

North Atlantic Drift: The Scandinavian Dimension in Modern Scottish Literature

Michael Stachura

'So far and no farther, the guardian commands. But the voyager must refuse the other's definition of the boundary.'

– Salman Rushdie, *Step Across this Line*¹

'Our nations are not built instinctively by our bodies, like beehives; they are works of art, like ships, carpets and gardens. The possible shapes of them are endless.'

– Alasdair Gray, *Lanark*²

IN a recent interview with Mark Lawson on BBC Radio Four's *Foreign Bodies* programme, Ian Rankin was asked about the similarities between Scottish and Scandinavian crime writing. 'I do think the Scottish sensibility, psychology, psyche is very close to Scandinavia', Rankin observes. As well as a sense of introspection and bleakness that he deems the northern winters and short, bright summers can bring to the Scottish and Scandinavian imagination, Rankin believes there is also commonality in the sense of being 'on the edge of Europe, looking in, or ... on the edge of culture'³ While this interview is concerned mainly with crime writing, Lawson's question and Rankin's answer outline wider themes in modern Scottish culture that are central to this paper: that of Lawson's question being indicative of interest in looking north to Scandinavia in post-devolutionary Scotland and Rankin's identification of peripherality as being, somewhat paradoxically, central to this discussion.

This paper will examine the adoption of what Cairns Craig in his influential study *Out of History* (1996) terms a 'peripheral perspective' in

1 Rushdie 2002, 350.

2 Gray 1981, 550.

3 *Extended Interview: Ian Rankin on Rebus*, BBC Radio 4.

the work of contemporary Scottish writers Margaret Elphinstone, Kathleen Jamie, Christine De Luca and Robert Alan Jamieson.⁴ Drawing support from post-devolutionary criticism's aspiration for a more cosmopolitan and international dimension in Scottish literature, this paper will explore how these writers have centred on Scotland's northern peripheries and articulated its transnational possibilities. Instead of 'looking in', as Rankin has observed, to the more dominant networks of globalised, centralised power and influence, these writers have shown an interest in creating an alternative imaginative and discursive space between the peripheries of northern Europe. The north of Scotland is not seen as any kind of frontier, limit or conclusion, but a transformative space that can defamiliarise connotations of national belonging and broaden Scotland's imagination northwards into transnational contact with its Scandinavian neighbours and beyond. As Salman Rushdie states in *Step Across this Line* (2002), 'To cross a frontier is to be transformed.'⁵ In short, it can be argued that these writers '[deploy] imagination', as Peter Hitchcock proposes in *Imaginary States* (2003), 'as a positive for alternate modes of Being and being conscious in the world.'⁶

I will begin this paper by outlining several theoretical issues in modern Scottish criticism that will inform my analysis of these contemporary writers. It can be very generally argued that devolutionary writing in Scotland – that is, writing that has contributed, as the writer Suhayl Saadi has argued, 'to the post-devolution literary-historical dynamic of national self-determination' – has national politics and identity as central concerns.⁷ In post-devolutionary criticism, however, this national interest is now being both extended and transcended. As Eleanor Bell states in *Questioning Scotland* (2004), '[Devolution] provides a long-awaited and much-needed potential for Scottish literature to look beyond the often overly fixed boundaries of "home".'⁸

The second part of this paper will turn to Scotland's peripheral and liminal north. In the 'Editorial' to the May edition of the online literary journal *The Bottle Imp*, 'The Unreliable Narrator' responds to Samuel Johnson's (in) famous eighteenth-century jibe that Scotland, removed as it is from the centre of political, economic and cultural power in London, is a peripheral hinterland by suggesting that it is in fact exactly this peripheral perspective that has given Scots a more outward-looking predilection: 'The Scots labour under no such illusion [of Johnson's notion of peripherality]; proudly marginal, consciously

4 Craig 1996, 30.

5 Rushdie 2002, 352.

6 Hitchcock 2003, 1.

7 Saadi 2007, 28.

8 Bell 2004, 41.

peripheral, the world is our oyster.⁹ The work of Gloria Evangelina Anzaldúa has been influential in formulating the notion of the borderland as a liminal space where political and cultural identities can be both brutally essentialized as well as creatively deconstructed.¹⁰ It has been through the adoption of such a peripheral perspective in the work of several contemporary Scottish writers that a transnational northern dimension in modern Scottish literature has further developed.

The final part of this paper will focus exclusively on the work of Jamieson and De Luca.¹¹ It is in the work of these two contemporary writers that the transnational engagement with Scandinavia is most pronounced. I will begin my analysis by looking at the use of modern Shetlandic in their poetry. Speaking of his own use of this vernacular, Jamieson has described it as 'an idiolect, not a dialect.'¹² This is true also of De Luca, as both poets construct the language of their poetry in quite different ways. Through their use of such an idiolect, however, which consists of a mixture of Scandinavian-influenced old Norn, Scots and English, both writers have demonstrated its potential to cross borders and open up a transnational discursive space between Shetland, the Scottish (and British) mainland and the fringes of northern Europe. Furthermore, while there is a problem with much Scottish literature written in dialect being lost in translation or simply untranslatable outside of Scotland's borders, Jamieson and De Luca have been active promoters and participants in translation workshops with writers from the Nordic countries and elsewhere. My consideration of the use of Shetlandic in these writers' work will be accompanied by an analysis of the more imaginative articulations of a transnational north in their poetry and prose.

9 'The Unreliable Narrator' 2011, *The Bottle Imp*.

10 cf., *Borderlands/La Frontera* 1987.

11 In doing so, I do not mean to suggest that Shetland is the sole representative of Scottish engagement with the north. Elphinstone's *Islanders* (1994) and modern saga novel *The Sea Road* (2000) are obviously influenced by the Norse-themed work of 'The Orkney Skald' George Mackay Brown whose poem *Water*, published in 1996 and which follows an exiled speaker around the northern spaces of Scotland and Scandinavia, could be used as another important example of the devolutionary imagination moving into engagement with the north. Brown's fellow Orcadian writer Eric Linklater also cast his imagination northwards during the Scottish Renaissance (as did his fellow Renaissance writers Hugh MacDiarmid, Neil Gunn, and Naomi Mitchison), trying his hand at saga writing in *The Men of Ness* (1932) and bringing World War Two intrigue to the islands off Scotland and Scandinavia in *The Dark of Summer* (1956). Simon Hall has also identified Gregor Lamb's *Langskaill* (1998) as a modern fiction set in ancient Orkney, as the title of his chapter in *The History of Orkney Literature* (2010) suggests. Constraints in space and the desire to keep the focus of this article within a post-devolutionary chronology keep me from examining the importance of these writers in any greater depth.

