THE REPUBLIC OF TURKEY
ANKARA UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF WESTERN LANGUAGES AND LITERATURES
(ENGLISH LANGUAGE AND LITERATURE)

CONTEXTUALIZING SPACE IN THE CONTEMPORARY SCOTTISH NOVEL: ALASDAIR GRAY'S *THE FALL OF KELVIN WALKER,* JACKIE KAY'S *TRUMPET*, AND ALI SMITH'S *GIRL MEETS BOY*

PhD Dissertation

Simla KÖTÜZ ÇİFTCİOĞLU

Ankara - 2021

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Examination Date: 16.06.2021

TO THE REPUBLIC OF TURKEY
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I hereby declare that in the dissertation "Contextualizing Space in the Contemporary Scottish Novel: Alasdair Gray's *The Fall of Kelvin Walker*, Jackie Kay's *Trumpet*, and Ali Smith's *Girl meets boy*" prepared under the supervision of Assoc. Prof. Dr. Zeynep Zeren ATAYURT FENGE, all information has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work. I also acknowledge that if any of these prerequisites are not met in this study, I will bear all legal consequences. (16/06/2021)

Simla KÖTÜZ ÇİFTCİOĞLU

To my aunt Dr. Nuray Kitapçıoğlu,

who has always been my role model…

ACKNOWLEDGEMENTS

First and foremost, I would like to thank my thesis supervisor, Assoc. Prof. Dr. Zeynep Zeren Atayurt Fenge, for her academic mentorship and moral support throughout my writing process. She patiently and kindly guided me during the times when I had difficulty and made me feel safe both in academic and emotional terms from the beginning to the end. This study would not have been completed without her continuous encouragement. I am deeply grateful that I had the chance to complete this study under her careful supervision.

I also would like to thank the dissertation monitoring committee members, Prof. Dr. Belgin Elbir and Assist. Prof. Dr. Nisa Harika Güzel Köşker, and the dissertation examining committee members, Prof. Dr. Nazan Tutaş and Assoc. Prof. Dr. Müjgan Ayça Vurmay, for their invaluable comments and questions, and constructive criticism. I feel privileged to have had the chance to present this study to such distinguished academics whom I deeply respect and admire.

Throughout this journey, I have been surrounded by a net of academic and emotional support. Therefore, I would like to thank Duygu Beste Başer Özcan, Dr. Funda Hay, Assist. Prof. Dr. Gülay Gülpınar Özoran and Assist. Prof. Dr. Sibel İzmir for their support and belief in me. They were always there for me whenever I needed. I feel blessed to have such powerful and supportive women in my life.

I am very much indebted to my parents, Güler and Alim Kötüz, and my brother, Yiğit Kötüz for their unconditional love, support and understanding throughout this process. I am aware that they sacrificed a lot, and on every step of this journey, I tried to be sturdy and ‘eident’ like my parents taught me to be.

Finally, I want to thank Gökalp Çiftcioğlu for his constant support, understanding, and providing me with a safe and peaceful ‘space’ – our home. I will always be grateful.

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INTRODUCTION

"*walking by the waters,*
down where an honest river
shakes hands with the sea,
a woman passed round me
in a slow, watchful circle,
as if I were a superstition;

or the worst dregs of her imagination,
so when she finally spoke her words spliced into bars
of an old wheel. A segment of air.
Where do you come from?
'Here,' I said, 'Here. These parts. "
(Jackie Kay, "In My Country")

The literary critic Robert Tally suggests that "literature … functions as a form of mapping, offering its readers description of places, situating them in a kind of imaginary space, and providing points of reference by which they can orient themselves and understand the world in which they live" (2). In addition to this, "[l]iterature is" also "an essential way in which people in communities convey to themselves and others their concerns and imaginings" (Brown and Riach 1). By taking these two functions of literature into account, it can be stated that the notion of space has provided a fruitful frame throughout the history of literary criticism to explore the ways in which nations and communities represent their culture and 'identity' by means of constructing an 'imaginary national space' in their literary works. The endeavour to represent the national concerns and identity through literature can be said to be even more meaningful for Scottish culture, since regarded as a "stateless nation" for a long time (Homberg-Schramm 188), literature has always been a means for Scottish culture to construct a solid ground for its national representation, and steer its 'imagining' in international spheres. When the Scottish literary history, particularly the history of the Scottish novel, is glanced through, it can be observed that the national concerns of the authors and the essence of Scottish identity are portrayed through multifaceted spatial preferences in the crucial works such as James Hogg's *The Private Memoirs and Confessions of a Justified Sinner*

