes „the first attempt at describing the history of women's writing as a rapid and powerful undercurrent running under or alongside the main male tradition“.<sup>13</sup> This book received wide acclaim, however, nowadays it is regarded as only a pioneer work for the more mature feminist literary histories.

Another important feminist author is Elaine Showalter with her study *A Literature of Their Own* attempting to trace the development line of female literature, to „fill in the terrain between the literary landmarks of the Austen peaks, the Brontë cliffs, the Eliot range and the Woolf hills“<sup>14</sup>, thinking of it as subculture, in the history of English literature and stressing „the transience of female literary fame“.<sup>15</sup> „Showalter also implicitly defines effective feminist writing as work that offers a powerful expression of personal experience in a

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<sup>12</sup> Moi 47.

<sup>13</sup> Moi 53.

<sup>14</sup> Moi 55.

<sup>15</sup> Moi 55.

social framework.“<sup>16</sup> As well as Showalter also other feminist writers have assumed that „good feminist fiction would present truthful images of strong women with which the reader may identify“.<sup>17</sup> Her major contribution is the fact that women literary production has become the centre of the scientific attention, she calls this positive critical approach as ‘gynocritics’ in opposition to the negative ‘feminist critique’ of works written by men. ‘Gynocritics’ pays attention to the creation of female perspective for analysis of women’s literature, the creation of new models based on the study of female experience and the definition of the new world with its own fully fledged female culture. Showalter has divided the female literature into three development stages<sup>18</sup>:

- The first stage is called ‘feminine phase’ being in progress throughout the most of the nineteenth century. Women writers in this period tried to imitate the dominant literary conventions made by men. It was typical that women writers used male pseudonyms such as George Eliot.
- The second stage referred to as ‘feminist phase’ took place from 1880 till 1920. It was a period of protest against the dominant attitudes and conditions as well as advancement to the larger autonomy in the lives of women.
- The third stage called ‘female phase’ is in progress from 1920. Women writers managed to free themselves from the need to react to patriarchal values and they has turned their attention to their own hearts to find their own independent identity.

Imporant role in the development of female writing has performed also the couple of women authors Sandra Gilbert and Susan Gubar among whose works belong *The Norton Anthology of Literature by Women* (1985) and *The Madwoman in the Attic*. Their work „presents the feminist reader with an impressive set of probing studies of the major women writers of the nineteenth century [...] it aims to provide us with a new understanding of the nature of the distinctively female literary tradition of the nineteenth century and it also aspires to elaborate an

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<sup>16</sup> Moi 4.

<sup>17</sup> Moi 7.

<sup>18</sup> Pam Morrisová, *Literatura a feminismus* (Brno: Host, 2000) 79.

ambitious new theory of women's literary creativity".<sup>19</sup> They show that the dominant patriarchal ideology understands creativity as a male quality which leads to the opinion that the dominant literary images of femininity are male fantasies. „Women are denied the right to create their own images of femaleness, and instead must seek to conform to the patriarchal standards imposed on them.“<sup>20</sup> Gilbert and Gubar has come to a conclusion that for the male authors of the nineteenth century „the ideal woman is seen as passive, docile and above all selfless creature. [...] But behind the angel lurks the monster: the obverse of the male idealization of women is the male fear of femininity“. <sup>21</sup> This monster woman refuses to be selfless and submissive under the rule of patriarchy. Gilbert and Gubar call her 'duplicitous' as a woman who has a story to tell. The authors then turn to the situation of the woman artist limited by patriarchy and try to find some solution how to escape it: „Thus these authors managed the difficult task of achieving true female literary authority by simultaneously conforming to and subverting patriarchal literary standards.“<sup>22</sup> In their opinion the female monster, the angel, the madwoman and the sweet heroine are aspects of the author's self-image in literary women's works. There is again some troubling aspect in their work and that is their insistence on the identity of author and character claiming that „the character is the author's double, an image of her own anxiety and rage“. <sup>23</sup>

Despite many differences Anglo-American feminist criticism has gradually begun to influence and come together with French feminist criticism in the last fifteen years.

Contemporary feminist criticism no more resembles chaotic pluralism and it can be exemplified in the poststructuralism branch inside feminist theory developing the principles of Ferdinand de Saussure, Jacques Derrida, Jacques Lacan and their feminist successors. These representatives consider literary text to be a place where the gender difference is formed as well as seen. This theory lacks tendency to join female authorship with the specific female extralinguistic reality, it is based clearly on the gender difference written in the texts.

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<sup>19</sup> Moi 57.

<sup>20</sup> Moi 57.

<sup>21</sup> Moi 58.

<sup>22</sup> Moi 59.

<sup>23</sup> Moi 61.

One of the positive consequences of women literature being more accessible nowadays is the fact that it approximates women's experience that was excluded or distorted by the main literary tradition. This progress gives the possibility of self-knowledge and realization of collective voice and identity to women. However, literature can not be the exact reflection of reality, it is the result of the selection process. „As soon as women stop to feel the need to react to the patriarchal compulsion, they will manage to find and express more freely the true reality of women's experience.“<sup>24</sup>

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<sup>24</sup> Morrisová 101.

### **3 JANICE GALLOWAY**

Janice Galloway is a successful Scottish novelist and short story writer. As the core of her work could be seen the nexus of gender, body and nation. She shows the interest of exploring the new millenium and what it can offer to women, dealing with an overlap of class-, sex-, and nation-based agenda, and emphasizing the necessity of privileging female concerns. She writes in the context in which writing is complicated by postcoloniality and class, both of which must be subsumed by the less-addressed needs of women.

#### **3.1 Biography**

Janice Galloway was born in Ayrshire in western Scotland on 2 December 1956. Both her parents came from working class background but her mother was ashamed of her origin. She left her father when Janice was three because of his drinking and violence and accepted a box room above the local doctor's surgery in return for cleaning. After some time her sister Nora came to live with them so Janice was caught between a ferocious sister and an apathetic mother and growing up in poverty and awkwardness.

Janice went to school locally spending an extra year at Ardrossan Academy. From her childhood she has been interested in reading books but in school she met with the opinion that literature is not intended for girls. However, in school she became interested in music, she devoted to playing the violin and singing folk songs and dreaming she would be a musician. Glasgow University, where she studied English and music, seemed to finish that off and put nothing much else in its place. In the lessons of English literature and music she was unpleasantly surprised by the fact that women and Scottish writers were not discussed at all. The opinion of the subordination of Scotland was all around her and it made her take a year out. She worked briefly as a Welfare Rights Officer, not sure she would finish the degree at all but then behaved herself she completed her degree in 1977 and became a teacher. This job satisfied her enough to make her stay with it for ten years.

She became a full-time writer in 1986 when her first short story was published. She is also an editor with the aim to promote contemporary Scottish literature. She writes articles for various newspapers and magazines dealing with literature as well as music.

Nowadays she lives in Glasgow with her son and her husband: „Since he (her son) was born, I’ve wondered what the notion of family is supposed to mean. I knew something had been wrong with mine – I think most people know that about theirs – but when you have your own children or you have children to look after, you really wonder which of the mistakes you may be passing on [...] You can acknowledge that what happened to you could have happened to anyone, but you also need to acknowledge that it happened to you. What’s important is that you deal with it so you don’t pass it on.“<sup>25</sup>

### 3.2 Bibliography

Janice Galloway is the author of three novels *The Trick Is To Keep Breathing* (1989), *Foreign Parts* (1994) and *Clara* (2002) and two collections of short stories *Blood* (1991) and *Where You Find It* (1996). She also wrote *Pipelines* (2000), a series of collaborative installation texts for sculptoress Anne Bevan, *Boy Book See* (2002), a slim book of poems, and *Monster* (2002), opera libretto dealing with the life of Mary Shelley. She wrote just one play called *Fall* (1998). Her most recent book called *This Is Not About Me* (2008) is her memoir.

She won a lot of literary prizes for her works including the E. M. Forster Award presented by the American Academy of Arts and Letters, for her works *The Trick Is To Keep Breathing*, *Foreign Parts* and *Blood*, and the 1994 McVitie's Prize for her novel *Foreign Parts*.

In her first novel *The Trick Is To Keep Breathing* (1989) she explores states of brokenness and fragmentation in „the story of Joy Stone, a schoolteacher in her late twenties who suffers from depression after the drowning death of her

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<sup>25</sup> Gareth Mclean, "A silent child set free", *The Guardian* 12 September 2008, 31 July 2010 < <http://www.guardian.co.uk/books/2008/sep/12/2>>.



married lover, Michael, while they were on vacation together“.<sup>26</sup> In the weeks following his death, Michael’s estranged wife received all the sympathy, while Joy’s existence was denied. Her home, in an inaccessible slum development far from the centre of town and her complicated relationships with her family, furthers her alienation. „She tries to control her world through rituals, lists, and eating disorder leading to anorexia and bulimia, eventually entering a psychiatric ward.“<sup>27</sup> This book is written in the first person narrative form using also extensive textual experiments.

Her first collection of short stories *Blood* (1991) „is fully engaged with sensual description, not so much to convey beauty or pleasure as to characterize meticulously the solitude of the human mind and the oddity of inhabiting a body. The stories also explore the dark side of human relationships and the limitations of trust and occasionally venture into the grotesque or fantastic“.<sup>28</sup> She depicts women that are endangered from the strangers as well as from men whom they know. Galloway is aware of the limitations and entry requirements placed on joy. The stories contain suggestions of the textual experiment which later emerges so vividly in her novels.

Her second novel *Foreign Parts* (1994) „tells the story of two friends taking a vacation to France. Cassie and Rona, both social workers approaching middle age, have been friends for twenty years, their friendship outliving any number of romantic relationships, emotional problems, and life changes“.<sup>29</sup> Galloway again depicts „characters with complicated relationships to their blood families, and again, we see the possibility of a reconstruction of family sketched out at the same time as the reconstruction of the form of the novel“.<sup>30</sup> Also in this novel she used various textual experiments.

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<sup>26</sup> Mary McGlynn, "Janice Galloway", *Review of Contemporary Fiction* Summer 2001, 4 March 2010, <<http://lion.chadwyck.co.uk>>.

<sup>27</sup> Mary McGlynn, "Janice Galloway", *Review of Contemporary Fiction* Summer 2001, 4 March 2010, <<http://lion.chadwyck.co.uk>>.

<sup>28</sup> Mary McGlynn, "Janice Galloway", *Review of Contemporary Fiction* Summer 2001, 4 March 2010, <<http://lion.chadwyck.co.uk>>.

<sup>29</sup> Mary McGlynn, "Janice Galloway", *Review of Contemporary Fiction* Summer 2001, 4 March 2010, <<http://lion.chadwyck.co.uk>>.

<sup>30</sup> Mary McGlynn, "Janice Galloway", *Review of Contemporary Fiction* Summer 2001, 4 March 2010, <<http://lion.chadwyck.co.uk>>.

Her third novel *Clara* (2002) is a bibliographical novel that resurrects the life of Clara Schumann, the famous concert pianist and composer, editor and teacher. „Galloway traces the psychological and professional development of Clara from child prodigy to a wife of a famed German composer Robert Schumann.“<sup>31</sup> She subordinated her own career interests to her husband’s and to motherhood, they had eight children and she was a wife that took care of her husband during his various mental illnesses. Robert was a man evidently irritated by everything, aggravated by his wife’s success and his inability to support his large family. In this novel Galloway withdraws from a certain connection with Scotland and focuses on a German woman in the nineteenth century. „Although her intent is clearly to revive the career of a woman who outshone her husband in life but has been overshadowed by him in death, Galloway’s account of Clara’s relationship with Robert is so compelling that their love story overpowers the chronicle of Clara’s professional accomplishments.“<sup>32</sup>

*This Is Not About Me* (2008) is the first volume of her memoirs covering her life from birth to twelve and dealing with the breakdown of her parents’ marriage and her relationship with her 20-year-old sister Nora who abandoned her husband and a baby son without any remorse and was not concerned with taking care of her little sister. When left to babysit Janice, she entertained a series of male friends and Janice went through very hard times while being with Nora: she locked her in a cupboard and taunted her with stories of how she was about to be taken away to a home, set her hair on fire, while eating took her burning spoon and pressed it into Janice’s neck. Now Galloway speculates that Cora was ill: „I don’t think my sister was completely in control. I was aware of that even when I was small. I guess my role model for that was dad, I knew my dad wasn’t in control because there were two totally different dads.“<sup>33</sup> She evokes life on the west coast of Scotland in the late 1950s with its particular working-class milieu and its generation of women.