12 Jamieson 2005, 17.

I

As stated above, Lawson's question to Rankin is suggestive of larger interest in contemporary Scotland regarding its relationship to and links with Scandinavia. Such an international perspective is central to post-devolutionary Scottish literature and criticism. In an appended chapter to the second edition of his influential book *Devolving English Literature* (2000), Robert Crawford argues that with a renewed sense of national purpose comes an *international* prerogative: 'To develop that autonomy in the post-devolutionary era requires more than ever an alert and inclusive looking out.'¹³ It is an argument that he reiterates once again at the start of his chapter on contemporary Scottish writing in *Scotland's Books* (2007): 'The challenge for Scottish literature today is to engage not just with Scotland but with the world.'¹⁴ Such a determination to look outwards has been facilitated by a shift in Scottish criticism around the 1980s that embraced Scotland's multiplicities of culture as a creative benefit rather than adhere to an earlier post-war desire to organise and understand Scotland in more essentialist terms. As Berthold Schoene states:

'No longer regarded, or led to regard itself, as exclusively Scottish and thus found or finding itself lacking, it becomes free to reconceive of itself in broader terms, with reference to other cultures (not just English culture), indeed as situated within a vibrant network of interdependent cultural contexts.'¹⁵

Looking beyond Scotland's borders and engaging with aspects of Scottish culture that can also be seen to transcend any singular view of 'Scotland', such as recent interest in the literature of Scotland's diaspora, has been noticeable in many recent critical texts. In *Celtic Identity and the British Image* (1999), for example, Murray Pittock urges Scotland to renew and explore 'old links of Celtic commonality (real or imagined)' with Ireland.¹⁶ Scotland's history as both victim and agent of British imperialism does hold complications when trying to (re)forge these connections. As Jamie Bawn reacts to his grandparents' somewhat naïve view of Scottish and Irish relations in Andrew O'Hagan's *Our Fathers* (1999), "'Ireland's its own country no thanks to Scotland,'" I said, catching my own breath. "And Ireland never did you any favours either".¹⁷

13 Crawford 2000, 329.

14 Crawford 2007, 657.

15 Schoene 2007, 9.

16 Pittock 1999, 138.

17 O'Hagan 1999, 187.

Complicated as these relations are, new publications such as James McGonigal, Donny O'Rourke and Hamish Whyte's *Across the Water: Irishness in Modern Scottish Writing* (2000) and Alison O'Malley-Younger and Willy Maley's *Celtic Connections: Irish-Scottish Relations and the Politics of Culture* (2012) have begun the process of exploring these connections and issues in greater depth.

While there has therefore been marked interest in re-establishing transnational Celtic connections, I will argue that there has also been interest in looking north to Scandinavia. Imagining Scotland as part of a larger northern or Nordic world has been a discernible aspect in the devolutionary and post-devolutionary process. As examples that bridge both worlds of literature and politics, one can turn to the devolutionary writing of Alasdair Gray and the post-devolutionary proposal of a northern perspective in Robert Alan Jamieson and Murray Wallace's 'Editorial' in the autumn edition of the *Edinburgh Review* in 1997, an article that has since been re-published on the popular *Bella Caledonia* website, therefore bringing the topic of Scotland and Scandinavia into more contemporary debates regarding Scotland's constitutional future as it readies itself to vote on independence in 2014.

Published in the wake of the failed 1979 devolution referendum, Gray's novels *Lanark* (1981) and *1982, Janine* (1984) can be read as despairing accounts of contemporary Scotland. The Glasgow of *Lanark*, 'Unthank', reminds one of Edwin Muir's description of Edinburgh in the 1930s as an ontological empty space, and the central protagonist of *1982, Janine*, the aptly named 'Jock' McLeish, is the representative of a Scot stifled by Thatcherite economics, conservative self-hatred and the mantra that Scotland is 'a poor little country, always [has] been, always will be.'¹⁸ However, there is unanimous agreement among critics and readers alike that Gray's texts, in the words of Robert Crawford, 'helped encourage a new cultural and even political confidence.'¹⁹ Michael Gardiner sees *Lanark* as demonstrating 'an encyclopedia of possibilities in which normal time and space restrictions are suspended'²⁰ and Carla Sassi reads the conclusion of *1982, Janine*, with its vision of Jock standing at a platform with a sense of both uncertainty and determination, as an optimistic image of both man and nation ready to '[come] to terms with [their] past mistakes and [shape their own] future.'²¹

As part of this determination to imagine Scotland differently, Gray suggests that Scotland should look north towards what he believes to be the more socially democratic ethos of the Scandinavian countries. No doubt

18 Gray 1984, 66.

19 Crawford 2007, 647.

20 Gardiner 2009, 183.

21 Sassi 2005, 122.

influenced by the despondent prospect of Thatcherism, 1982, *Janine* seems to suggest that Scotland, as part of the British political state, is in the wrong socio-political climate. Responding in his 'Epilogue' to his own character's refrain that Scotland is 'a poor little country,' Gray states, 'Though John McLeish is an invention of mine I disagree with him.' Scotland, Gray argues, should model itself upon Scandinavian countries such as Denmark, Norway or Finland. The impression Gray gives is that Scotland has fallen from its place as a northern European or Nordic country and has been subsumed instead into what he believes to be the less social-democratic, more neo-liberal UK political agenda. 'Our present ignorance and bad social organisation make most Scots poorer than most other north European countries,' says Gray, 'but even bad human states are not everlasting.'²² This last statement that 'bad states are not everlasting' seems to appear in *Why Scots Should Rule Scotland*, a political pamphlet first published in 1992 and then again in 1997, as the promotion of Scotland being part of a Nordic Union, arguing, 'with all their variety [Finland, Sweden, Denmark, Norway and Iceland] share a basis of social welfare which Britain has abandoned or perhaps never reached.'²³

In the same year as Gray's political pamphlet, Robert Alan Jamieson and Murray Wallace published Issue 98 of the *Edinburgh Review* under the title '*more boreal*', a clear indication of the issue's northern focus. Their 'Editorial', '*More Boreali*', which, as I have already mentioned, has since been re-published to coincide with contemporary Scottish political events, argues that, post-devolution, 'Scottish culture must "go into the north", to fulfill the creative potential of its future as a northern European country in post-imperial Britain.' In doing so, Jamieson and Wallace argue that new opportunities will arise alongside an 'Alliance with "peripheral" neighbours around the rim of Europe.'²⁴ 'Let Scotland's future be a "north" ...,' they conclude. 'By looking north that habitual south-eastern click in the Scottish neck clicks back into place.'²⁵