(1824), Sir Walter Scott's *Waverly* novels (1829-1833), George Douglas Brown's *The House with The Green Shutters* (1901), Lewis Grassic Gibbon's *Sunset Song* (1932), Compton Mckenzie's *Whisky Galore* (1947), Robin Jenkins' *Cone Gatherers* (1955), Muriel Spark's *The Prime of Miss Jean Brodie* (1961), Alasdair Gray's *Lanark* (1981), Iain Banks' *The Bridge* (1986), James Robertson's *And The Land Lay Still* (2010), and Ian Rankin's Inspector Rebus Novels (1987-2020). With regard to the importance attached to the function of space to convey national concerns and to represent the essence of Scottishness in the aforementioned works and in numerous others, Malzahn suggests that particularly the representation of the city can be regarded "as a topos in Scottish literature from the eighteenth century to the present day" (1). Entering into the twenty-first century, other 'spatial' themes, such as "movement and mobility" (Homberg-Schramm 162), have started to accompany this topos and they also become recurring themes through which the changing inclinations regarding the national concerns and Scottish identity are communicated.

It must be noted that both fields, the contemporary Scottish novel and spatial studies, are dynamic fields with regard to the number of emerging literary works and critical studies, and although there are numerous invaluable studies concerning the different aspects of the relationship between the notions of space and identity, the contemporary Scottish novel still offers a fruitful ground for further scholarly studies to emerge. In line with this, this study aims to contribute to the ongoing discussions about the representation of Scottish identity which is portrayed through multifaceted use of space in the contemporary novel. Therefore, it aims to analyse the employment of various spaces, particularly of London and numerous Scottish cities, and the function of journeys the characters conduct between English and Scottish locations in three contemporary Scottish novels - *The Fall of Kelvin Walker* (1985) by Alasdair Gray, *Trumpet* (1998) by

Jackie Kay and *Girl meets boy* (2007)[1] by Ali Smith. The dissertation will examine the spatial representations in these novels in the context of sociopolitical treatment, narration and characterization within the framework of the French thinker Henri Lefebvre's proposal of the spatial triad, the Russian scholar and critic Mikhail Bakhtin's conceptualisation of the literary chronotope, particularly the chronotope of the threshold, and the Dutch psychologist Hubert Hermans' theory of the dialogical self. In doing so, this study seeks to explore the ways in which the selected works represent the construction of identity through the complex use of space which is enacted by means of various journeys undertaken by the protagonists, and find out the ways in which such a spatial exploration helps to define and outline the features and/or recurrent patterns of the contemporary Scottish novel, particularly with regard to the representation of space and identity in these novels. The study will conclude by interpreting the ways this representation prompts a more fluid and flexible notion of identity shaped by gradually increasing personal concerns rather than political constraints.

To begin with, it may not be wrong to assume that the outcome of Scotland's complicated and turbulent political history is one of the most important reasons why the notions of identity and space gain prevalence among other themes in its literature, particularly in the Scottish novel. In this context, the 'dichotomy' which is intrinsic to the political history and culture of the nation should be treated as the starting point of the discussion:

> Scotland's a word that names a particular nation, defined by geographical borders. However, in the early twenty-first century, since the union of the crowns of Scotland and England in 1603 and the union of the parliaments of Edinburgh and

[1] Although the initial letters of all words in the title are capitalised in some editions of *Girl meets boy*, in Canongate's first edition of the novel, which is used as a primary source in this study, the initial letters of "meets" and "boy" are typed in lower case. The research, which was conducted to explore the reason for this peculiar preference, yields no results. Therefore, in this dissertation, the words in the title, except for "Girl", will not be capitalised in order to remain faithful to the edition in use.