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<sup>31</sup> "Clara", *The Virginia Quarterly Review* Summer 2003, 4 March 2010 <<http://lion.chadwyck.co.uk>>.

<sup>32</sup> "Clara", *The Virginia Quarterly Review* Summer 2003, 4 March 2010 <<http://lion.chadwyck.co.uk>>.

<sup>33</sup> Joan McAlpine, "Mad or bad? Janice Galloway’s monstrous sister", *The Sunday Times* 7 September 2008, 31 July 2010 /[www.timesonline.co.uk/tol/news/uk/scotland/article4691625.ece](http://www.timesonline.co.uk/tol/news/uk/scotland/article4691625.ece).

Interested in physicality, both of the human body and of the literary text, Janice Galloway takes a woman's perspective as her basis to pointedly emphasize what a departure from the norm such a point of view really is, Galloway has said: „Simply for a woman to write as a woman, to be as honest about it as possible, is a statement; not falling into conventions and assuming guy stuff is 'real' stuff and we're a frill, a fuck or a boring bit that does housework and raises your kids around the edge. That stuff is not round the edge! It's the fucking middle of everything. Deliberately pointing up that otherness, where what passes for normal has no bearing on you or ignores you-that fascinates me.“<sup>34</sup> Galloway uses textual innovations in great amount, blending formal experiments with social commentary, local language, and a wry wit.

Galloway writes in solidarity with a Glasgow school of writing among whose characteristics belong working class perspective, use of urban landscapes, reliance on local dialect and a tendency to focus their stories on the everyday existences. This movement has become one of the most powerful on the British Isles in the past twenty years. Galloway stands out in her vigorous textual experimentation, her caustic humor, and her feminist emphasis. Galloway links to Scottish, feminist and existential traditions, to Franz Kafka, Samuel Beckett, James Kelman, T. S. Eliot, Virginia Woolf and Harold Pinter, especially in her meticulousness in observing and recounting the particulars in everyday life and her tendency towards textual experiments.

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<sup>34</sup> Mary McGlynn, "Janice Galloway", *Review of Contemporary Fiction* Summer 2001, 4 March 2010, <<http://lion.chadwyck.co.uk>>.

## 4 A. L. KENNEDY

A. L. Kennedy is a Scottish writer of novels, short stories and non-fiction. She writes fiction of communication, identification and love which is in her approach impossible, achieved, imagined. Her writing has a measure of intellectual scepticism, but her gift is to combine an intelligence, political and moral, with an exquisite emotional sensitivity. The style of her works never fails to be compelling and is also often unbearably perceptive.

She is sometimes accused of the craftedness of her writing becoming almost oppressive but she reacts: „I don't think it's that. I think it's being in someone else's mind. That's fair enough: that's what I want to do to you. If you define plot by what's happening externally to the character, it's true there's no plot in my fiction, but I'm interested in the things people carry around that you don't necessarily see. I just want to get to the bits that interest me.“<sup>35</sup>

### 4.1 Biography

Alison Louise Kennedy was born in Dundee, Scotland, on 22 October 1965. Her father was from Birmingham and her mother from North Wales, they went to Australia but then came back to Dundee before she was born and they split up when she was quite small. She attended Dundee High School, then she studied English and Drama at Warwick University from 1983 until 1986, when she took a BA in Theatre Studies and Drama. She chose not to study literature, viewing creative writing and criticism as incompatible activities.

After university, she returned to Scotland, and from 1988 to 1989 was Community Arts Worker for Clydebank and District. She has worked for the arts and special needs charity Project Ability since 1989, first as Writer in Residence, from 1995 as editor of *Outside Lines* magazine, and has been a member of the Management Committee since 1998. She was editor of New Writing Scotland and

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<sup>35</sup> Geraldine Bedell, "You can call me Al," *The Observer* 25 March 2007, 12 April 2010 <<http://www.guardian.co.uk/books/2007/mar/25/fiction.alkennedy>>.

was Writer in Residence at Copenhagen University in 1995. She reviews for *The Scotsman*, the *Glasgow Herald* and the *Daily Telegraph*, is a contributor to the *Guardian*, and has been a judge for the Booker Prize for Fiction (1996), *The Guardian* First Book Award (2001) and the Orange Prize for Fiction (2002). She has also done television and radio work for the BBC, writing, reviewing and presenting.

Now she lives and works in Glasgow and is a Fellow of the Royal Society of Literature. In 2003 she was nominated by *Granta* magazine as one of 20 'Best of Young British Novelists'. Currently, she lectures in creative writing at the University of St. Andrews.

She also performs at the Glasgow comedy club, where she has a regular gig as a stand-up making the most of her cleverness with words and her knack for seeing things freshly.

A. L. Kennedy is a Christian, and often finds a political translation of her personal faith in the peace movement. She has been a vocal critic of the British government's involvement in recent conflicts, in newspaper columns and in speeches made at numerous antiwar demonstrations.

She is very productive in her work: „If you're quite a fast cook, you don't have children, you don't have pets and you've got no one to talk to, what else are you going to do? I've got vast amounts of time to occupy.“<sup>36</sup>

## 4.2 Bibliography

A. L. Kennedy is the author of five novels *Looking for the Possible Dance* (1993), *So I Am Glad* (1995), *Everything You Need* (1999), *Paradise* (2004), and *Day* (2007), and five collections of short stories *Night Geometry and the Garscadden Trains* (1990), *Now That You're Back* (1994), *Original Bliss* (1997), *Indelible Acts* (2002), and *What Becomes* (2009). She has also written a long autobiographical essay on Michael Powell's film *The Life and Death of Colonel Blimp* (1997), a screenplay *Stella Does Tricks* (1998) and a detailed non-fiction

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<sup>36</sup> Geraldine Bedell, "You can call me Al", *The Observer* 25 March 2007, 31 July 2010 <<http://www.guardian.co.uk/books/2007/mar/25/fiction.alkennedy>>.

work *On Bullfighting* (1999) that unsurprisingly looks at the history and facts associated with bullfighting.

Kennedy's first collection of short stories *Night Geometry and the Garscadden Trains* (1990) exposes the emotional depths of apparently ordinary protagonists, often solitary women, and in a manner both bleak and empathetic consider the failures of communication that hamper human contentment. Though the themes are dark, mordant comedy and a precise, often surprising use of language impart relish to the tales.

Her first novel *Looking for the Possible Dance* (1993) is „about Mary Margaret Hamilton, a Scots woman passionately attached to her father and now forced to deal with the intricacies of human relationships, from her difficulties with her lover, Colin, to the broader social relationships of life“.<sup>37</sup> Kennedy tells this story with the same quirky sensitivity to language and the nuances of what is said and not said in relationships that characterised her early short stories. This work is less conceptually and formally experimental than her subsequent work.

Her second novel *So I Am Glad* (1995) is „the bizzare and unsettling story, told with wit and poignancy, of Jennifer, a woman who hopes to avoid the complications of love and life. She is a radio announcer and spends much of her time in isolation behind closed studio doors, intent on suppressing the emotions [...] lurking within“.<sup>38</sup> Into her confined life „comes a strange roommate, an amnesiac called Savinien Cyrano de Bergerac [...] Savinien is an ardent advocate of emotional connection and the flamboyant display of feeling. Having deliberately chosen emotional numbness (after a childhood in which her parents refused to wrap the harder truths up for her and even made love in front of her), Jennifer finds the possibilities of connection with another difficult to contemplate but begins to feel something within stirring, when she surrenders herself, both emotionally and sexually, to Savinien“.<sup>39</sup> Kennedy tells this idiosyncratic story with an imaginative sympathy and mordant humour that give it complete conviction.

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<sup>37</sup> Nick Rennison, *Contemporary British Novelists* (London: Routledge 2005) 99.

<sup>38</sup> Rennison 99.

<sup>39</sup> Rennison 99.

The stories in *Original Bliss* (1997) are „concerned with the complexities of sex and the lack of it [...] The characters are engaged in possibly fruitless attempts to close down emotional distances and fill a physical void.“<sup>40</sup> The title story, almost a novella, about a woman’s longing for love, a lack which she confuses with loss of religious faith, was particularly admired.

Her third novel *Everything You Need* (1999) is considered as her most ambitious book and her most conventional fiction so far. „On Foal Island, an island off the Welsh coast, Nathan Staples lives in a close-knit writing community, the members of which seem to feel compelled to subject themselves to extreme hardship. Still in love with his estranged wife, Maura, and ever hopeful of reunion, Nathan contrives to have his nineteen-year-old daughter, Mary, a fledgeling writer, offered a place in the community so that he can tutor her without revealing his identity. Nathan has not seen Mary for fifteen years. She has been told that he is dead and it is not until she has lived on the island for several years that he finally finds the courage to reveal his identity. This story gains much of its power from the strength of its characterisation of Nathan and Mary – the father filled with abrasive misanthropy, the daughter edging towards some kind of self-understanding – and from the ambivalent, sexually fraught relationship that develops between them.“<sup>41</sup>

*Indelible Acts* (2002) is a collection of twelve stories set in very diverse locations that wonderfully capture the motivation, the tangled mechanics of love. It probes the condition of longing, the unfulfilled desire for contact and mutual love. There is an intricate design in these stories. The lovers use language to deny their solipsistic yearnings, at the same time they know that conversation really contains private monologues. Kennedy demonstrates that love, like art, mysteriously turns at unexpected times.

Her fourth novel *Paradise* (2004) „chronicles the badly planned life of a female alcoholic, Hannah Luckraft, its chaotic style echoing the protagonist’s fragmented sense of being as she tries to piece together recent events, and its eschewing of clichés about addiction underscoring Hannah’s sense of intrinsic

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<sup>40</sup> A. L. Kennedy, Home Page, 31 July 2010  
<<http://www.a-l-kennedy.co.uk/index.php/books/58-original-bliss>>.

<sup>41</sup> Rennison 99 – 100.

difference“.<sup>42</sup> This novel tells more about feelings of freakishness felt by so many of Kennedy's characters.

Her most recent novel *Day* (2007) „is about a Second World War veteran who cannot let go of the only time when he felt he had a purpose and, in 1949, tries to relive the war years by taking a job as an extra in a film about prisoners of war“.<sup>43</sup> In this novel she mixed first, second and third person narration, her writing is also characterised by focus on interior life rather than external realities, to the extent that the mental and physical are elided.

Her last collection of short stories *What Becomes* (2009) are „profound, intimate observations of men and women whose lives ache with possibility – each story a dramatisation of the instant in the life that expose it all“.<sup>44</sup> These characters are perfectly ordinary people that conceal tenderness and disappointment, vulnerability and longing, griefs and wonders. „A.L.Kennedy's fifth remarkable collection of short stories shows us exactly what becomes of the broken-hearted. She reveals the sadness, violence, hurt and terror, but also the redemption of love - and she does so with the enormous human compassion, wild leaps of humour, and the brilliantly original linguistic skill that distinguishes her as one of Britain's finest writers.“<sup>45</sup>

She has refused to be pinned down to any literary philosophy of gender or nationalism, she states that: „When I write, my aim is to communicate, person to person. I am a human being telling another human being a story which may or may not be true, but which hopefully has a life and truth and logic of its own.“<sup>46</sup> She acknowledges as well as downplays her role of a Scottish woman writer, stating: „I am a woman, I am heterosexual, I am more Scottish than anything else and I write. But I don't know how these things interrelate.“<sup>47</sup> Although denying a direct correlation between nation and writing she aligns herself with the generation of writers who have put a form of Scottishness back on the literary

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<sup>42</sup> "A. L. Kennedy", 4 March 2010, <<http://lion.chadwyck.co.uk>>.