This Scandinavian dimension in the work of Gray, Jamieson and Wallace has been widely debated recently within Scottish political circuits. While Scotland is not, as yet, part of any Nordic Council or Union, Andrew Newby states, 'Images of Nordic society, often idealized, have permeated political discourse in Scotland since the establishment of a devolved parliament in 1999.'²⁶ Indeed, as David Arter has highlighted in *The Scottish Parliament: A Scandinavian-Style Assembly* (2004), the Parliament itself has found

22 Gray 1984, 345.

23 Gray 1992, 108.

24 Jamieson and Wallace 1997, 6.

25 Ibid, 8.

26 Newby 2009, 308.

influence in the deliberative inter-party legislative process of committees in Scandinavia. '[It] is reasonable to surmise,' says Arter, 'that several of [the parliament's] members envisaged Scotland becoming a Scandinavian-style bargaining democracy.'²⁷ Finally, in 2010 the journalist Lesley Riddoch co-founded the think tank Nordic Horizons that holds regular meetings and public conferences about Scandinavia and how such debates can influence Scotland. The Scandinavian dimension in modern Scottish culture is therefore strong, as indicated in the attention it has generated in both the national and international media. As the Danish journalist Peter Stanners of *The Copenhagen Post* stated in 2011, commenting on the political aspect of this northern turn, '[Scotland's] gaze may be starting to shift.'²⁸

But as the poet and critic David Wheatley states in a recent article entitled 'Savouring Scandinavia off Scotland' in *The Irish Times*, 'Political arrangements come and go but geography is a more obstinate beast'.²⁹ The above discussion has tried to outline a broader interest in Scandinavia in contemporary Scottish political culture. The second part of this paper, however, will analyse how the 'obstinate beast' of geography has been influential in facilitating more imaginative transnational articulations of the north in contemporary Scottish literature. While a northern peripheral perspective is not apparent in Gray's work, it is a discernible element in the work of Elphinstone and Jamie and a central component in the work of De Luca and Jamieson.

II

As Rankin's response to Lawson suggests, peripherality is an important aspect within Scottish and Scandinavian perspectives. The shift in the 1980s from an internalised discussion of 'Scotland' to a decentralised view of many Scotlands has created significant interest in the ability of the liminal space of the periphery to question and complicate any attempt to fix connotative national borders. As the editors of *Beyond Scotland* (2004) point out, Scottish literary criticism predicated 'Scottishness' 'as a site of internalised contradiction.' They go on:

While this conception has, when used discriminately, been a productive conceptual tool, it has also constrained Scottish criticism in its insistence on the idea of tradition defined by its internal oppositions... In his desire to be 'ay whaur extremes meet,' [Hugh] MacDiarmid did not anticipate

27 Arter 2004, 16.

28 Stanners 2011.

29 Wheatley 2011.

that the place of intersection might be as likely to occur on the periphery as at the centre.³⁰

In her chapter 'The(B)order in Modern Scottish Literature' in *The Edinburgh Companion to Twentieth-Century Scottish Literature* (2009), Carla Sassi argues that the issue of borders, both internal and external, has been a noticeable factor in modern Scottish literature, and the subject of liminality, which has been given extra emphasis in relation to post-devolutionary criticism, is significant in its ability to question 'the very concept of national (b)order.'³¹ Sassi has also remarked on recent interest in Scotland's peripheral spaces: 'Linguistic regionalism and de-centralisation are strong trends in Scotland today,' Sassi notes in *Why Scottish Literature Matters* (2005), turning, as I will also do later in this paper, to the work in modern Shetlandic of Jamieson and De Luca as significant examples of this.³²

The publication in 2011 of *These Islands, We Sing: An Anthology of Scottish Islands Poetry*, edited by Kevin MacNeil, is testimony to such devolved interest in the peripheries. Furthermore, MacNeil goes on to talk about the importance of liminality in the perspectives of writing from and about the peripheries. 'The edge is the point at which everything can change, and can do so quite completely,' MacNeil explains. 'As with trashing tide meeting solid land, the periphery is a place where opposites clash or converge, where creativity and danger are at their most alive.'³³ Borders, frontiers, boundaries—these all become important aspects in the (de)construction of identity, for, as Michel Foucault articulates in *The Order of Things* (1970):

'their edges touch, their fringes intermingle, the extremity of the one also denotes the beginning of the other. In this way, movement, influences, passions, and properties, too, are communicated. So that in this hinge between two things a resemblance appears.'³⁴

It is with such a peripheral perspective that writers such as Elphinstone, Jamie, De Luca and Jamieson have expressed an alternative northern transnational discursive and imaginative space in contradistinction to the constructions and networks of more dominant cultural, political and economic hegemonies, whether domestic or global. As Craig explains:

30 Carruthers, Renfrew and Goldie 2004, 11.

31 Sassi 2009, 149.

32 Sassi 2005, 174.

33 MacNeil 2011, xxi.

34 Foucault 1970, 20.

'We need ways of thinking about tradition which neither forces us to accept the concepts of dominant cultures ... nor makes us simply a poor reflection of the same fundamental structures. We need a peripheral perspective that allows us to draw our own lines of filiation, within our own culture, between ourselves and the core cultures, *but most important of all, between ourselves and other peripheral cultures.*'³⁵

He reiterates this theory in his chapter 'Centring on the Peripheries' in Bjarne Thorup Thomsen's edited book of essays *Centring on the Peripheries: Studies in Scandinavian, Scottish, Gaelic and Greenlandic Literature* (2007), a text that focuses on the 'complex spaces of the Nordic world and Scotland.'³⁶ As Craig explains at the conclusion of his chapter:

'To centre on the peripheries requires us to trace the ways in which the peripheries appropriate from each other the tools of cultural resistance, copy forms by which they can adapt to the pressures of outside forces, and remake the difference by which they can continue to live within their own value systems. To the historians and critics of the centre, these pathways will be invisible but their invisibility to the centre is the opportunity of the periphery to construct an alternative kind of history, a different kind of map of the ways in which the past has been shaped, and therefore of the ways the future might be shaped.'³⁷

In a recent conference organized by Nordic Horizons, 'Possible Orkney', the discussion centred around how the geographical position of the Orkneys could be used as a gateway into the Nordic world. Similarly, only 200 miles, as the raven flies, from Tórshavn in the Faroe Islands and Bergen in Norway, which is approximately the same distance between Lerwick and Inverness, the Shetland Isles, with their strong Scandinavian history and culture, and reaching out as they do into the North and Norwegian Seas, provides a space alongside Orkney and the north of Scotland where 'fringes intermingle' and where borders and notions of being, as we shall see, can undergo creative defamiliarisation. As David Wheatley writes about Shetland: '... as one clears the cliffs at Sumburgh Head to land on Shetland *the Scandinavian ambience is unmistakable.*'³⁸ Scotland and Scandinavia intermingle here via Shetland.