> London in 1707, this nation exists within the political state of Great Britain and Northern Ireland, with its global legacy of British Imperialism. Therefore, it must be imagined in two different dimensions: as part of a political state called the United Kingdom, and as a single nation of separate cultural distinction. (Riach 3)

As can be understood from the quotation above, although Scotland owned its distinctive political and cultural entity prior to the Union of Crowns and Union of Parliaments, in the post-union period it started to be defined as part of a more complicated national structure in which the political and cultural dominance of England is almost unanimously agreed. In this context, while this political structure enabled Scotland to 'somehow' continue its national and cultural existence, it was also "deprived of its autonomy at the very time (the 18th century) when European nation-states were defining themselves in 'organic' terms" (Sassi 3). To put it differently, although Scotland had its own national and cultural values, these values lost their prevalence in the existing political structure; therefore, the nation's political and cultural existence is overshadowed by the English nation and culture. The result of this political dichotomy becomes identifiable in Scottish literature as well:

> [T]he 1707 Act of Union, which joined the formerly autonomous kingdoms of Scotland and England to form Great Britain, deprived the Scots not only of political but also of literary sovereignty. [As a result], Scottish literature lacked both unique and unifying characteristics to differentiate it from the general English writing tradition and promote it to the status of a national literature on its own behalf. (Gregorová 309)

What can be inferred from the quotation above is that due to the existing political structure, English literature has been used as a comprehensive term in which the literary authority of Scotland and Scottish culture is subdued. Scottish literary works which were written by Scottish writers, particularly during the eighteenth century, and which were

concerned with the representation of nation were not given credit as Scottish works. Although the nationalistic concerns of the authors were addressed in literary works, the critical works tended to ignore the legitimacy of Scottish literature as a national literature which owns unifying characteristic features.

In addition to this political phenomenon, Scottish literature's embodiment of the cultural 'duality', even 'plurality', stemming fundamentally from the geographical conditions and the historical structure of the country makes it quite difficult to determine the 'unifying features' in its literature as opposed to the convenience in the evaluation of other national literatures, particularly the English literature. As Riach notes:

> For people who live within the borders of this nation, certain things will be conferred by languages, geology, climate and weather, architectural design, terrain, current cultural habits and a history of cultural production, that might be different from such things elsewhere. The languages in which most Scottish literature is written – Gaelic, Scots and English – confer their own rhythms, sounds, musical dynamics, and relations between them confer their own character upon the priorities of expression in speech and writing. Geography creates another range of characteristics. Growing up in different cities (few are as different as Glasgow or Edinburgh) or growing up near the coast in a tidal landscape, with the sea returning the way it does, is different from growing up in a rainforest or a desert. (3)

With regard to Riach's suggestion, it can be claimed that Scottish culture is fundamentally characterised by 'plurality'. This occurrence stems from the nation's incorporation of numerous languages, which represent the existence of different groups of people; thus, different cultures, and of different ways of living of its citizens, which are shaped by the geographical enforcements of their immediate environment. In this context, languages

belonging to particular cultural groups, and lifestyles of people residing in different parts of the country constitute the plurality embedded in the historical and cultural background of Scotland. Clearly, the literature of the nation comprises the existence of different cultures, who have varying national and cultural concerns, and represents the ways of living which are fictionalised by means of different languages. In line with this, it is quite challenging to determine 'formulised ways' in which a dominant culture is represented. Regarding the fact that the cultural history of Scotland welcomes various ways of existences, it may not be logical to trace the dominance of a particular culture in its literature. However, until the second part of the twentieth century, the evaluation of Scottish literature suffered from negative perceptions of critics concerning the representation of cultural plurality of the nation through its literature. If an example should be provided about the negative receptions among literary circles concerning Scottish literature's legitimacy as a national literature, T. S. Eliot's comments on the impossibility in regarding Scottish literature as a national literature should be mentioned. T. S. Eliot, in his review titled "Was There a Scottish Literature?"[2], specifies the lack of two fundamental constituents in Scottish literary history as "continuity of the language" and of the style of works embodying national values in different periods (8-9).

According to Eliot, during the period in which English literature – and language – was rising, Scottish writers ceased to write in Scots[3] and preferred English in their works because Scots language was not able to communicate effectively – even in different parts of Scotland. This fragmentation is the manifestation of superiority of English language, and the inefficacy of Scots makes it just a dialect of English, not a separate language (9).

[2] T. S. Eliot writes this review for *Athenaeum* as a reaction to Scottish literary critic G. Gregory Smith's work *Scottish Literature: Character and Influence* (1919). In this work, Gregory Smith reviews the features of Scottish literature within the historical context and it is considered one of the most significant "generalist" compilations on Scottish literature (Carruthers 11).