<sup>43</sup> "A. L. Kennedy", 4 March 2010, <<http://lion.chadwyck.co.uk>>.

<sup>44</sup> A. L. Kennedy, Home Page, 31 July 2010

<<http://www.a-l-kennedy.co.uk/index.php/books/58-original-bliss>>.

<sup>45</sup> Jonathan Cape, *A. L. Kennedy writer*, 12 April 2010

<<http://www.a-l-kennedy.co.uk/index.php/books>>.

<sup>46</sup> Aileen Christianson, Alison Lumsden, *Contemporary Scottish Women Writers* (Edinburgh: Edinburgh University, 2000) 144.

<sup>47</sup> Christianson, Lumsden 157.



agenda. She stresses the role of language as an element by which we may recognise ourselves in terms of nationhood or even gender.

Kennedy has spoken of her writing as „the 'sensual' and the 'spiritual', the process of writing as emotion filling the spaces between words“<sup>48</sup>, and examines its inscriptions of desire, memory, loss, estrangement and love. Her work articulates verbal and psychological thresholds between disclosure and revelation, and the trope of memory is constant. Most her protagonists are haunted by ghosts. Her writing is characterised by bleak humour, an intense lyricism, political awareness and a preoccupation with derangement and sexual obsession.

All her fiction is narratologically complex, her characteristic stylistic trait is the use of free indirect speech and thought which allows intimate access to character's inferiority, her prose often syntactically recapitulating the interior thought process while emphasising the ironic distancing of conventional third-person narration.

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<sup>48</sup> Christianson, Lumsden 145.

## 5 JANICE GALLOWAY'S *WHERE YOU FIND IT* AND A. L. KENNEDY'S *NOW THAT YOU'RE BACK*

*Where You Find It* is the collection of twenty short stories by Janice Galloway published in 1996. She deals „with issues of male-female relations, in a range of perspectives, moods and styles; from the humorously sympathetic regarding tender differences to ferocious anger and even surrealism“.<sup>49</sup> Also in this work Janice Galloway experiments with form by working with broken narratives and syntax, breaks in chronology and unfinished sentences. The text is broken on the page into different typefaces, spacing and layout. „Galloway's text resist typographical and syntactical convention, trailing words across the page, allowing phrases to slip off it at times of crisis, panic, sexual attack [...].“<sup>50</sup>

*Now That You're Back* by A. L. Kennedy is a collection of thirteen stories published in 1994. There are stories of sensitive exploration of damaged psyches and attempts at reconciliation together with grotesque and comically horrific stories. She depicts the minor, lone individual inhabiting the late twentieth century who is lost in an uninterested, remote and alienating world. „A. L. Kennedy has developed an arrestingly spontaneous narrative voice combining delicacy, power and deceptive simplicity for expressing female sensitivity.“<sup>51</sup>

They both explore love, sex and family relationships as not being just sentimental but rather portray the bleak and gritty aspects of human interaction. These collections were accepted with wide acclaim.

### 5.1 Sexuality as the cause of women's subordination

Feminists have almost achieved an agreement in the fact „that men's power over women, economically and socially, affects sexual relationships; generally speaking women have less control in sexual encounters than do their

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<sup>49</sup> Douglas Gifford, Sarah Dunnigan, Alan MacGillivray, *Scottish Literature* (Edinburgh: Edinburgh University Press, 2002) 940.

<sup>50</sup> Christianson, Lumsden 135.

<sup>51</sup> Marshall Walker, *Scottish Literature Since 1707* (London: Longman 1996) 337.

male partners [...]“.<sup>52</sup> However, they differ in the importance accorded to sexuality in understanding women’s oppression. Radical feminists consider sexuality as being at the heart of male domination, seeing it „as the primary means by which men control women and maintain their power over women in society generally“.<sup>53</sup> According to them sexual relations both reflect and serve to maintain women’s subordination. They concern with the way how male dominated sexuality constrains women in virtually all aspects of their lives with the possible influence on the way women feel about their bodies and appearance, the clothes they wear, the way they behave.

„Female sexuality has been defined as different from male sexuality. [...] It is suggested that men are naturely the ‘dominant’ or ‘active’, whereas women are sexually ‘submissive’ or ‘passive’. Sex is something men do to women; it is they who are expected to take the initiative, make things happen, and control the event.“<sup>54</sup> This is based on a natural expression of sexual difference. Women’s bodies, seen as sexual promise, are presented as desirable. Women are supposed to be sexually passive but on the other hand they are the ones attracting the man, therefore, they have to beautify themselves.

Within heterosexual relationships, women service men emotionally and sexually. Women are responsible for housework and for caring for their male partners. Many feminists in the early 1970’s connected supression of women’s sexuality and social powerlessness coming to a conclusion that discovering one’s true sexual potential would empower women, providing them with greater confidence and strength to oppose their subordination.

Feminists also insisted on the importance of sexual pleasure for women having the same right to sexual satisfaction as men. They argue that it can be also women taking control of sexual encounter without being considered as nymphomaniac or prostitute.

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<sup>52</sup>Diane Richardson, Victoria Robinson, *Introducing Women’s Studies* (London: Macmillan, 1993) 74.

<sup>53</sup> Richardson, Robinson 74.

<sup>54</sup> Richardson, Robinson 84.

### 5.1.1 J. Galloway: "Valentine"

On Valentine's Day Norma is embarrassed because she can not see any point in celebrating love on this particular day. Moreover, it is always the same with her and her partner. She gets up finding a card on the table thinking about the reason he chose right this one. Finally she is glad for having such a nice card.

In the work her colleague Stella has a heart-shaped sandwiches for lunch telling Norma she has made them also for her boyfriend Ross. Norma does not understand why Valentine's Day means so much for Stella imagining Ross and his colleagues having fun of Stella's gift: „And the boys laugh, irrespective of deeper, more ambiguous emotions. Maybe they want their women to be as little girl cute as Stella. Maybe that's why they laugh [...] they're worried their women don't love them enough to do something that bloody ridiculous.“<sup>55</sup>

After coming home Norma tidies up their flat and takes his jersey being aware of him being moody if he finds out. While cleaning she imagines him in his work she knows nothing about: „When I ask him he says it's not interesting: he doesn't come home to talk about work.“<sup>56</sup>

After him coming home they change their presents but they fail in pleasing one another, he gets a pair of thermal drawers and she gets an erotic underwear: „Our faces look much the same then. Neither of us knows what to say. The evening is in jeopardy so we pretend this isn't the case at all.“<sup>57</sup> Tonight they are going out and Nora decides to put her present on. They go to a pleasant restaurant, get mildly drunk and Norma begins to play their private game which ends by making love in the car on their way home. But afterwards Nora feels discomfited and ashamed but her boyfriend does not even notice. After arriving at home he turns on the tv and she feels confused: „[...] my heart bursting with wanting to give more, not knowing what it is, how to give it.“<sup>58</sup>

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<sup>55</sup> Janice Galloway, *Where You Find It* (London: Vintage, 1997) 6.

<sup>56</sup> Galloway 9.

<sup>57</sup> Galloway 12.

<sup>58</sup> Galloway 14.

### 5.1.2 J. Galloway: "Sonata Form"

Mona lives with her boyfriend Danny, a successful musician, and tonight she goes to the party after his concert. At the door she is awaited by two of their friends giving her roses as congratulation her on being pregnant. She enjoys their attention: „Roses. Not for Danny. She didn't know what to say.“<sup>59</sup>

At the party Danny pays attention to everybody, especially to women admiring him, and Mona naturally accepts her role and brings him some sandwiches: „Getting the nosh was Mona's thing: it gave her something to do.“<sup>60</sup> She is introduced to a woman who does not even shake hands with Mona but she is not surprised by it. Then she talks with three women, Danny's admirers, about how gifted and good-looking he is and how romantic it must be to live with such a talented man.

Mona feels exhausted so she wants to sit down, desiring not to be bothered, thinking about Danny: „All they knew was work, when you thought about it: Danny in his room all the time with the bloody piano [...] her trying to write at the kitchen table till godknows. They hardly knew how to deal socially with each other never mind other people.“<sup>61</sup> On the way to a chair she is stopped by a strange man who tries to talk with her. He does not belong to the admirers of music and is apparently dissatisfied. Mona does not understand him and wants to sit down but she can not find the way how to leave and not to hurt the man. When she wants to leave, the man stops her with some insult to Danny's playing but Mona leaves because Danny is already waiting for her.

Mona gets nervous by the man's remark but Danny is hungry and not interested in her mood, he is in a hurry to go to a pub.

### 5.1.3 A. L. Kennedy: "Failing to Fall"

It is always the same, her phone rings with someone on the other side longing for her. Although she is at work and knows about being wrong to go

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<sup>59</sup> Galloway 23.

<sup>60</sup> Galloway 24.

<sup>61</sup> Galloway 29.

away, she can not help herself. On the way she can not see anything and anybody being like in a dream, the feeling of doing something wrong occurs to her after taking a taxi but she gets rid of it before reaching the place: „Once every two or three months, I could change the world, I find that attractive, even now.“<sup>62</sup>

Once she comes to the taxi station she has to wait and a stranger begins to talk to her. The initial feeling of unanimity is followed by the moment of disillusion after she finds out that this excitement means absolutely different things for them, for him it means sex in opposition to her: „I needed to be able to fall, to meet sometimes in a way that other people didn't, to be outside the average shape of the day [...] it was the heart of my life and a total stranger was quietly stamping all over it – purposely misinterpreting everything I was about.“<sup>63</sup> He speaks to her in an outspoken way about a great number of people doing the same thing as they do now but due to his silly talk all charm suddenly disappears for her.

From that time on she thinks about making the call herself and not just answering it. Finally, she really calls but in vain, nobody comes and nobody calls since that time.

After some time, waiting for a taxi she feels embarrassed and again meets the stranger who gives her his telephone number. She is not able to stop thinking about phone ringing, taxis and journeys and begins to be desperate. She decides to call the man from the taxi station hoping he can understand her. He tells her to take a taxi and go to the cinema. She expects him to come too but he does not appear, however, other meetings follow without him to join her but with the feeling that something is happening. She can not understand the reason she does this: „I don't want to stop. I don't want that. I just want to understand what the fuck I'm doing.“<sup>64</sup> But her companion loses his patience because she can not get the point, tries to explain to her what it is all about and never calls her again.

She decides to write down everything she has experienced in hope that it all becomes clearer to her.

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<sup>62</sup> A. L. Kennedy, *Now That You're Back* (London: Vintage, 1995) 47.

<sup>63</sup> Kennedy 49.

<sup>64</sup> Kennedy 58.