35 Craig 1996, 30; my emphasis.

36 Thomsen 2007, 9.

37 Craig 2007, 32.

38 Wheatley 2011; my emphasis.

This sense of defamiliarisation is also apparent in the poetry of De Luca. In her poem 'Time Circles' from *Wast wi da Valkyries* (1997), for example, two locales, one in Shetland and one in Denmark, are disrupted from any association with a singular geography and juxtaposed within the personal memory of the speaker creating a moment of instability and displacement: 'Mirknen haps a rummelled broch on Houlland's knowe, / rowes hit in a twilt o lavender: saft smooored as a Danish Hjøllund a year ago.'³⁹ Similarly in her poem 'Olympic Runes', published in *Southlight Magazine* in 2011, Norwegian and Shetlandic landscapes intermingle in the mind of the speaker: 'Climmin bi Fjellveien,' the speaker begins, 'bairns pass me, / Skis shoodered lik Olympic javelins.' Although we are physically located in the poem near Fjellveien, Bergen, with the bay of Vågen visible in the distance, the speaker passes by 'bairns', which evokes a very Scottish situation. Not only does De Luca present to the reader a linguistic connection between the Scottish word 'bairn' and the Danish, Icelandic, Norwegian and Swedish word for child, 'barn', the feeling of being in one physical place is defamiliarised by the intrusion of a distinctly Scottish dimension. This happens once more at the end of the poem when the speaker describes '... toon lichts ... mirlin / apön da black fjord; or a Shetland voe?'⁴⁰ The use of parataxis via the semi-colon juxtaposes two distinct elements as if they shared some kind of connection in the mind of the speaker. The dark Norwegian fjord of the speaker's present location is here imaginatively if instantaneously uprooted from its geographical location and compared alongside a Shetlandic voe from the speaker's personal memory. The description of this Norwegian landscape in De Luca's Shetlandic register – both visually and audibly constructed as it is out of a strong Scottish and Scandinavian mixture – adds further to the creative derangement of Scottish and Scandinavian space. As Rachel Trousdale states in *Nabokov, Rushdie, and the Transnational Imagination* (2010), transnational writers will often try 'to convey the compatibility of apparently disparate locations, which are linked by the author's real-world experience as well as by fictional juxtapositions.'⁴¹

It is by adopting this peripheral perspective that several contemporary Scottish writers have begun to explore the possibilities of the north, bringing in the northern peripheries and creating, in Craig's words, 'a different kind of map' of the past and the future. Their work envisions a transnational north wherein the north of Scotland becomes part of an inclusive northern mindscape and discursive space. By devolving attention to the northern peripheries, Scotland is able, in Crawford's words, 'to consider [its] position in the world'

39 De Luca 1997,, 2.

40 De Luca 2011, 7.

41 Trousdale 2010, 19.

as well as bring about a broader 'sense of being part of an international community'.⁴² Before going on to analyze this aspect in the work of De Luca and Jamieson, I will conclude this segment of my paper by highlighting how this northern perspective has found imaginative expression in the work of Elphinstone and Jamie.

Following in the footsteps of George Mackay Brown's Nordic fiction, Elphinstone has been active in directing imaginative engagement northwards. In her chapter 'Some Fictions of Scandinavian Scotland' in *Scotland in Europe* (2006), Elphinstone states, 'For many writers in Scotland ... Scandinavia is an aspect of past history and present significance, which to overlook would leave Scottish literature the poorer.'⁴³ She takes this idea further by suggesting that engagement with Scandinavian history and literature by Scottish authors connects these places transnationally:

'Scottish novels set in the Norse past shift constructions of Scotland a little to the north. They insist that we review Scotland on the map: no longer positioned in the extreme north, as maps of Britain would suggest, Scotland becomes one of a network of far flung islands linked together by seaways, so they become a cohesive cultural, if no longer political, hegemony.'⁴⁴

Like Brown, who interspersed his own metaphysical and ecological philosophy of 'silence' throughout the worlds and words of the Norse sagas, especially *Orkneyinga Saga*, Elphinstone builds her own imaginative narrative through her engagement with the tales and histories of the Norse sagas in her novels *Islanders* (1994) and *The Sea Road* (2000).⁴⁵ Her first Norse novel, *Islanders*, presents the reader with a significant change in perspective from the more traditionally masculine representations and expectations of the Norse world. As Simon Hall states,

'Violence is minimal, erupting and passing quickly without much comment, there is no central blood-feud, there are no battles, and the lawsuits result in peaceful resolutions as opposed to the bloodshed we might expect in saga proper. There are lengthy and detailed descriptions of characters' inner-feelings and a large amount of space is devoted to the

42 Crawford 2000, 306, 313.

43 Elphinstone 2006, 105.

44 Ibid, 110.

45 Brown's notion of 'silence' can be very generally described as a blending of the structures of Catholic myth with the processes of agricultural, ecological and human cycles of life, death and rebirth. Lack of space deters me from speaking of this aspect of his work in more depth.

lyrical evocation of natural surroundings. Female characters command as much of the narrative as male characters, and there are gay characters. All this is a far cry from anything written in thirteenth-century Iceland.⁴⁶

The politics, heroism and violent masculinity of the traditional Viking world as represented in the sagas touch only marginally on the daily lives and struggles of the small community of Fridarey (Fair Isle). Instead we follow the story of a teenage girl, Astrid, who has been shipwrecked on the island en route to Noreg (Norway) from Dyflin (Dublin). The peripherality and isolation of Astrid's new surroundings is analogous to her own marginal position within the community. Within this historical narrative, however, we follow a more modern and universal theme of female struggle against male patriarchy as Astrid endeavours to assert her own autonomy in a world where male guardians make decisions and life choices on her behalf. Once again, Hall summarises Elphinstone's proto-feminist revision of traditional saga expectations:

'Part of what the novel seeks to do is create a fleshed-out narrative for marginalised female characters from the landscape and period of *Orkneyinga Saga*. *Islanders* redresses the imbalance by choosing as its central character a damaged young woman, and dwelling on themes – such as the inner lives, the struggle against oppression, and the sexuality of the women of Fridarey – the like of which would never have occurred to the original saga authors, or their male translators and imitators in the nineteenth and early twentieth centuries.'⁴⁷