[3] The languages in Scottish literature includes, but not limited to, Scots, Gaelic and English. From the Medieval period to the seventeenth century, Scots was the prevalent language. However, after the Union of Crowns in 1603, Scots language lost its prevalence to English language.

Moreover, Eliot claims that although Scottish literature had a literary tradition before in terms of the style of works shaped through the concerns of writers and their choice of subject matters, it could not endure the influence of English literature. Scottish literature "assimilate[ed] English influence" and lost its peculiar voice, contrary to English literature, which became more English as it was borrowing from other literatures (9). Therefore, Eliot implies that Scottish literature is an important provider of English literature, but it cannot be appraised as an independent national literature because of its integral deficiencies. Taking Eliot's comments as an example of negative perceptions, for a very long period of time, Scottish literature was not regarded as an independent national literature despite being "one of the oldest vernacular literatures in Europe" (Riach 9). It was not possible for literary critics to come to accept that "Scotland … is a melting pot for languages and literatures" (Carruthers 3), and the fragmented nature of the nation's literature, which represents that the nation comprises various languages and literatures, is a peculiar feature until the late twentieth century.

However, acknowledging that the Scottish literature lacks the 'expected' features to be defined as an independent national literature owning a legitimate tradition, and that it is gradually subjugated to English literature, "in the last decade of the nineteenth century, a distinct group of specifically Scottish writers who sought similar goals and used sufficiently similar methods to earn the label of a national school or movement" emerged (Gregorová 309). In this context, the endeavour to construct a literary tradition through the use of particular techniques and themes came into effect by this particular group of writers who were able to construct a movement labelled as the Kailyard school. The main objective of this late nineteenth century movement, which was to idealize the "sentimental humble village life" in literature – particularly in fiction ("Kailyard school"), was based on the unitary treatment of space in fiction. In accordance with this aim, Kailyard fiction follows the tradition of "obligatory rural setting and the use of heavy

dialect in dialogue exchanges of simple farmer or artisan character types" (Gregorová 310).[4]

The movement's name, "kail-yard" means a "small cabbage patch usually adjacent to a cottage" ("Kailyard school"), a word which is indicative of the life of the simple Scottish character whose assets are "honesty, piety, humility, decency and community" ("An Introduction to Scottish Literature"). As Gregorová suggests, "Kailyard writers often deliberately assumed an air of realism and authenticity and by masquerading their products as truthful accounts of the Scottish rural life, they contributed to disseminating restricting national myths and stereotypes" (311). To put it differently, although Kailyard fiction regards and represents the Scottish character as the one living in the rural parts of Scotland, and being content with his/her humble life, the sentimentality promoted in these works also stimulates the perception of the Scottish character as being simple, not well-educated, and unaware of the world outside. Therefore, over time, it earned a pejorative connotation to "cover any cultural manifestation that ostentatiously and tastelessly flaunts its Scottishness" (Gregorová 310). Although the term has earned a negative connotation over time, it must be accepted that the Kailyard writers were able to achieve their aim to construct a literary tradition concerning their recognition in literary surveys as writers belonging to a particular movement in the literary history of Scotland. Furthermore, the endeavour to represent the essence of Scottishness through the use of space proves to be a fruitful method to construct a literary tradition, which is assumed by other groups of writers in the subsequent periods of Scottish literature. However, it must also be noted that the representation of both rural setting and simple and content Scottish people does not include other spaces and identities particularly with regard to the very different lifestyles

[4] Sir James Barrie's short story collections *Auld Licht Idylls* (1888) and *A Window in Thrums* (1889), S. R. Crockett's short story collection *The Stickit Minister* (1893), and Ian Maclaren's *Beside the Bonnie Brier Bush* (1894) are regarded as the successful examples of this movement.

and accompanying concerns of people residing in the urban parts of the country. As David McCrone observes:

> We might see Scotland as dominated by two cultural landscapes: one, that it is a 'people-less place', bereft of population, imagined as rural empty space (most obviously the 'cleared lands in the Highlands, although population densities were always low); the other, a place of teeming towns, densely populated and dominated by tenements; in George Blake's words, Scotland appears 'overweight with cities'. (qtd. in Homberg-Schramm 163-164)

With regard to McCrone's abovementioned observation, it can be claimed that Kailyard fiction of the late nineteenth century fulfils its mission of representation by idealizing the sentimental aspects of Scottishness and by putting a specific emphasis on the use of the rural Scotland where simple Scottish characters continue their lives. However, on the arcade of the century, the urban parts of the country were going through significant changes in the face of the growing effects of industrialisation; therefore, the lives of urban Scottish people also found a place in fiction as representing another way of living and Scottishness.