#### **5.1.4 A. L. Kennedy: "Armageddon Blue or Poised on the Brink of Becoming a Magnificent Success"**

The main female character sets on a journey on a ship determined to change her life. Although she is quite nervous and not sure of herself, she decides for a celibacy because all her relationships ended up in disasters: „Celibacy was the only way and was very fashionable now. If she had been celibate all the while she wouldn't have met up with Billy who got depressed, or Ian who had the snakes, or Mark who was so like her father it made her feel sick [...].“<sup>65</sup> Her last relationship, with Robert, was the same, he was a manipulator and she realized that without him she feels better. She decides to wait for the right man and until then, she would have a holiday and learn how to relax in Europe: „There would be wine and happiness, clean dust in the streets and it was only a matter of time before she discovered something she was very good at and became a magnificent success.“<sup>66</sup>

#### **5.1.5 Summary**

Norma, the young woman in the story "Valentine", definitely loves her boyfriend: „I can't help it. I'm crazy about him. Wholly and terminally, raddled with love.“<sup>67</sup> She considers Stella, her colleague, to be ridiculous about Valentine's Day. The fact is that she behaves in the same way when she is in private by kissing his signature on the Valentine's card, smelling his clothes. She cares just for him. The household works such as cooking and cleaning are just her responsibilities. Her only aim is to please him and when something goes wrong she blames just herself: „What he has to put up with, me being such a hard bitch and everything when he just bought me a present. After all, it's the thought that counts.“<sup>68</sup> She loves him so much that she does not realize herself being in subordinate position. There is just one moment in the whole story when Norma takes control of the situation. She is the one more active in the restaurant and then in the car but afterwards she appears to be confused. However, she knows that her

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<sup>65</sup> Kennedy 70.

<sup>66</sup> Kennedy 71.

<sup>67</sup> Galloway 10.

<sup>68</sup> Galloway 12.

boyfriend would not help her: „We have already had sex. Further touch is unlikely.“<sup>69</sup>

In the story "Sonata Form" Mona appears to be in a similar position as Norma in the previous story. She accepts her being unimportant next to Danny who is a successful and admired musician. She is aware of the situation at the parties where Danny does not behave like her boyfriend, almost ignoring her. Although she is pregnant, he lets her carry his hanger with the tails biting into her fingers. She does not realize him being selfish and thoughtless but again she blames herself: „She hadn't even told him how good he'd been, how proud she was of him. His work. And that, she realised suddenly, was what she very much wanted to say. [...] I love you, Danny It was exactly what she wanted to say.“<sup>70</sup>

The woman in the story "Failing To Fall" is dependent on the phone calls from her anonymous sexual partner and the following excitement at embarking on journeys across the city. This gives her the sense of reckless anticipation, the feeling of being different among all the people around her, the possibility to be her own: „This is the only time I have when to be nothing other than me is quite enough. I love this.“<sup>71</sup> These small trips give her the possibility to escape from her everyday life, she uses these thrill rides in order to stave off the lack of emotion: „It seems a kind of falling and anyone can fall. When I think of it now, I wonder if we don't all wait from time to time, ready to make a dive, to find that space where we can drop unhindered. Like an internal suicide.“<sup>72</sup> When the phone ceases to ring, she is lost and the only way how to rescue herself is to begin again. She knows she needs it no matter who is on the other side of the phone. In the end she realizes she is not able to understand what it is all about.

In the story "Armageddon Blue Or Poised On The Brink Of Becoming A Magnificent Success" Kennedy depicts a woman who decides to change her attitude towards herself. She has found out that being in relationship does not necessarily mean to be happy and determines to enjoy herself, to find something she would be good at and to wait for the right man.

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<sup>69</sup> Galloway 13.

<sup>70</sup> Galloway 34 – 35.

<sup>71</sup> Kennedy 44.

<sup>72</sup> Kennedy 44.



## 5.2 Uneasiness between men and women's relationships

I have placed into this category quite a different stories but all of them in some way deal with problems in communication. Some men in these stories try to gain their superiority without any success because their girlfriends are strong personalities aware of their independence. In the next story the relationship seems to be perfect but sometimes it is spoiled by society not being able to accept this inequality. Other stories deal with homosexual relationships and with assault.

I can see that the problems in communication are caused mainly by patriarchal norms. Men do not understand that women can be and are equal to them. They have the same rights for their opinions, decisions and attitudes.

### 5.2.1 J. Galloway: "Test"

Mhairi spends a few days in Glasgow by exhibiting and selling jewellery, she has made, in the local gallery. Staying in a cheap hotel above a kitchen she goes every day to a gallery to rearrange her works. Then she walks along the shops to buy some presents for her friend Maureen, her boyfriend Patrick and her grandad. In one of the shops she looks at beautiful shoes, later thinking every day about buying it and imagining the response of her friends.

She goes to a café thinking about those back at home who keep ringing her every night, and about what to write on the postcards for them. Anyway it is hard to tell them about her experiences because they do not know the people she has met. Patrick was the worst waiting for her to say something more but she could not think of anything: „Maybe he'd hoped she'd need more encouragement or something, more reassurance she was fine elsewhere. Maybe he got a shock hearing her not needing it. And it was shocking somehow. How fine she felt. And she had missed him then.“<sup>73</sup>

While buying tissues and sandwiches at the chemist another wave of nausea makes her sit down before she looks for a pregnancy test. She has already phoned the clinic but they said she had to wait another three weeks. However,

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<sup>73</sup> Galloway 52 – 53.

Mhairi wants to know before going home and looking at Patrick. Mhairi still hesitates about buying the test mainly because of the thought of being pregnant, she is afraid of all the things and what this might be the beginning of: „It was hard even to imagine the word. Pregnant.“<sup>74</sup> Mhairi takes one of the boxes, sends the postcards but still feeling the dizziness - it is hard for her to go on. She thinks about calling Patrick then rejects it: „She couldn't phone him. Not with this terrible danger inside her.“<sup>75</sup>

### **5.2.2 J. Galloway: "Bisex"**

The narrator thinks about her girlfriend, she wants to talk to her desperately but she went somewhere out. It is late, she is sitting in her kitchen sipping tea and imagining various places her girlfriend could go. Finally she can see her in every detail in a bar meeting a man, and she knows what is going to happen: „And I don't know. I don't know how you begin with these men.“<sup>76</sup> The narrator seems to be there watching their initial messages, the beginning of their game and the way she openly flirts with him. Then it comes to the moment when they leave to find some place to end their game. What follows is less clear to the narrator, she worries about what her girlfriend says or does when it is over: „Whether you touch him the way you touch me.“<sup>77</sup> But no matter how painful these ideas are, she considers them better than her being alone.

### **5.2.3 J. Galloway: "Last Thing"**

The narrator accompanies her friend Mary from the cinema because Mary is afraid of going alone. Suddenly a man appears in front of them telling he has lost his mate and then disappears in another alley. Mary is scared of strangers but the narrator follows the sound of the voice of the stranger in order to advise him. She gets lost in the darkness around her not even hearing Mary anymore. All of a sudden somebody wraps his arm around her neck and drags her backward from

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<sup>74</sup> Galloway 55.

<sup>75</sup> Galloway 56.

<sup>76</sup> Galloway 89.

<sup>77</sup> Galloway 90.

the main road saying: „YOU´RE COMING WITH ME.“<sup>78</sup> She feels one of his hand under her jersey and is pushed against the wall unable to breathe because he pushes under her chin. She is shocked by all this, unable to move just looking at the sky: „but right then right that minute something kind of turned in my head something kind of clicked and I wanted to look him right in the eye it was what I really wanted to do just see his face just look him in the eye.“<sup>79</sup> He is pushing and hurting her wrists while she is trying to move her head so she can look straight at his face and hopes that it would make a difference: „I looked at him right into his eyes I looked right at him keeping my sights clear and still.“<sup>80</sup>

#### **5.2.4 J. Galloway: "Not Flue"**

The relationship of Rachel and Peter suffers a crisis after Rachel invites Peter´s Dutch friend to come for a visit. It was meant to be a favour for Peter who missed Dutch, his other language. At the airport waiting for Marc she was surprised by the looks of Peter´s face being so happy: „Watching Peter exchange kisses with the other man, seeing his pleasure, made the apprehensions petty and mean-minded.“<sup>81</sup>

At night, Rachel feels again his sheet to be damp and knows that something is wrong blaming herself for not persuading him to take those vitamins. This is going to be the fourth night full of sweating and broken sleep. Together they change the sheets. She notices that she is naked and almost apologises to him for that, without knowing why: „A confused embarrassment was spreading over her skin, some kind of shame she couldn´t place.“<sup>82</sup>

After Rachel colliding with the bedside table because of the pain in her ankle Peter warns her not to be so noisy, worrying about Marc waking up. They both miss the sleep as she wonders about a lot of things happening among the three of them: „It wasn´t the right time to started asking questions now, be angry or hurt. It wasn´t the right time to say she felt the two of them blocked her out all

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<sup>78</sup> Galloway 176.

<sup>79</sup> Galloway 177.

<sup>80</sup> Galloway 177 – 179.

<sup>81</sup> Galloway 185.

<sup>82</sup> Galloway 187.

the time and it wasn't just the language: it was the different mealtimes, shut doors when they stayed up in the evenings or worked together, heads close over blueprints and drawings. It was a lot of things. He seemed to be between them all the time."<sup>83</sup> She gets more and more angry with Marc being always around them, with his smiles and his Dutch. Suddenly she reaches the point: „Because it wasn't flu. It wasn't that kind of sickness. It was something between the two of them, something between the two men."<sup>84</sup>

### 5.2.5 J. Galloway: "Proposal"

Irene and Callum goes to visit his parents and during the dinner Callum calmly announces they are going to Belfast with Irene tomorrow. His parents are shocked as well as Irene who thought that he had already told them. His mother is absolutely disappointed by her son's behaviour and his father realizes that Callum will miss the meeting about which Irene has no idea.

In the car Irene wants to know why he did not say anything to his parents about them going away. Callum lies her he did and that the parents must have forgotten it. But she knows the truth and Callum eventually gives up admitting he did not want his father to ask questions and telling him what to do. Irene gets angry with him not telling anything to his mother but he does not understand that due to his lie Irene feels like an idiot: „Either they thought I was in not telling them, or not giving a toss what they thought or they've picked up the fact you never tell me what's going on half the time either. I don't like it. I don't like not being told what's going on. It's embarrassing."<sup>85</sup> He blames her for starting this argument not being able to get the point that he manipulates her this way: „Sometimes, Irene, you can be a sarcastic cow."<sup>86</sup> Callum insists on telling her the truth all the time but he lies again when she asks him about the meeting his father mentioned. She gives up, however, looking out of the window it comes to her mind what is going on, he has joined the Orange Lodge and his embarrassed look confirms her suspicion. Irene starts laughing but stops when she hears the engine

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<sup>83</sup> Galloway 189.

<sup>84</sup> Galloway 190.

<sup>85</sup> Galloway 207.

<sup>86</sup> Galloway 208.

reving. He admits his father put his name up and he just wanted to do something to please him. Callum does not like them arguing all the time: „I wasn't trying to keep things from you. Honest. I'm not trying to do anything, just get on with a normal life. That's all I want.“<sup>87</sup> Irene does not agree: „And all I want is to be let in on things. I want you to stop making decisions for me.“<sup>88</sup> This is a hint on another thing he did without her approval when he bought an engagement ring without asking her and told the others they are getting married. But he argues against her with her mistake when she had an affair and he managed to put it behind. Callum thinks they should get married and everything would be different. But Irene does not answer this question at all. And they keep going on their way to Belfast.

#### **5.2.6 A. L. Kennedy: "Like a City in the Sea"**

Sam and Helen have a happy marriage despite about thirty-year-difference between them. A lot of people think about them as being unequal not just because the age difference but also because Helen is a famous former dancer in opposition to Sam as a minor painter. Right now a documentary is made with her so Sam goes often out to get out of their way. He is afraid of her being too tired and wants Helen to rest because he realizes how tiring all this is for her but she wants to do this filming understanding it as: „Last chance to shine.“<sup>89</sup> Sam tries to support her and cheer her up, to give her the feeling of him loving her from the inside out.