It is a feminist revision that is also apparent in her second Norse novel *The Sea Road*. As Elphinstone states at the beginning of her book, 'The characters and events in this novel are chiefly based on the accounts found in *Eirik's Saga*, *Graenlendinga Saga* and *Eyrbyggja Saga*.'⁴⁸ But within these tales Elphinstone weaves her own narrative of Gudrid, a fiercely independent and somewhat iconoclastic Icelandic woman and the relation of her journey to Vinland. 'I attempted to emulate [saga writing],' Elphinstone says, 'so far as was compatible with a twentieth century novel that also required the central character and first person narrator, Gudrid, to give expression to her emotions and inner life.'⁴⁹

46 Hall 2009, 166-7.

47 Ibid, 170.

48 Elphinstone, 2000, vii.

49 Elphinstone 2006, 115.

As well as a shift in perspective in terms of traditional representations of the social dynamics of the Norse world, Elphinstone's novels attempt to alter the traditional geographical perspective of the reader by centring on the northern peripheries. This is best exemplified with the 180-degree reversal of the map of the British Isles and the continent at the start of *Islanders* that centres instead on the north of Scotland and Scandinavia. As Hall states, 'This map identifies the northern territory and at the same times indicates that we will be expected to look at it differently, suggesting the altered perspective that is such an important preoccupation of the text.'⁵⁰

This desire to engage the reader's mind with the transnational space of the north is a central preoccupation of all of the writers discussed in this paper. 'North is a mythic place,' Elphinstone claims; 'for post-Romantic writers it is the place where Frankenstein's monster disappeared, ... something dangerous, uncanny, and Other.'⁵¹ For Jamieson and Wallace, 'The myth of the empty north, synthesised in the southern soul, is now widespread.'⁵² In De Luca's poem 'Airbourne Over Orkney' from *Voes and Sounds* (1995) the Orkney Isles seem strange, silent and mythical, as if untouched by any form of consciousness. They are 'skins of ancient monsters' that 'sleep deeply, unstimulating.'⁵³ The editor of the fictional *A History of Zetland* in Jamieson's novel *Da Haapie Laand* (2010), the Reverend Archibald Nicol, who writes from the 'Heart of Scotland' in Perth, is upfront about his ignorance of Scotland's north, admitting that he is more knowledgeable about theological mythologies than 'the boreal peaks of my native land.' However, '*venturing imaginatively there* [Nicol] came upon a land such as [he] had never glimpsed even in moments of reverie.'⁵⁴ As he states later on:

'I have said that I but recently came to this knowledge of Zetland, and it is true that until a matter of some eight months ago I neither understood its geographical position, the extent of the country, nor its strategic nature. I realise that my early perusal of maps had not aided this, as the archipelago rarely appeared in its true position or comparable scale in such documents, presumably as it spoiled the composition of the frame, being simply too far north and too far east to fit neatly.'⁵⁵

Through imaginative engagement with this geographical realisation, the Reverend's map changes and necessitates the acknowledgement as to how

50 Hall 2009, 163.

51 Elphinstone 2006, 116.

52 Jamieson and Wallace 1997, 5.

53 De Luca 1995, 51.

54 Jamieson 2010, 19; my emphasis.

55 *ibid.*, 64.

Shetland, once seen as ‘too far north and too far east,’ can broaden Scotland’s sense of spatial awareness and representation alongside other northern countries: ‘I had not realised either that [Shetland] shared latitude with Bergen and Oslo, with Stockholm and Helsinki, with St Petersburg – indeed, the southern tip of Greenland.’⁵⁶ As De Luca argues in her poem ‘Nae Easy Mizzer’ from *North End of Eden* (2010), which comments on the cartographic anomaly identified by Nicol, ‘Shetland [should not] be banished tae a box / i da Moray Firt or left oot aa tagidder.’ Instead, Craig’s ‘peripheral perspective’ should be adopted. ‘Peripheral has new meanin,’ De Luca tells us; Shetland should be made ‘centre stage.’ By centring on the peripheries, Scotland’s geographical imagination is extended northwards into a wider Nordic network: ‘A polar projection changes foo we figure oot / Wir world.’⁵⁷

Such a change of perspective is what is at the heart of Jamie’s most recent publication *Sightlines* (2012). Within this book of essays, Jamie brings a new perspective to things both familiar and strange, including notions of geographical awareness. As one professor tells her while she studies cancerous cells through a microscope, ‘The thing is, you perceive what you expect, what you’re accustomed to. Sometimes it needs a fresh eye, or a looser mind ...’⁵⁸ This is why Jamie recounts having her geographical imagination extended northwards while watching the northern lights off the coast of Greenland:

“‘What brings me? I don’t rightly know. But for thirty years I’ve been sitting on clifftops, looking at horizons. From Orkney, Shetland, St. Kilda ...?’”

“‘Suddenly I wanted to change my map. Something had played itself out. Something was changing.’”⁵⁹

‘You are placed in a landscape, you are placed in time,’ Jamie muses. ‘But, within that, there’s a bit of room for manoeuvre.’⁶⁰ The fact that the north recurs in Jamie’s writing – Iceland, Greenland, Norway, the Hebrides, the Northern Isles, and so forth – shows how Jamie is another contemporary Scottish writer looking to engage with the transnational possibilities of the north, albeit more in terms of an engagement with the north as a space and natural environment than any cultural association. Any idea of wilderness or remoteness associated with these spaces is soon removed with the employment of a peripheral perspective: ‘... I soon came to distrust any starry-eyed notions

56 ibid, 64.

57 De Luca 2010b, 19.

58 Jamie 2012, 35.

59 Ibid, 16.

60 Ibid, 71.

of “wild” or “remote.” Remote from what? London? But what was London?⁶¹ Elphinstone and Jamie are therefore two writers who have been central to this imaginative northern perspective in Scottish literature. I will now finally turn to a greater analysis of this transnational northern aspect in the poetry of the Shetlandic writers Jamieson and De Luca.