Regarded as the successor of Kailyard fiction, the "Proletarian Novel of the 1930s" (Malzahn 12) represents the Scottish identity by foregrounding the effects of space, which is the city – particularly Glasgow.[5] As Gregorová suggests "[t]he left-wing

[5] It must be noted that the publication of the proletarian novels coincides with the period which is regarded as the "first generation" of the Scottish literary renaissance taking place between the years of 1920-1945 during which "the nature of [Scottish] identity is evaluated and reconstructed through literary texts" (Watson 75). 'The first literary renaissance of the twentieth century' has a "political dimension" since it encourages "the recovery of political autonomy and the revival of a dynamic modern literary culture" (Keller, McClure and Sandrock 3). In line with this, the main agenda of this movement is to reconnect with Scotland's literary past by emulating with its great writers such as Robert Burns whose work "evokes the rich and multifaceted culture of Scotland at the peak of its development as an independent kingdom" (3). However, in terms of Scotland's representation in literature, urbanising Scotland, particularly Glasgow, was condemned by the pioneers of this movement – Hugh McDiarmid, Nan Shepherd, Lewis Grassic Gibbon and Neil Gunn – "as being somehow not Scottish" (7). In this context, although the segregation of the proletarian novels from this movement notes the difficulty of constructing a formative literary history in Scottish literature, the representation of the city as a topos in Scottish fiction starts to lay its foundations in the same period.

authors of this period ought to be credited for introducing topical issues into Scottish writing and for attempting a realistic treatment of their subject, even though the aesthetic intention is often subordinated to didactic political purposes" (312). With regard to Gregorová's suggestion above, it is possible to claim that the Scottish fiction starts to approach the issue of identity from a political perspective in this period. As different from the conventions of Kailyard fiction, early twentieth-century Scottish fiction is characterised by its employment of urban settings – particularly Glasgow, its treatment of political subject matters such as the effects of industrialisation on the urbanisation and the local people, and the consideration of Scottish identity which is shaped in accordance with the changing conditions of the city in which the Scottish character resides. Therefore, the selected settings, styles and subject matters indicate a transformation in Scottish fiction.[6] In line with this, the concerns of the Scottish working class in cities such as poverty, unemployment and class differences, and the existing political atmosphere of the cities affected by the Great Depression and the conflicts between political parties are narrated from a realistic perspective. In terms of the representation of the Scottish identity, the proletarian novels focus on the urban conditions which influence the Scottish character's way of living rather than portraying stereotypical characters. Although this 'movement' could not sustain its existence due to the arrival of the Second World War, its emphasis on the use of city as topos maintained its prevalence in the contemporary Scottish novel.[7]

[6] Among the forefronting examples of this movement are Dot Allan's *Hunger March* (1934), George Blake's *The Shipbuilders* (1935), and James Barke's *Major Operation* (1936).

[7] The novels written in the period between 1939-1979 show different inclinations concerning the representation of space and identity. While a group of writers namely "Ian Niall, David Toulmin, David Kerr Cameron, Christopher Rush, Colin Mackay" insisted on employing rural Scotland as the setting of their works, the others such as "Muriel Spark, Archie Hind, Alan Sharp" continued to employ Scottish cities in their works (Gifford 238-240). In terms of the treatment of identity, the general mode of this term can be defined as the loss of faith in humanity which results from the outcomes of the Second World War during which the human dignity was shattered. Therefore, the questioning of the essence of being human, "the value of Scottishness" and "scapegoats of the nation" is the general tendency of the authors, and J. D. Scott's *The End of an Old Song* (1954), James Kennaway's *Household Ghosts* (1961), Robin Jenkins' *The Cone Gatherers* (155) and Muriel Spark's *The Ballad of Peckham Rye* (1960) and *The Prime of Miss Jean Brodie* (1961) are some of the novels written in this period concerned with the aforementioned issues (238-