The director wants to make a little interview also with Sam but from the beginning Twyford attacks the differences between them: „It certainly seems odd. Helen Carlisle, of the shipping Carlisles, finishing school and then ballet school, an astonishing career, and you – a painter, you might say a rather minor painter, a socialist realist from a Liverpool Irish family.“<sup>90</sup> He wants to hear the whole story of how they met but Sam knows that Twyford can not understand it: „Sam hoped Twyford had filmed Helen's giggle, her laugh, her smile. That would be

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<sup>87</sup> Galloway 210.

<sup>88</sup> Galloway 211.

<sup>89</sup> Kennedy 185.

<sup>90</sup> Kennedy 189.

something valuable.<sup>91</sup> He saw Helen when he went to look at her performance, and he kept going there being fascinated by her. Then his friend invited him to the last night party and she invited him for tea. Twyford asks about his painting and Sam admits to work just for himself, his main aim is to be here for Helen: „Helen looks after herself. And she keeps me – I’m a kept man.“<sup>92</sup> Sam is also able to concede being aware of the fact that one day she will die and he will go back to painting: „Every day I think of Helen dying and of what I will do when she does and that makes it possible to stay here without being frightened. I couldn’t wake up every morning afraid of being surprised by her death. I appreciate the time I have with her and I try to keep it real.“<sup>93</sup> Sam loves her from the first moment he saw her and all his life is centered around her, he is not interested in anything else than being with her and what is going to happen next he does not care. He considers dying to be the necessary thing and thinking of his and Helen’s death makes it quite possible to live, this feeling gives him a sense of perspective and he does not worry so much.

After the interview the filming is over and Helen asks Sam if he thinks they will be here when the documentary will be on the television and he assures her that they certainly will.

### 5.2.7 Summary

Both Mhairi and Patrick in the story "Test" experience some kind of uncertainty in their relationship which can be connected with her trip to Glasgow. Patrick wants to hear that she misses him, on the other hand he is not able to tell her himself: „Patrick always said she read too much into things, exaggerated what he said to suit herself. As though he thought she was trying to trap him, make him admit more than he felt. Maybe she was.“<sup>94</sup> Patrick seems to be unable to admit his true feelings but he awaits Mhairi to tell him all the time. He can not understand that she may be well without him. Mhairi has a problem with telling

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<sup>91</sup> Kennedy 191.

<sup>92</sup> Kennedy 192.

<sup>93</sup> Kennedy 192.

<sup>94</sup> Galloway 53.

him about her suspicion of being pregnant, she wants to deal with it on her own. They both seem to have their own secrets without any intention to tell each other.

In the story "Bisex" the uneasiness takes part between two women. The narrator is trapped in some strange relationship with a woman who does not seem to take it seriously. However, she loves the woman so much that the thought of her sleeping with some man is more bearable than that of her being alone: „Yet I don't want to think of you alone. It feels terrible to think of you alone, smoking in cafes and bars, waiting. I do not want you to be alone. And I know somewhere deeper that's all you want too. What I imagine is nothing as real as that longing, as what you're really looking for. The thing that is not, will never be me.“<sup>95</sup> The narrator knows not being the one the woman wants. For her more important is the desire, the excitement of meeting some stranger and going out with him. Nevertheless, she wants to be with her and keep on suffering from this pain and desperation.

"Last Thing" depicts an assault, the escalated situation between a man and a woman, situation in which man is definitely superior and woman must be very careful what to do because she is in great danger. Here the man proves to be a beast without any pity and a woman an innocent victim. She is aware of the necessity to be careful and tries to behave, not defending just hoping that a look at her may change this horrible situation. The ending here is open so it is not clear what happens next.

There seems to be a strange love triangle between the two men and the woman in the story "Not Flu". The relationship between Rachel and Peter seemed to be a perfect one before Marc's arrival. After that they gradually become estranged, Peter spends most of his time with Marc, he almost does not talk with Rachel, there is no intimacy between them. It seems that the only one who realizes the true state of their situation is Marc, however, he does not mind it and he seems even to enjoy it. Rachel loves Peter so she is not able to admit herself what is going on with him but she has a suspicion that there is more between the two men. She wants to ask but can not find the right moment and the right words. Peter does

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<sup>95</sup> Galloway 90.

not seem to notice her doubts, maybe not being sure about his feelings. They are trapped, both of them unable to admit the truth but both of them suffering.

Callum in the story "Proposal" wants to have a normal life with Irene but he is not able to understand that normal life can not be based on lies. He seems not to take her as an equivalent partner, not sharing with her important issues, making decisions for her. He thinks that all this is alright. But he is not conscious of the fact that his behaviour humiliates and belittles her. She is trying to explain him, however, without any success. No wonder that she is not interested in marrying him.

In the story "Like a City in the Sea" the uneasiness in relationship takes place on a different level. Here the married couple does not suffer from misunderstanding between each other but they are misunderstood by the people around them. However, it seems that all the unpleasant remarks join them together, together they manage to overcome all the traps they have to face. They are both in a very difficult position: Sam lives in the shadow of his famous wife and he is the one who is responsible for the run of the house which is definitely not very usual or pleasant place for a man, but he loves her so much that he takes it without any hesitation. The position of Helen may be easier because she is famous and her husband is very attentive to her but it is hard for her to admit herself her age and she can not tolerate the remarks from the others with such a peace as her husband. Anyway their relationship is very harmonious, sincere and well-balanced.

### **5.3 People disorientated by circumstances**

Both Galloway and Kennedy concern themselves not only with a character's present emotional condition, but also with the events which brought it about. They employ time and „expendable temporal framework in order to create the instability of tense which renders the past and present lives of characters in intimate proximity.“<sup>96</sup> Their characters are unable to extricate themselves from the

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<sup>96</sup> Berthold Schoene, *The Edinburgh Companion to Contemporary Scottish Literature* (Edinburgh: Edinburgh University Press, 2007) 264.



magnetic pull of past events which recursively play themselves out in their troubled psyches. However, „the flux of memory and associated emotion is charted in a series of interconnected vignettes – deliberately disorienting in their confused order and detail – from which the reader must reconstruct the characters’ identities according to an idiosyncratic logic whose rubrics are revealed, if at all, only gradually“.<sup>97</sup>

### **5.3.1 J. Galloway: "A Proper Respect"**

Alice has a suspicion of being pregnant, therefore she visits the doctor, an old family friend. While visiting him she remembers herself being small child and the moment her mother left her father, an alcoholic, asking the doctor for advise. He offered them the room above his surgery where her mother cleaned in return for his help. It was a little room with no running water and no door. Alice’s childhood was full of silence and caution because of the patients.

The doctor confirms her suspicion and asks her about her prospects for the child: „But she could make no sense of the question. Child. Child. There was nothing she could make it mean. [...] He seriously seemed to think she could have it.“<sup>98</sup> But Alice has already made a decision, she wants abortion and is prepared for everything except the fact that: „Her mother must never know.“<sup>99</sup> She makes another appointment and answers all the questions, her decision is final. The doctor has even spoken to someone at her school about her results, he does not seem to be inclined to accept Alice’s decision and offers her to go to her mother because it is necessary to inform her. Alice does not agree but there is no way how to escape it.

### **5.3.2 A. L. Kennedy: "Bracing Up"**

John works in a theatre and now lives in Paris which he does not like because of its unfriendly people, their language and dogs. He seems to be quite a

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<sup>97</sup> Schoene 264.

<sup>98</sup> Kennedy 134.

<sup>99</sup> Kennedy 135.

difficult personality: „[...] he just was uneasy to be with sometimes, he knew that.“<sup>100</sup> He is also unique at shaving his whole body: „He’d forgotten that most people don’t do that. They don’t take of their hair and get that really clean feeling as if their skin was thinner and everything was that tiny bit closer; the touch of cloth so fresh.“<sup>101</sup>

When he has time to spare, he takes his booth considering it to be his own small and private world and goes out to perform for people on the streets. He was used to do this also when he was small as a way to escape from his grandfather who scorned him all the time: „Because you couldn’t say a word then. He knocked all the words clear out of you, you see, not laying a finger anywhere near you, but hurting and making it not possible to speak, because he was looking at you, because he was there.“<sup>102</sup> His grandad came from Wales, he was really proud of his origin, however, not being able to forgive his daughter to give birth to his only grandson out of Wales: „[...] I ask you, why the bloody hell your mother every came here and ruined herself ... Ruined you.“<sup>103</sup> John moved with him from Midlands back to Wales where he was encouraged to run away to a hill to climb up for God to see him.

He made the booth as well as the puppets by himself being very proud of it. He is very skillful with the puppets which gives him a feeling of confidence. He remembers his first performance after which he came to his grandad awaiting him being pleased with him for the first time. But he punched John being ashamed of him for disgracing his own country.

Later he found his grandad in some hospital all alone and for the first time in his life he took advantage of his superiority: „Tad-cu before I go I’d just like to say you’re a poor lonely bugger and you’ll stay that way. And in the end, there’ll only be me to carry your memory and you know what I’ll do with it, don’t you?“<sup>104</sup> Then he left and never saw his grandad again.

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<sup>100</sup> Kennedy 76.

<sup>101</sup> Kennedy 83.

<sup>102</sup> Kennedy 89.

<sup>103</sup> Kennedy 90.

<sup>104</sup> Kennedy 104.

### 5.3.3 A. L. Kennedy: "Friday Payday"

On Friday night she stays near the steps of the underground waiting for some man to come, she does not have to wait long and the first one comes: „Twenty pounds, ten minutes. He had been English, which she preferred. The Arab-looking ones had more money, but they frightened her. Scots were always somehow rougher, although she was Scottish too.“<sup>105</sup>

Then she rides to the centre of London and sits in some café thinking about the men in her life. Her mother left and her father once came to her: „Father called it having a cuddle and said it was her mother’s fault. He’d used to do this with her mother but then she’d gone to somewhere else and he still needed someone because he was a normal man. [...] she just had to accept that there was badness in people, like that.“<sup>106</sup> After this she escaped to London.

But here she met with another trouble concerning the Hotel Man: „He’d been like her father. Only he’d called it testing the goods when he did it [...].“<sup>107</sup> He liked her being scared of him and when she decided to leave he raped her together with a pack of other men. Then he told her to leave: „She was just going because he’d decided she would – that was the way it worked – she did what other people decided, just accept it.“<sup>108</sup>

Then she met Danny and started to live with him in his squat. Initially, he was nice to her but he changed into her pimp forcing her into making him a lot of money: „He said it was for medicine, but any cunt knew what kind of medicine that was.“<sup>109</sup>

Sometimes it comes to her mind to stop with this and return to Glasgow but she must take care for herself and earn money. She does not want to end up in some dirty, badly paid place: „In two years’ time, she would be old enough to get

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<sup>105</sup> Kennedy 129.

<sup>106</sup> Kennedy 133.

<sup>107</sup> Kennedy 132.

<sup>108</sup> Kennedy 141.

<sup>109</sup> Kennedy 135.

a fucking dirty job in here and work all week to earn what she could in a day, just now. So what's the point of that?"<sup>110</sup>

#### **5.3.4 A. L. Kennedy: "The Boy's Fat Dog"**

The man in this story left his family and his previous life because of some war: „I had to leave my home and the girls and my job – selling shoes, although that seems unlikely now. I find it completely impossible to imagine a shoe shop today. [...] We were being asked to go out and kill these people before they could kill any more of us. [...] This is for my girls. We never were a religious family, but they should have the chance to have their own God. No one else's."<sup>111</sup> He is sure that God wants this mess to happen, he allows it. All the horrors he saw, did and is still doing have changed him: „I've taken care of my family, now in this way more than ever. Doing this means they will be able to go on living and be as they are. I know I loved them when I saw them last and that I do this out of love for them, but I think I will not love them any more. I get angry with them and with God [...]."<sup>112</sup>

#### **5.3.5 A. L. Kennedy: "Now That You're Back"**

Billy and Phil invited their youngest brother Tom on a trip in Billy's caravan to renew their brotherly relationship. They have not seen Tom since their father's funeral about five or six years ago where Tom punched Billy. Tom was addicted to drinking and went through a number of problems having also a car accident. Now he is quite well again so he accepted his brothers' offer. This experience is not easy for any of them, Tom is not sure about himself and his feelings being still unsettled and Bill looks after him too much because he does not know what Tom had to face up.