III

I will begin an analysis of Jamieson’s and De Luca’s poetry with a discussion of their use of modern Shetlandic. The language question in Scottish literature is centuries old. Writing in vernacular in Scotland is, as Cairns Craig argues in *The Modern Scottish Novel* (1999), ‘one of the foundations of the philosophical orientation of Scottish fiction.’⁶² Both the use of Scots as a means of national identification and the purging of ‘Scotticisms’ was a major issue in the eighteenth and nineteenth centuries, and the fallout between Hugh MacDiarmid and Edwin Muir over the use of Scots in the first half of the twentieth century has been widely discussed. As Fiona Stafford has argued, the inheritors of this debate in the latter half of the twentieth century felt an anxiety of influence as they tried to negotiate an expression of patriotic loyalty and linguistic confidence through the use of Scots as well as achieve a greater sense of creative expression. But just as the 1980s saw a critical turn towards a celebration of Scotland’s cultural plurality, so to, Stafford argues, did Scotland’s linguistic diversity start to be seen as a means of creative strength rather than a subject for anxiety. As Stafford states, younger poets have approached the language question from a perspective that ‘has been chary of absolute choices and tending instead towards more exploratory, interrogative, ironic or wittily tangential approaches.’⁶³

Modern Shetlandic is, as Jamieson describes it, ‘a fascinating fusion of Norse/Scots/English with a subtle strain of the ‘Hollander’ who had been for three hundred years the key trading partner.’⁶⁴ While modern Shetlandic can be referred to in terms of an Insular Scots dialect, it is better to view Jamieson’s and De Luca’s use of this vernacular, as Jamieson himself proposes, as an ‘idiolect’ due to evident variations in spelling and pronunciation unique to each poet. Both Jamieson and De Luca have spoken about their poetry in Shetlandic as a means of regional identification as well as an attempt to show its creative potential. For De Luca, the main concern with writing in Shetlandic is

61 Ibid, 143.

62 Craig 1999, 98.

63 Stafford 2012, 233.

64 Marsack 2006, 10-11.

a means of 'helping hold back the monoglot tide [and] helping raise the status of the dialect.'⁶⁵ While Jamieson is also concerned with '[proving] Shetlandic is as capable as any tongue of making poetry,' he also views it as a source of poetic expression, 'taking Ezra Pound's exhortation to 'make it new', or the Russian Formalists' shout about the same time to 'make it strange', as [his] poet's motto.'⁶⁶

Starting out as a poet, De Luca felt that writing in dialect was somehow parochial and that to express more universal subjects meant writing in English. 'I wrote in Shetlandic when the location or theme of the poem seemed to fit,' De Luca says; 'and everything else I wrote in English.'⁶⁷ This 'personal linguistic barrier', as De Luca calls it, is reminiscent of the anxiety identified by Stafford. An important change in De Luca's confidence in writing in Shetlandic seems to have occurred alongside the momentum of devolution in Scotland. As De Luca states, 'The proportion of poems in Shetlandic in my first three collections, published within Shetland, increased from 30% (1994) to 44% (1997) to 47% (2002). Then in 2005 Luath Press in Edinburgh published *Parallel Worlds* – it had 64% of the poems in Shetlandic, 70% if one counted the actual pages.' As De Luca states:

'So I have switched completely in terms of language balance since I first started writing, with two thirds now being in Shetlandic rather than in English. There was no plan on my part, just a growing confidence over the years in offering poems in Shetlandic beyond the shores of the northern isles and not being hidebound or restrictive in the ideas or themes I might tackle in dialect.'⁶⁸

Of more importance to this paper, however, is how the use of Shetlandic has been a means of creating a transnational discursive space in the north. Drawing as it does from Shetland's Scandinavian linguistic heritage as well as from Scots and English, modern Shetlandic, as De Luca states, 'pushes the limit of the concept of the dialect.'⁶⁹ Their writing in Shetlandic is not done in isolation; it has the ability to be understood and appreciated outside of Shetland also. The strong Scottish element within the vernacular will be identifiable and understandable to those who have read dialect poetry from the Scottish mainland, and both poets also provide Standard English keys for broader comprehension. De Luca also writes poetry in English, which appears

65 De Luca 2010a, 116.

66 Jamieson 2005, 9, 3.

67 De Luca 2010a, 109.

68 Ibid, 110.

69 Ibid, 107.

alongside poems in Shetlandic that have an English glossary. Jamieson goes so far in his poetry collection *Nort Atlantik Drift* (2007) to translate his poems in Shetlandic into English. But the Scandinavian dimension within modern Shetlandic via the use of Old Norn words also facilitates a linguistic link with the Nordic countries. The 'interference,' as De Luca describes it, of Norn, Scots and English in Shetlandic provides the opportunity of writing poetry that is simultaneously regional, national and transnational. This was another major factor in De Luca's growing confidence in writing in Shetlandic. As she points out:

'I think that the later, but equally critical, influence on my perceptions about language in my poems was having interest taken, specifically in my dialect poems, by foreign poets, frequently Nordic writers, and their warm-hearted translation of them and finding that I could render their poems into Shetlandic with little recourse to English. This respect shown for our dialect by other European writers had a big influence on my linguistic confidence.'⁷⁰

She goes on: 'Given that they all spoke fluent English they frequently remarked that they found more difference between Shetlandic and Standard English than between some of the other Nordic languages which are inter-related. It was as if they had discovered a long-lost half-brother or cousin.'⁷¹ De Luca shows various examples of this, such as her translation of the Norwegian poet Thor Sørheim's lines 'smake calde, søte bær / etter ei natt med frost' from his poem 'Lufing' into Shetlandic: 'taste caald sweet berries / eftir a nicht o frost.'⁷²

Both writers have, therefore, been active in projects designed to bring together poets' works from around the northern European peripheries and have them translated into the languages of each locality. As Salman Rushdie states in *Imaginary Homelands* (1992), 'It is normally supposed that something always gets lost in translation; I cling, obstinately, to the notion that something can also be gained.'⁷³ De Luca and Jamieson are, in Rushdie's eyes (and if you will pardon the gender bias), 'translated men': their work has crossed oceans and frontiers; they have translated the work of various writers from various nationalities (especially northern Europe) and have similarly had their own work translated into various languages. The act of translation itself, as Paola

70 Ibid, 110.

71 Ibid, 110.

72 Ibid, 112.

73 Rushdie 1992, 17.

Zaccaria points out, carries an inherent transnational process: it can be 'read as a practice of transformation and crossing, composition and recomposition between texts and cultures.'⁷⁴

Scottish vernacular literature oftentimes fails to be read outside of Scotland by the sheer untranslatability of its content. Discussing this aspect in the work of Irvine Welsh, for example, Katherine Ashley states, 'Welsh's voice, which is aggressively, sometimes uncompromisingly, Scottish, is precisely what cannot be conveyed in translation.'⁷⁵ What makes modern Shetlandic interesting in terms of the issue of translation is that it is by its very etymological and historical construction a vernacular that carries familiarity with other northern nations as well as the Scottish mainland. It is this aspect of Shetlandic that has brought together various projects concerned with building a transnational linguistic community among countries situated in the northern peripheries as a means of countering the homogenising forces of market-orientated globalisation as well as the traditional pull of the cultural centres of Europe.