According to Cairns Craig, "[i]n terms of the novel, no period in Scottish culture has, perhaps, been as rich as the period between the 1960s and 1990s" (*The Modern Scottish Novel* 36), and in terms of the subject matter discussed in the novels written during this period, the dominance of the "complex relation to … problematic ideas of 'nation' and 'identity'" can be observed (Sassi 1). In relation to the proliferation of literary works dealing with the relationship between the notions of identity and space, the effect of the 1979 Devolution Referendum should be taken into consideration. As Leishman puts it:

> The frequency with which the year 1979 appears in Scottish novels as a year of particular import seems to confirm the view that the referendum debacle led to years of painful reappraisal, not only as regards Scotland's position within the UK, but also concerning the Scots' notions of identity and self-worth. (131)

In 1979, through the Devolution Referendum, Scottish citizens were consulted as to whether an independent parliament should be opened, and only thirty-three percent of Scottish people confirmed that Scotland needs to have its own parliament. With regard to the disappointment of nationalists, the referendum can be said to result in an unexpected way. In relation to the nation's status in the United Kingdom, the discussions concerning the self-worth of the nation and the constituents of the Scottish identity increased again, and the political unrest of the nation was treated as an important subject matter in the mainstream novels written particularly by nationalist writers. With regard to the condition of the novel, this period "witnessed a proliferation of literary output from Scottish urban

239). With regard to the number of works and the changing approaches of the writers, it can be said that "[t]he twentieth century saw a revisiting nature of Scottishness and Scottish literature, of what is mainstream and what liminal, what 'popular' and what 'art'" (Brown, "Entering the Twenty-first Century" 214). For further information, please see Douglas Gifford's article entitled "Breaking Boundaries: From Modern to Contemporary in Scottish Fiction" in *The Edinburgh History of Scottish Literature, Volume 3, Modern Transformations: New Identities (from 1918)*.

writers and prepared the ground for critically acclaimed contemporary authors" (Toremans 564).

Accordingly, the political atmosphere of the period encouraged writers coming from the working-class families of the nation to write about their experience and share their concerns about the condition of the cities and the essence of the Scottish identity. Although numerous writers actively engaged in literary production in this period such as Irvine Welsh, Tom Leonard, Liz Lochhead and Agnes Owens, two of them become prominent among the others; James Kelman and Alasdair Gray.[8] Kelman's and Gray's literary works can be regarded as political works regarding the fact that they are "an aesthetic critique of politically and culturally oppressive mechanisms" and the critical writings of both writers "present themselves as investigations into and voicing of the complexity of cultural identity" (Toremans 568). While Kelman's works, particularly his "early stories proceed in their typical hard-realistic tone to picture the daily life and often contradictory experiences of the Scottish working class amid violence, boredom, and misery at the workplace, the pub, and home", "Gray's working-class background, his experience of the war, his time at the Glasgow School of Art, and his early development as an artist" are portrayed in his works through the blended style of realism and postmodernism (567).

The positive reception of the writers, particularly Gray and Kelman's reception, results in this period's classification as the "Scottish revival" (or, in more pseudo-historical terms, "the Scottish renaissance") of the 1980s", and provided younger generation of Scottish writers such as "Irvine Welsh, Alan Warner, and A. L. Kennedy"

[8] All of the aforementioned writers are the members of a group named the Glasgow Writers' Group, which was gathered by the poet and critic Philip Hobsbaum in 1971. The literary success of particularly Kelman and Gray enabled the other members of the group to reach at the publication circles not only in Scotland but also in London; therefore, it contributed to the recognition of Scottish writers in international literary circles. Therefore, in terms of the recognition of Scottish literature and culture, Glasgow Writers' Group's influence should be recognised.

with a ground in which they can prove themselves as successful and prolific writers (Toremans 564).[9] With the publication of his novel *Lanark* (1981) Alasdair Gray achieved an unprecedented success in international circles and promoted the recognition of Scottish culture internationally, and changed the literary milieu of the contemporary Scottish novel as he started to be regarded as "one of the founding fathers of the new Scottish writing" (Clifford "The Guardian"). Regarded as one of the most important writers of Scottish literature, Alasdair Gray's novels are fundamentally concerned with "the ways in which his protagonists are entrapped within the systems and structures – be they political, economic or emotional – which serve to limit their capacity for love and freedom, and bring about their personal and societal dissolution" (Lumsden 115). In this representation, the city, particularly Glasgow, is attributed significant amount of importance since Gray regards the city as both one of the most important sources of the protagonists' misery, and a space through which a national imagining concerning the future of the nation can be represented. Therefore, in Gray's novels, it is possible to observe the relationship between the notions of identity and space, and evaluate the problematic aspects of this relationship.