Despite initial problems, they enjoy the trip. Billy and Phil show Tom the most magnificent view he has ever seen in his life: „A noise broke his attention.

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<sup>110</sup> Kennedy 137.

<sup>111</sup> Kennedy 147 – 148.

<sup>112</sup> Kennedy 149.

It was Phil and Billy, both groaning like happy dogs. Or happy people – they'd been trying to make him feel at home and he's suddenly found himself noticing what very good men they were and wondering it hadn't been clear before, and if he should tell them.<sup>113</sup>

While preparing for the night Tom remembers his mother: „He had the memory of his mother begging and harrying all of them into bed and safe out of the way. When Pa came home they had to be asleep, they must be sleeping. He felt himself lying frozen with his eyes shut, hoping there would be no voices in that paper-walled house, hoping for no noises, no crying and no footsteps suddenly storming to turn on their light. When he was a boy he'd always been hoping.<sup>114</sup>

In the night Tom wakes up because of some nightmare so all the three brothers settle themselves on the floor. Tom wants to apologise but Phil stops him: „Shut up. We're here and it's all right now. It's all right.<sup>115</sup>

### 5.3.6 Summary

In the story "A Proper Respect" Alice is a young girl in a hard situation. Her childhood did not belong to a happy one so when she has found out herself being pregnant, she does not hesitate with her decision. She is aware of her possibilities and also of the fact that she can not offer anything to her child. She wants to graduate and have a better life than her mother.

The story "Bracing Up" deals with a bad way of upbringing a child. John suffered from the humiliation of his grandad in his childhood. The booth was for him a way out. He loved this but his grandad was not able to support him in doing anything, John was not good for him. After so many years being in a subordinate position and fear he changed. He managed to get rid of his grandad's supremacy over him: „Even Tad-cu, he couldn't reach you now. He'd pushed you so far inside – done it himself – that he couldn't get you and now it was safe to come out

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<sup>113</sup> Kennedy 241.

<sup>114</sup> Kennedy 246.

<sup>115</sup> Kennedy 248.

and take what you'd always been waiting for."<sup>116</sup> Now John keeps at distance from other people, he does not want to be hurt. His need for cleanliness is another way how to be on his own, how to protect himself. On the other way, he became quite a calculating and sceptic.

"Friday Payday" is a shocking story about a young girl about fifteen years old who works as a prostitute in London. She was forced to leave her home because her father abused her. Despite her cruel experiences she seems to be a very strong person, however, not able to change her life. She does not trust in people and just dreams about returning to Glasgow and living a normal life.

"The Boy's Fat Dog" is a story about a man who joined the army and the rough life has changed him. He calls the ones that killes his people machines but he is himself a machine thinking just about killing women, even children: „[...] I know that I am not like them, I am sure of that, because I am living and they will die."<sup>117</sup> He loved his family and his job beforehand, now he almost hates them because he does this to save them and to provide them with freedom. He is not able to escape the thoughts about killing people and is no more a loving father and husband.

The youngest brother from the story "Now That You're Back" seems to suffer from his father's behaviour when being small. After that he went through a lot of problems and became estranged from his family. Even on the trip with his brothers he still has to face up the consequences of his troubled life suffering from nightmares but he seems to realize here that his brothers really want to help him and he tries to come back and regain his peace.

Kennedy's characters are much more associated with their past, with the traumas they had to face up and that has left various consequences for them. They can not get rid of their memories and reach some new beginnings. In this respect, Kennedy deals with both genders in the same way, men as well as women are liable to suffer from their past alike. In Kennedy's stories this feature seems to be much definite than in Galloway's who deals with the past in much less detail and she let her characters learn from their mistakes.

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<sup>116</sup> Kennedy 99.

<sup>117</sup> Kennedy 150.

## 5.4 Scottishness

Both A. L. Kennedy and Janice Galloway deal in some way or other with the importance of nationality, in their cases it is Scottishness.

„Scotland is often stereotypically perceived as „quaint“ nation populated by heavy-drinking men in kilts loping across misty Highlands, Glasgow has few markers which would locate it within the imaginary Scotland of novels and ballads. Moreover, those Scots who have made intellectual contributions to modern society [...] are seen as British, while being Scottish is reserved for those who play up the „tartanry“ or „kailyard“ stereotypes.“<sup>118</sup>

Kennedy's explorations of the boundaries which contain and limit both men and women is subtle, and so too is her engagement with the implications of nation. Her characters frequently travel between Scotland and elsewhere, considering the place of Scotland as part of their identity, even subjectivity.

Galloway writes from a Scottish perspective being exterior and moreover, she is not considered to be as Scottish as those from Highlands or Edinburgh. She legitimates her perspective by taking it as the norm. „Galloway's stories have a far stronger sense of place and engage more directly with the ways in which attitudes towards women are shaped by our national identity. At times this is signalled by language, for her characters often speak in the west of Scotland written prose [...] However, rather than simply echoing her male counterparts, Galloway's stories offer female perspectives on the parameters created by west of Scotland men and their constructions of Scottish society.“<sup>119</sup>

### 5.4.1 J. Galloway: "The Bridge"

Fiona comes to London to visit Charlie, a man she hardly knew from the art school but for whom she feels a strong attraction. They spent the night together and the following evening they go for a walk. She is almost fascinated by him and his works: „[...] watching him paint. Three hours without it becoming boring,

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<sup>118</sup> Mary McGlynn, "Janice Galloway", *Review of Contemporary Fiction* Summer 2001, 4 March 2010, <<http://lion.chadwyck.co.uk>>.

<sup>119</sup> Christianson, Lumsden 160.

without conversation, feeling privileged to be there. [...] She was thinking about Charlie painting, the sexiness of his total absorption [...].<sup>120</sup>

They reach the bridge and watch the view at St Paul's talking about their cities. Fiona lives in Glasgow being satisfied there but Charlie's situation seems to be more complicated, he does not have the need to belong somewhere. When it comes to his Scottish roots Charlie gets arrogant: „Scottish culture Jesus Christ. [...] I used to tell them they'd been misinformed and pretend to be Irish. At least they've got a fucking country. Less embarrassment all around. [...] At least if you live in London people take you seriously.“<sup>121</sup> She becomes nervous and tries to defend Glasgow against London not being so great as he probably thinks but this just worsens the situation.

Their conversation continues in further disagreements and Charlie admits: „I think the less time I spend with people the better I like it. People are always a waste of time in the end. They don't think, don't prioritise their fucking lives. People wear you down. At least painting makes something. See, my trouble, Fiona, my trouble is I'm too observant. I see everything. If I didn't order some of it on canvas, I'd go round the bend. Art makes sense: people don't.“<sup>122</sup> Fiona can not believe him being so selfish and tries to persuade him that just the ordinary things such as love makes life for her. But Charlie does not understand women's thinking: „You mind Alison Sime? She could paint. [...] You know what she's doing now? Two kids and the glory of motherhood, that's what she's fucking doing. Not painting. Not bloody making a name for herself. Women's priorities. [...] That's where women always fuck up, you know? Sentimentality.“<sup>123</sup> She feels terrible for making him say such things, it is her fault that the whole evening goes so wrong and she just hopes that this tension disappears after a while.

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<sup>120</sup> Galloway 143.

<sup>121</sup> Galloway 148.

<sup>122</sup> Galloway 151.

<sup>123</sup> Galloway 153.



#### 5.4.2 A. L. Kennedy: "Christine"

The narrator meets Christine, a girl known from the school, at the fraternal gathering and after seeing her he remembers the way she had been at school, always falling over: „She seemed so greedy for disaster that there could be nothing left for us.“<sup>124</sup> Because of her bad luck she had no friends there. He also remembers himself leaving Scotland for a university in England: „Scots down south either turn into Rob Roy McStrathspeyandreeel or simply become Glaswegian – no one will understand you, if you don't. Rather than smile through a lifetime of simpleton assumptions and kind enquiries after Sauchiehall Street in the frail hope of one day explaining my existence, I chose to be English and to disappear.“<sup>125</sup> He feels better being out of Scotland and pretending to be an Englishman with his ability to imitate whoever he speaks to.

They talk like being old friends, the years they have not seen each other made them somehow closer. While accompanying her he can see everything around him as more beautiful and singular. But suddenly he can hear her saying aloud every word going in his mind. She feels his loneliness and reveals him her secret, she hears everyone's thoughts all the time: „You know my secret and I know all of yours, but we can keep secrets.“<sup>126</sup>

This meeting makes him uncomfortable for some time. After one hard day in work he comes home, gets drunk and all of a sudden the telephone rings with Christine on the other side trying to calm him down. She knows about everything and advises him to go to bed and think about leaving work: „No more work – do something good for yourself. Stop hurting. It is possible.“<sup>127</sup> After waking up he feels different: „That morning I found it impossible to feel as unaccompanied as usual and there was a pleasant sensitivity in my chest, a sort of warmth, that lasted almost until lunch time. I think that was to do with her.“<sup>128</sup>

He quits his job and on the way home he meets Christine dressed as a nun in the garden of a church: „Having a gift – like my gift – it isn't just a matter of

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<sup>124</sup> Kennedy 14.

<sup>125</sup> Kennedy 15.

<sup>126</sup> Kennedy 22.

<sup>127</sup> Kennedy 24.

<sup>128</sup> Kennedy 25.

receiving, you need help to find out just what you should do with it."<sup>129</sup> She believes in him being able to live better life, not being alone and sends him the „good-night“ vision of an orange red flower for a better sleep as a sign of her being well. From that moment he always looks forward to every night seeing the picture of such a beauty and praying for Christine to stay with him.

#### **5.4.3 A. L. Kennedy: "Warming My Hands and Telling Lies"**

A young journalist David Reid arrives to Dublin for a fortnight to make an interview with Monagh Cairns, a writer and his idol. However, he finds out her being changed from the ambitious young woman into sour, old woman without any will or ambition: „There isn't any point in writing, because it does no good. I does nothing at all."<sup>130</sup> After publication of her third collection she stayed in Scotland for six years and then she went to Ireland and faded out of sight.

During their meetings they talk about various things coming also to the point that a lot of Scottish writers were considered to be English and Monagh reacts: „English writers. Like Naomi Mitchinson, Alistair MacLean – they're Scottish writers, but they're never described that way. They are assumed to be English; good equals English [...] I was never well-known enough to be Scots."<sup>131</sup> Then she admits that being a Scottish writer was a very demanding and ungrateful work: „Nobody liked my work when I was in Scotland [...] I mean nobody liked it enough for me to live. I could not make a living. I always had to do other work in order to finance my writing when the other work meant that I barely had time to sleep. I wrote or worked and existed, that was all, and it wasn't worth it. I had to give up too much. And I couldn't move because I'm a Scottish writer. [...] The fact is that, disconnected from Scotland, I find I don't have much to write about. Scotland was my way in."<sup>132</sup> David is disappointed by her although he knows that she lost a lot, her second husband left her and she did not have any children.

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<sup>129</sup> Kennedy 26.

<sup>130</sup> Kennedy 156.

<sup>131</sup> Kennedy 162 – 163.

<sup>132</sup> Kennedy 163 – 164.

On the last visit she shows him the manuscript with her last story: „When I finished it, there wasn't any more. It stopped. That's the truth, I didn't stop it, it stopped itself.“<sup>133</sup> She is disappointed about people not being interested in her work. David gets angry with her being so self-obsessed, just waiting for people to come to her: „You had it all there for you. You could get inside people's heads, change them by showing them things they'd never thought of, make them happy. You could plant the seed and maybe it wouldn't grow now, but it would do later. Only you've gone in the huff. You just don't want to play any more. You need to be asked, you say? Well who fucking doesn't. You have an obligation to us and you've chickened out.“<sup>134</sup> Afterwards he apologises and when he is leaving, she gives him her manuscript.