One such collaboration was part of a wider workshop initiated by Literature Across Frontiers involving several writers and the subsequent publication of *All Points North: Shetland, Estonia, Finland, Iceland, Norway, Latvia* by the Scottish Poetry Library in 2006. Similar to Craig's 'peripheral perspective', the aim of the book, as the director of the Scottish Poetry Library, Robyn Marsack states, is 'to promote literatures written in small and minority languages, encourage translation between them and develop closer links between practitioners working with these languages.'⁷⁶ Furthermore, this project seems to be an attempt to place Scotland, via Shetland, into a more northern European mindscape. As Barrie Tullet states of the design of the text: 'Visually this was intended to reflect the views of the Shetland coastline. The shore, the hills, the sea are all replaced by the texts.'⁷⁷ What this does, both visually and imaginatively, is to have the Shetland Isles constructed linguistically around the various dialects and languages of the northern European peripheries, therefore locating the Shetland Isles into an identifiable transnational northern culture. In its experimentality, Jamieson believes the poems will leave 'a deeper sense of connectivity between these northern places in the minds of participants and audience.'⁷⁸ This has been reciprocated in such Scandinavian publications as Håkan Anderson's *Landskapets lycka* (2004) and Adalsteinn Ásberg Sigurdsson's Icelandic translations of contemporary

74 Zaccaria 2006, 57.

75 Ashley 2010, 113.

76 Marsack 2006, 8-9.

77 Ibid, 8-9.

78 Ibid, 12-13.

Shetlandic poetry in *Hjaltlandsljód* (2012). What this does it to incorporate the northern peripheries into a wider transnational linguistic and imaginative community. As De Luca poetizes in 'Celebrate in Wirds' from *Parallel Worlds* (2005), words can 'oppen wir een ta newness [and] mak space fur wis'.⁷⁹

A good example of this desire to 'mak space' and engage transnationally and one that echoes Craig's desire for the peripheries to 'appropriate from each other the tools of cultural resistance' is De Luca's poem 'Ice Floe On-line' from *Parallel Worlds*:

'We scrit wir wirds ta mak connection
wi laands whaar eence dey wir a link;
dan send dem dirlin alang meridians
tae aa erts around wir virtual wirl.

Eence uncans cam bi oar or sail:
a land sea circle vaege, da wirds
maist likely faered. Wir wirds birl
aff a satellites an starns; loup and tirl,

crackle lik mirry-dancers i da lift.
We set dem sheeksin owre Arctic distances
ta gently rummel Babel's To'er, an bigg
instead a hoose ta hadd wir difference.⁸⁰

De Luca here appropriates for her own use a product of globalisation, the Internet, a medium that can be seen as a means of facilitating cultural homogenisation centred around cultures with the greatest economic power, and uses it instead to 'mak connection' with Scandinavia. As Craig states:

'Accepting the peripheral, maintaining the peripheral, communicating from periphery to periphery – these imply the possibility of a space from which it is possible to critique and resist the obliterating effects of international capitalism.'⁸¹

Having these Shetlandic words symbolically 'birl', 'loup and tirl' through the standardised binary of satellite communication has a subversive edge to it, much like the chaotic music of starlings in Edwin Morgan's 'The

79 De Luca 2005, 21.

80 Ibid, 26.

81 Craig 2007, 36.

Starlings in George Square'. The placement of such words into the matrix of a homogenising system of communication and business can be seen to disrupt the official routes and allocations of globalisation in order to 'mak connection / wi laands whaar eence dey wir a link.' As Morgan states, 'There is something to be said for these joyous messengers / that we repel in our indignant orderliness.'⁸²

As the title of his collection *Nort Atlantik Drift* suggests, the idea of 'mak[ing] space' is also central to Jamieson's work. As he states in his poem 'Atlantis', Shetland is 'A laand wie waatir fir a boarder.'⁸³ Borders are therefore not fixed but mutable and encourage broader movement and connection. This is most evident in Jamieson's poem 'Bottlit'. In this poem we follow a boy's desire for his 'Hæie's chinchir koardjil' to drift 'Fæ dis laandfaa ... / oot ta Riekjaviek ir Tromsø, / t'Heligolaand ir Tor's Havn.' While the poem ends on a humorous note as the bottle only ends up reaching Eshaness, 'dat ungkin laand akross da sie', the fact that the speaker's imagination is transported around the northern peripheries is significant of the larger transnational aspect I have been discussing.⁸⁴ By having the Hay's cordial bottle – a recognizable symbol, perhaps, representing a wider Scottish culture, as 'Hay's of Aberdeen, makers and purveyors of soft drinks, were famed throughout the north of Scotland' – move imaginatively around the north demonstrates the intent of having Scotland inscribe itself, via Shetland, into a northern space alongside its Scandinavian neighbours.⁸⁵

At the conclusion of *Electric Brae* (1992), a novel replete with devolutionary political and cultural themes, Andrew Grieg has Jimmy Renilson finally scale in symbolic triumph The Old Man of Hoy in Orkney. Once at the top, '[Renilson] stands up straight and looks to the south. On a better day you can see Scotland clear.'⁸⁶ While Grieg looks to the south in an attempt to 'see Scotland clear' and make sense of the country during a period of great uncertainty, the writers discussed in this article, writing in a post-devolutionary era, have looked to the north and east in an attempt to articulate its transnational possibilities. In doing so, they have articulated an alternative northern imaginative and discursive space that counters the greater impact of globalisation and pull of core cultures. Through an imaginative engagement with the geography, culture, history and linguistic possibilities of Scotland's north and Northern Isles, these writers are in the process of changing Scotland's map northwards into an awareness of being part of a broader transnational northern community.