#### 5.4.4 Summary

In the story "Bridge" Charlie presents a man who disdains everything: women, their opinions and priorities, Scotland and the Scots, even people as a whole. The only thing he appreciates seems to be his work. He is very selfish, self-confident and arrogant. He comes from Scotland but it means nothing to him as not having any culture, history or even its own country. He is ashamed of being Scottish therefore he did not admit it. When it comes to speaking about where he comes from it gets him mad, he considers it to be just nonsense. He does not hesitate to express his opinions regardless of hurting other people's feelings. He talks with Fiona as if she is not a woman and as if she shares his terms, not expect to argue, just listen.

In the story "Christine" Kennedy depicts the importance of not leaving the roots. The narrator scorns Scotland, its people and language: „Like many of us, I already had a variety of accents for private and social use. I found it remarkably easy to sound like almost anyone I met.“<sup>135</sup> He tries to forget his origin because he is ashamed of it and he pretends to be someone else which results in his inability to create some relationship. He has become a real cynic with no interest in his job,

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<sup>133</sup> Kennedy 171.

<sup>134</sup> Kennedy 173 – 174.

<sup>135</sup> Kennedy 15.

his home or people around him. Only after meeting Christine he feels more free because next to her he does not have to pretend anything, she is for him like a personification of Scotland. She shows him how easy it is to return and begin a new life without pretending that deprives him of his will and appetite for life.

Scottishness as a part of people's identity is depicted also in the story "Warming My Hands And Telling Lies". In opposition to the narrator of the previous story Monagh Cairns likes Scotland as her native country, it also inspires her in her work. However, later she finds its negative side. Scotland is not able to give her the opportunity to make her living with writing which she loves the most. She really tries to earn money by writing but it is not enough. Her husband leaves her not willing to go on living in this way. She decides to move but together with her beloved home country she loses also her inspiration source and turns into disappointed woman without any aim.

## 5.5 Family relationships

Feminists' opinions stand in opposition to the gender stereotype of the traditional family familiar to all of us as a central and necessary institution in society. Although „we are constantly bombarded with images of a particular type of family [...] consisting of husband as head of household and children being cared for by a smiling wife“,<sup>136</sup> the reality often looks a little bit different and this ideal of a happy family does not often fit the real life.

The family is seen as extremely important even by the governments trying to support it and discouraged people from choosing alternative lifestyles. „They argue for the traditional patriarchal nuclear family“<sup>137</sup> in which the standards of behaviour are set by father. There is assumed to be a gendered division of labour: the man being responsible for earning a wage and the woman for caring for her husband and their children. This type of family is considered normal although other family forms such as single-parent, extended, or re-formed families are increasing in number, however, not considered to be natural.

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<sup>136</sup> Pamela Abbott, Claire Wallace, *An Introduction to Sociology: Feminist Perspectives* (London: Routledge, 1993) 73.

<sup>137</sup> Abbott, Wallace 73.

Radical feminists have highlighted the position of women in families and argued that the family is the main way in which women are oppressed. According to them women's subordination and exploitation arises because women have children and they are also expected to aspire to it. Mothering is seen as a full-time vocation for women, as something that women are naturally good at and derive great emotional satisfaction from. Women are considered as responsible for the care of their children and when something goes wrong, the mother is blamed. However, the lives of mothers are often very hard including economic dependence, reducing women's income and changing occupational, domestic and sexual arrangements.

### **5.5.1 J. Galloway: "Babysitting"**

Tommy and Allan are two small brothers on their own. Tommy looks after his younger brother by providing him with food and protecting him against bad people in order not to get into trouble. They are used to going to the chippy to buy some fish unattended, even Mancinis, the owners, wonder them always being alone.

At the end of the story their father is depicted in his usual position as sitting and not moving in the living room with the television on. The boys eat there but Tommy does not want to turn on the light: „There are things you don't want to see when it's on. The yellow colour that keeps just getting yellower for a start.“<sup>138</sup> In this moment it is clear why Tommy has to look for his brother in place of their father. Their father is resting dead in his divan and Tommy just gets money for food from his pockets: „It isn't nice to think about, raking the pockets. Having to touch him. [...] Then just sit, sit in with his own dad and maybe talk. Ask if he's ok. There's no point in doing out loud these days but he does it anyway. Even if he never says, you want to ask.“<sup>139</sup> Once Tommy with some other boy dug his rabbit up after it had been in the ground a week to see if it

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<sup>138</sup> Galloway 117.

<sup>139</sup> Galloway 118.

changed somehow and he remembers just his eyes being kind of white, now he is afraid of his father's eyes: „You don't want to know the colour of his eyes.“<sup>140</sup>

### 5.5.2 J. Galloway: "Someone Had To"

This story is about a relationship between a six-year-old girl Kimberly and her uncle Frank who is now in the role of her father. Kimberly is a problematic child ceasing to communicate, just staring and not obeying orders. Frank gets very nervous about her behaviour and tries to persuade her mother to intervene but nothing happens. Therefore Frank decides to take Kimberly in his hands. His re-education begins with giving Kimberly a spanking occasionally: „I ONLY HIT HER WHEN SHE'S NAUGHTY I said, it's not SOMETHING I ENJOY.“<sup>141</sup> He is sure about her behaviour being conscious, her being aware of what is going to follow.

His punishments gradually grow in their intensity from putting her in the corner, while the family is eating, to her being closed in the cupboard. But Kimberly starts whining there and after being warned she begins with scratching till her nails are bleeding: „Don't tell me that's NORMAL scraping her NAILS on the PAINT till they bled you can't tell me that is NORMAL FOR A SIX-YEAR-OLD CHILD. THEY KNOW THE DIFFERENCE BETWEEN RIGHT AND WRONG.“<sup>142</sup> Frank can no more stand Kimberly's provocation. He begs her to stop but she continues. He hits her twice and then puts the cigarette onto the skin of her wrist. He expects her to say she is sorry but she is just watching him which brings him to filling the bath with boiling water: „I put on the kettle. Someone had to. Someone had to do something. I ran the bath. I lifted her up. Those big blue eyes still staring up like butter wouldn't melt.“<sup>143</sup>

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<sup>140</sup> Galloway 118.

<sup>141</sup> Galloway 122.

<sup>142</sup> Galloway 124.

<sup>143</sup> Galloway 125.

### 5.5.3 A. L. Kennedy: "A Perfect Possession"

The parents in this story are religious people considering their child to be a judgement on them for their part in his conception: „Children come from sin, they are the immediate flower of sin and there is sin in him.“<sup>144</sup>

Despite the fact that their boy can be about five or six years old they have exaggerated requirements of him, they wonder at him not being interested in joining full run of the house, want him not to break anything, not to disturb them and to perform respectably at the table: „Upbringing has to be just that – bringing up from the animal level to something higher, better, closer to God. Obviously, some races will always be nearer the animals than others, we must accept this as God’s will [...].“<sup>145</sup> Their boy must be locked in his room with the windows being screwed down, he can not go out without them, watch the television, play with things or even have some pillow in his bed to hug on to in the night. They even do not come to him when he cries in the night. „He may listen to some radio, look at his picture book or amuse himself in any way he likes and enjoy the haven we have made for him.“<sup>146</sup>

They are more troubled by the hatred of the material world than by their son’s mental and physical state, they know that he is extremely delicate, pale and thin but more important for them is that he may never go to a normal school: „That would be a disappointment. That would make us sad.“<sup>147</sup>

They believe they can conquer sin through him. They search him for the sign of evil: „Nobody knows what pains we have to take with the boy, purely to keep him up and away from his animal self.“<sup>148</sup> They are tired, weak and suffer from the feeling that the devil takes advantage from their humanity but they go on to pray to God for their boy growing up into a decent man.

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<sup>144</sup> Kennedy 8.

<sup>145</sup> Kennedy 6

<sup>146</sup> Kennedy 6.

<sup>147</sup> Kennedy 8.

<sup>148</sup> Kennedy 8.

#### 5.5.4 Summary

In the story "Babysitting" it is not exactly said how old the boys are, it is just mentioned they go to school. But despite Tommy's age, he is aware of the necessity as well as responsibility in taking care for his brother. However, Allan gets him on his nerves by always being around: „Being so wee, you had to watch him all the time. Putting the chair there and just giving him a battering every so often was easier than trying to talk sense because he was to wee to do what he was told and be trusted.“<sup>149</sup> It seems that this battering is very well known to the boys so they have probably suffered from corporal punishments from their father before: „[...] The blood bruise is still there. Going yellow. At least it isn't a cigarette burn. They go brown.“<sup>150</sup> Both brothers are afraid of their father: „But it wouldn't be a good idea to stick Allan through when he went out for the tea. He didn't like it, being on his own with dad through there.“<sup>151</sup> The parenthood in this story has absolutely failed. Their mother is not mentioned at all, so a reader can just guess what could happen, but their father did not manage his role as a parent.

"Someone Had To" is a story about the failure in communication. Kimberly's mother is depicted as a passive character not able to solve the problems with her child in some reasonable way. Frank tries to persuade her to intervene: „I said to her mother YOU need to do something about it she's YOUR kid [...] DUMB INSOLENT is the WORST KIND, the WORST I said and you're her mother. You just let her DO IT. She has a NEED TO DEFY I said, a need to set you against me, Linda, out of JEALOUSY [...] You can't keep on threatening her with something she's not scared of.“<sup>152</sup> Her mother does not manage to control the whole situation, she fails in upbringing her child but on the other hand she also fails in protecting her letting Frank to do what he thinks is necessary. She does not stop him even in the moment when his mind does not manage it and he reacts in an absolutely unacceptable way.

„IT HURTS WHEN we love somebody, because loving is a painful thing, that is its nature. Today, even though we are not sure that the pain will pass, it has

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<sup>149</sup> Galloway 112.

<sup>150</sup> Galloway 112.

<sup>151</sup> Galloway 113.

<sup>152</sup> Galloway 122.



to be said that our loving is hurting us."<sup>153</sup> In this way begins something like confession of the parents in the story "A Perfect Possession". They suffer from fear about their little son and think that he lives in haven they have created for him. But there is no haven because as a little boy he has nothing left: no toys, no pillows, no fun, no feeling of love. Religion and belief proves to be more important for his parents that his necessity for the feeling of parental love. The title of this story speaks for itself, the parents really consider their child to be their possession and suppose that due to their care he turns out to be perfect in the end. But they are not able to admit to themselves that their care fails and their boy becomes to be apathetic.

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<sup>153</sup> Kennedy 3.

## 6 CONCLUSION

I have devoted the previous chapter to the examination of the short stories written by Janice Galloway and A. L. Kennedy, the contemporary Scottish women writers, from the point of view of feminist criticism.

I have found out that they deal with very similar topics, however, they often approach them in quite a different way. I have been interested mainly in their female characters in the roles of mothers, wives and partners; and also in Scottishness as another kind of subordination.

Kennedy as well as Galloway present women that accept their subordinate position without any hesitation, in fact they do not think about it at all. They are not married yet, just living with their partners but they are so fascinated by them that they automatically take all the responsibilities for household as well as relationship on themselves. These women are full of emotions, love and humility which hides the true reality before them. Their partners often behave like egoistic manipulators but they are not able to see it. If anything goes wrong they blame just themselves. However, there are some exceptions, in the story "Armageddon Blue Or Poised On The Brink Of Becoming A Magnificent Success" Kennedy depicts a woman who realizes her subordination and becomes aware of her failure, her independence and the possibility of being happy without any man beside her. Galloway presents a strong and self-confident woman in her story "Proposal". Her boyfriend wants to make decisions for her but she refuses this by expressing her opinions showing him that she is able to decide for herself.