82 Morgan 2000, 28.

83 Jamieson 2007, 24.

84 Ibid, 36.

85 Ibid, 35.

86 Grieg 1992, 312; my emphasis.

It is a perspective that can influence not just the north of Scotland but the way the whole of Scotland imagines itself. Once labelled 'The Athens of the North,' Edinburgh could with such a switch in perspective consider itself instead, as the character Archie suggests in Tom Stoppard's play *Jumpers* (1972), 'the Reykjavik of the South', albeit devoid of the adverse connotation originally intended by the playwright.⁸⁷

Bibliography

- Anzaldúa, Gloria E 1987, *Borderlands/La Frontera: The New Mestiza*, San Francisco: Aunt Lute.
- Arter, D 2004, *The Scottish Parliament: A Scandinavian-Style Assembly?*, Portland: Frank Cass.
- Ashley, K 2010, 'Welsh in Translation', in B Schoene (ed), *The Edinburgh Companion to Irvine Welsh*, Edinburgh: Edinburgh University Press, 113-25.
- Bell, E 2004, *Questioning Scotland*, New York: Palgrave Macmillan.
- Carruthers, G, Goldie D, and Renfrew A, 2004, 'Introduction', in G Carruthers, D Goldie and A Renfrew (eds), *Beyond Scotland*, New York: Rodolphi, 11-17.
- Craig, C 1996, *Out of History*, Edinburgh: Polygon.
- 2007, 'Centring on the Peripheries', in B Thomsen (ed), *Centring on the Peripheries*, Norwich: Norvick Press, 13-38.
- Crawford, R 2000, *Devolving English Literature*, Edinburgh: Edinburgh University Press.
- 2007, *Scotland's Books*, New York: Oxford University Press.
- De Luca, C 1995, *Voes and Sounds*, Lerwick: The Shetland Library.
- 1997, *Wast wi da Valkyries*, Lerwick: The Shetland Library.
- 2005, *Parallel Worlds*, Edinburgh: Luath Press.
- 2010a, 'Language and my Poetry', in R Millar (ed), *Northern Lights, Northern Words. Selected Papers from the FRLSU Conference, Kirkwall 2009*, Aberdeen: Forum for Research on the Languages of Scotland and Ireland, 107-21.
- 2010b, *North End of Eden*, Edinburgh: Luath Press.
- 2011, 'Olympic Runes', *Soughlight Magazine* 7, Wigtown: Wigtown Festival Company, 7.
- Elphinstone, M 2000, *The Sea Road*, Toronto: McArthur and Co.
- 2006, 'Some Fictions of Scandinavian Scotland', in T Hubbard and R Jack (eds), *Scotland in Europe*, New York: Rodolphi, 105-18.
- Extended Interview: Ian Rankin on Rebus*, 2012, I. Rankin interviewed by Mark Lawson, BBC Radio 4, 6 November 2012. Available at: <http://www.bbc.co.uk/programmes/p010qds0> [Accessed 7 August 2013].
- Foucault, M 1970, *The Order of Things*, New York: Pantheon.

87 Stoppard 1972, 69.

- Gardiner, M 2009, 'Arcades – The 1980s and 1990s', in I Brown and A Riach (eds), *The Edinburgh Companion to Twentieth-Century Scottish Literature*, Edinburgh: Edinburgh University Press, 181-93.
- Gray, A, 1981, *Lanark*, 1994, Picador: London.
– 1984, 1982, *Janine*, New York: Viking.
– 1992, *Why the Scots Should Rule Scotland*, Edinburgh: Canongate.
- Greig, A 1992, *Electric Brae*, London: Faber and Faber.
- Hitchcock, P 2003, *Imaginary States*, Urbana: University of Illinois.
- Hall, S 2009, *The History of Orkney Literature*, Edinburgh: John Donald.
- Jamie, K 2012, *Sightlines*, London: Sort of Books.
- Jamieson, R and Wallace M 1997, 'More Boreali', in R Jamieson and M Wallace (eds), *Edinburgh Review* 98:1, 3-8.
- Jamieson, R 2005, *A Quite-Right upon the Sacred Peatbank*, Edinburgh: Samisdat.
– 2007, *Nort Atlantik Drift*, Edinburgh: Luath Press.
– 2010, *Da Haapie Laand*, Edinburgh: Luath Press.
- MacNeil, K 2011, 'Introduction', in K MacNeil (ed), *These Islands, We Sing*, Edinburgh: Polygon, xvii-xxiv.
- Marsack, R 2006 (ed), *All Points North*, Edinburgh: The Scottish Poetry Library.
- Morgan, E 2000, *New Selected Poems*, Manchester: Carcanet.
- Newby, A 2009, "'In Building a Nation Few Better Examples Can be Found": Norden and the Scottish Parliament', *Scandinavian Journal of History* 34:3, 307-29.
- O'Hagen, Andrew 1999, *Our Fathers*, New York: Harvest.
- Pittock, M 1999, *Celtic Identity and the British Image*, Manchester: Manchester University Press.
- Rushdie, S 1992, *Imaginary Homelands*, New York: Viking and Granta.
– 2002, *Step Across this Line*, New York: Random House.
- Saadi, S 2005, *Why Scottish Literature Matters*, Edinburgh: The Saltire Society.
– 2007, 'In Tom Paine's Kitchen: Days of Rage and Fire', in B Schoene (ed), *The Edinburgh Companion to Contemporary Scottish Literature*, Edinburgh: Edinburgh University Press, 28-34.
– 2009, 'The (B)order in Modern Scottish Literature', in I Brown and A Riach (eds), *The Edinburgh Companion to Twentieth-Century Scottish Literature*, Edinburgh: Edinburgh University Press. 145-155.
- Schoene, B 2007, 'Going Cosmopolitan: Reconstituting "Scottishness" in Post-devolution Criticism', in B Schoene (ed), *The Edinburgh Companion to Contemporary Scottish Literature*, Edinburgh: Edinburgh University Press, 7-17.
- Stanners, P 2011. 'Independent Scotland may turn to the Nordic nations'. *The Copenhagen Post*, 16 December 2011. Available at: <http://cphpost.dk/news/international/independent-scotland-may-turn-nordic-nations> [Accessed 9 May 2013].
- Stoppard, T 1972, *Jumpers*, New York: Grove Press.
- Thomsen, B 2007, 'Introduction', in B Thomsen (ed), *Centring on the Peripheries*, Norwich: Norvick Press, 9-12.
- Trousdale, R 2010, *Nabokov, Rushdie, and the Transnational Imagination*, New York: Palgrave.

- 'The Unreliable Narrator' 2011, 'The Outward Urge', *The Bottle Imp* 11. Available at <http://www.arts.gla.ac.uk/ScotLit/ASLS/SWE/TBI/TBIIssue11/Editorial11.html> [Accessed May 9 2013]
- Wheatley, D 2011. 'Savouring Scandinavia off Scotland'. *The Irish Times*, 24 September 2011. Available at: <http://www.irishtimes.com/life-and-style/travel/europe/savouring-scandinavia-off-scotland-1.609021> [Accessed May 9 2013].
- Zaccaria, P 2006, 'Translating Borders, Performing Trans-nationalism', *Human Architecture: Journal of the Sociology of Self-Knowledge* 4:3, 57-70.