As for the characters' past, Kennedy's characters are much more associated with their past, with the traumas they had to face up and that has left various consequences on them. They can not get rid of their memories and reach some new beginning. In this respect, Kennedy deals with both genders in the same way, men as well as women are liable to suffer from their past alike. In Kennedy's stories this feature seems to be much definite than in Galloway's who deals with the past in much less detail and she let her characters learn from the mistakes.

Considering Scottishness they also treat it in a different way. Galloway depicts characters that manage to live on without feeling of losing anything even

after leaving Scotland. She connects it with an underlying misogyny within Scottish society, revealing a hatred of all women which runs through it. She presents this country as a colonial nation with a culture to be absorbed for the experience, rather than understood as part of a national British character. For Kennedy Scottishness is connected with people's identities. When they lose the contact with Scotland they lose part of themselves, they live on, however, with a feeling of missing something. Kennedy interrogates the options open to those from a marginal culture and expresses the impossibility of a Scot retaining any sense of identity outside the usual clichés. Kennedy as well Galloway treat Scotland as subordinate similar to women's subordination.

In their stories they depict unfunctional families. After reading all their stories I would divide them into four categories:

- families with absent mother in Galloway's "Babysitting" and Kennedy's "Friday Payday"
- families with passive mother in Galloway's "Someone Had To"
- families with violent father in Galloway's "Proper Respect" and Kennedy's "Now That You're Back"
- families with no parent and children brought up by their grandfather in Galloway's "Test" and Kennedy's "Bracing Up"

Outside these categories, however, also unfunctional family, stands Kennedy's "A Perfect Possession" in which both parents fail. In the end, I have come to a conclusion that both these authors mostly depict families with mothers completely absent or passive in upbringing their children. Parental responsibilities are entrusted to fathers who usually fail in taking care of their children. I have found just one exception in the story "Proposal" by Galloway. The family seems to me quite normal, there is just a little complicated father-son relationship.

They both belong to writers not very known in our country but I think that their topics and the way they deal with them can be very interesting and sympathetic especially for women's readership. They do not deal with fantastic or unreal matters but in the stories I have chosen to analyse they present situations

and feelings that any one of us can know from our everyday lives. This is why I have been so attracted to choose them as a theme of my work.

## 7 RESUMÉ

Feministická literární kritika zkoumá způsob, jakým jsou ženy zobrazeny v literárních textech, stejně jako způsob, jakým ženy literaturu tvoří a vnímají. Za předchůdkyni feministické kritiky je považována Virginia Woolf se svými díly *A Room of One's Own* (1929) a *Three Guineas* (1938), ve kterých se zabývá překážkami, se kterými se spisovatelky musí vypořádat.

Počátky angloamerické literární kritiky spadají do konce 60. let 19. století. V první fázi kritičky zkoumaly především obrazy žen v literatuře psané muži, přičemž došly k názoru, že díla klasické literatury jsou poznamenána misogynií. Tato skutečnost nutí ženy, aby přijaly mužské hledisko a tím i svou podřazenost.

Ve druhé fázi, od poloviny 70. let, literární kritika přehodnocovala literární zásady vytvořené muži. Literatura psaná ženami, stále chápaná jako okrajová, byla stále více vydávána, čímž se zvyšoval také zájem o ženy-spisovatelky. Ke konci 70. let vznikly tři důležité studie, v nichž se na spisovatelky pohlíží jako na součást specificky ženské literární tradice: *Literary Women* (1976) od Ellen Moers, *A Literature of Their Own* (1977) od Elaine Showalter a *The Madwoman in the Attic* (1979) od Sandry Gilbert a Susan Gubar. Podle nich je to společnost, ne biologie, která utváří rozdílné vnímání světa ženami. Zejména zásluhou E. Showalter se ženská literární tradice postupně dostávala do centra vědeckého zájmu. Elaine Showalter se stala zakladatelkou gynokritiky, přístupu, který se zabývá vznikem ženského náhledu na ženskou literaturu.

Postupem času dochází ke sblížování a ovlivňování angloamerické a francouzské feministické literární kritiky. Co se týče současnosti, nejrozvinutějším se stává poststrukturalistický přístup, podle něž je literární text místem, kde se utváří rozdíl mezi pohlavími.

Janice Galloway and A. L. Kennedy patří mezi současné autorky, které žijí ve Skotsku. Píší zejména z pohledu skotské ženy, což je poměrně obtížná pozice, protože taková žena musí čelit dvojí podřazenosti. Jejich úspěch se vztahuje také ke zlepšení pozice žen ve skotské společnosti v 90. letech. Právě

během 80. a 90. let došlo ke vzestupu literatury psané ženami, která byla přijata jako nedílná součást současné skotské literatury.

Janice Galloway a A. L. Kennedy se ve svých povídkových souborech *Where You Find It* a *Now That You're Back* věnují podobným tématům, ale často k nim přistupují odlišně.

Prvním společným rysem jejich tvorby je pojetí sexuality jako příčiny podrázenosti žen. Radikální feminismus chápe sexualitu jako hlavní důvod mužské dominance. Mužská a ženská sexualita se od sebe značně liší, protože zatímco muži jsou těmi aktivními, ženy by měly být pasivní. Muži jsou tedy hlavní iniciátoři a od žen je očekávána ochota a poslušnost. Až feminismus upozornil na fakt, že sexuální potěšení je důležité také pro ženy, že i ony by měly být schopny přebrat iniciativu, aniž by byly považovány za promiskuitní. Galloway i Kennedy však zobrazují ženy, které bez váhání přijímají svou podrázenost, láska k partnerům je totiž větší než jejich sebeúcta. Ačkoliv ještě nejsou vdané, berou veškerou zodpovědnost na sebe, zodpovědnost za běh domácnosti i za vztah samotný. Pokud se něco pokazí, pokud dojde k neshodám, všechnu vinu okamžitě svalí jen na sebe. Jejich hrdinky jsou plné citů, lásky, ale také pokory. Právě kvůli těmto vlastnostem si však neuvědomují pravou realitu, protože jejich partneři jsou často sobečtí manipulátoři, kteří si jich ani neváží. V obou povídkových souborech však můžeme najít výjimku. A. L. Kennedy zobrazuje v povídce "Armageddon Blue Or Poised On The Brink Of Becoming A Magnificent Success" ženu, která si po několika nepovedených vztazích uvědomí, že ke svému štěstí žádného muže nepotřebuje. Dokáže se vymanit z podrázenosti a vydá se hledat sama sebe. Silnou a sebevědomou ženu znázorňuje ve své povídce "Proposal" Galloway. Tato dívka je osobností od samého počátku, nedovolí svému partnerovi, aby o ní rozhodoval, a dokáže mu dát jasně najevo svůj nesouhlas.

Obě autorky také nějakým způsobem zachycují minulost svých postav. V díle Janice Galloway stojí minulost spíše v pozadí a její postavy jsou schopné poučit se z chyb, kterých se dopustili. Naopak je tomu v povídkách A. L. Kennedy, která k minulosti svých postav přistupuje jako k něčemu, co je utváří, co je jejich nedílnou součástí. Její postavy jsou mnohem více spjaty s minulostí,

s traumaty, se kterými se museli vypořádat a jejichž následky stále trpí. Nejsou schopni se oprostít od svých vzpomínek a začít nový život bez pošramocené psychiky.

Dalším společným prvkem jejich tvorby je důležitost národnosti, tedy příslušnost lidí ke svým skotským kořenům, ke svému původu (Scottishness). V tomto ohledu se obě autorky značně liší. Zatímco postavy Janice Galloway dokážou žít mimo Skotsko bez pocitu nějaké ztráty, pro postavy Kennedy znamená opuštění jejich rodné země ztrátu části sebe sama. Žijí dál, ale nedokážou se zbavit pocitu, že něco postrádají. Příslušnost ke Skotsku je neodmyslitelnou součástí identity člověka. Shodují se však ve ztotožnění podřazenosti žen a Skotska, které je chápáno jako malá a bezvýznamná země bez vlastní kultury.

Obě se také ve svých povídkách zabývají vztahy v rodině. Rodina je všeobecně vnímána jako 'základ' společnosti. Dokonce i vlády se snaží podporovat rodinný život a spolu s tím i tradiční patriarchální formu rodiny, v níž funguje rozdělení práce na základě pohlaví rodičů: muž je zodpovědný za materiální zabezpečení rodiny a žena za péči o děti i o manžela. Radikální feministky však upozorňují na podřazenou pozici žen v rodinách. Ženy jsou podle nich omezovány hlavně z toho důvodu, že mají děti, což je od nich všeobecně očekáváno. Ženina povinnost je tedy péče o děti, a pokud se objeví nějaký problém, právě matka je často na vině. Faktem ovšem je, že život matek není zrovna jednoduchý, protože sebou nese značné množství změn. Co se týče přístupu k rodinným vztahům, dosahují pozoruhodné shody. Obě totiž zobrazují rodiny, které jsou v nějakém ohledu nefunkční, často kvůli absenci nebo selhání jednoho či obou rodičů. Nejčastěji zobrazují rodiny, kde matka z nějakého důvodu naprosto chybí nebo je pasivní a nedůsledná ve výchově. Rodičovské povinnosti v těchto případech připadají otci, který však naprosto selhává v péči o děti. Mezi další typy nefunkčních rodin patří rodiny s násilnickým otcem nebo nepřítomnost obou rodičů, kdy je dítě svěřeno do péče prarodičů, což se ukazuje jako další problém.

Janice Galloway i A. L. Kennedy jsou uznávané pro svou tvorbu a přínos literatuře. Přesto patří ke spisovatelkám, které u nás nejsou příliš známé. Myslím

si, že svými tématy a svým přístupem dokážou být velice zajímavé pro ženské čtenářstvo, protože píšou o věcech z každodenního života a jejich povídky jsou plné emocí.



## 8 ANOTACE

Ve své práci jsem se soustředila na rozbor povídkových souborů Janice Galloway *Where You Find It* a A. L. Kennedy *Now That You're Back* z hlediska feministické kritiky. Před vlastním rozbohem povídek jsem stručně shrnula vývoj angloamerické feministické literární kritiky. Uvedla jsem také nejvýznamnější autorky, jejichž společným cílem se stal boj o místo spisovatelek v hlavním proudu britské literatury. V následujících dvou kapitolách jsem v obryse nastínila životy a dílo J. Galloway a A. L. Kennedy.

Pro lepší orientaci při rozboru jsem si jejich povídky rozdělila do pěti kategorií: sexualita jako příčina podřazenosti žen, neshody ve vztazích mužů a žen, lidé zmatení okolnostmi, 'Scottishness' (způsob, jak lidé vnímají Skotsko a svou příslušnost k němu) a vztahy v rodině. Cílem této práce bylo zjistit, jak Galloway a Kennedy přistupují k těmto tématům, v čem se shodují a v čem se liší. Zvláštní pozornost jsem věnovala způsobu, jakým zobrazují své ženské hrdinky.

In my work I pay attention to the analysis of Janice Galloway's collection of short stories *Where You Find It* and A. L. Kennedy's *Now That You're Back* from the point of view of feminist criticism. At first, I briefly summarize the development of Anglo-American feminist criticism mentioning also the most important feminist critics. In the following chapters I deal with the lives of Galloway and Kennedy and their works.

For a better orientation in my analysis I divide the short stories in five categories I have created: 'sexuality as the cause for women's subordination', 'uneasiness in men and women's relationships', 'people disorientated by circumstances', 'Scottishness' and 'family relationships'. The aim of this work is to find out Galloway and Kennedy's approaches to these subjects. I pay special attention to the ways, they depict their women characters.

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