[9] The same and the following periods also witness a dramatic increase in the number of cultural and academic studies endeavouring to remunerate Scottish literature as an independent national literature. While the publication of history books and literary anthologies, translation of important works and foregoing anthologies into English and different languages, inclusion of Scottish literature to academic curricula (even in Scotland), adaptation of important Scottish works to screen (such as *Braveheart* (1995), *Trainspotting* (1996), *Morvern Callar* (2002), and *Young Adam* (2003)), and establishing Scottish literary organisations (namely The Saltire Society (1936), the Association for Scottish Literary Studies (1970), Scottish Society of Playwrights' (1973)) were substantially effective in raising awareness for Scottish literature (Brown and Riach 1-14), critical studies studiously strived to locate Scottish literary tradition and discuss the components of it. In his essay entitled "The Study of Scottish Literature", Cairns Craig gives examples from important works concerning the history and literary history of Scotland such as *Scotland: A New History* (Michael Lynch, PIMLICO, 1992), *The Scottish Nation 1700-2000* (Tom Devine, Penguin, 2000), *Collected Letters of Thomas and Jane Welsh Carlyle* (Duke University Annual Journal), *Edinburgh Essays on Scots Literature* (Edinburgh University Press, 1968) (16-31). Apart from these works, *The History of Scotland* (Peter and Fiona Somerset Fry, Routledge, 1982), *Scotland A History* (edited by Jenny Wormald, Oxford University Press, 2005), *The Edinburgh History of Scottish Literature* (three volumes), *Scottish Literature* (Edinburgh Critical Guides, Gerard Carruthers, 2009), *Edinburgh Companion to Twentieth Century* (edited by Ian Brown and Alan Riach, 2009) were exceptionally helpful for this study. Concerning the aforementioned studies in the translation field, Paul Barnaby and Tom Hubbard's very extensive analysis in their essay titled "The International Reception and Literary Impact of Scottish Literature of the Period since 1918" in *The Edinburgh History of Scottish Literature Volume 3* can be consulted.

The impact of The Scottish Revival of the 1980s can be observed in the novel throughout the last years of the twentieth century; however, the novels written particularly in the last years of the twentieth century and at the beginning of the twenty-first century "transcend the nation as an object of philosophical inquiry" and focus on numerous other questions including "sexuality, race, technology and crime" as equally important constituents (McGuire 167).[10] The reasons for this shift in the treatment of nationalism, which used to be enacted through the representation of the Scottish identity from fundamentally a political perspective in the Scottish novel, can be attributed to the changing inclinations influenced by the enforcements of the globalising world and the increase in the visibility of authors who represent different aspects of 'individual identity', including familial and educational backgrounds, sexuality, gender and race. To put it differently, although the representation of Scottishness from a nationalistic perspective can still be considered as a valid feature of the novels written towards the end of the twentieth century and at the beginning of the twenty-first century, novelists also start to embody their comparatively personal experiences in the novel; thus, the representation of the Scottish identity started to be perceived from a less nationalistic perspective compared to its perception during the 1980s.

In this context, the voices of the authors who come from different racial and ethnic backgrounds, and who have more flexible understanding of gender, sexuality and nationality start to find a ground for representation in the contemporary Scottish novel. With regard to their literary productivity and recognition in international literary circles, Jackie Kay and Ali Smith can be regarded as the two important representatives in the contemporary Scottish novel concerning the aforementioned changes in the Scottish

[10] The same period witnesses the (national and international) recognition of the Scottish genre fiction, particularly detective and crime fiction and the Scottish Gothic novel, in critical studies. Assoc. Prof. Dr. Müjgan Ayça Vurmay's book entitled *Ekose Polisiye* (2020), which was written in Turkish, engaging with the analysis of the genre and three Scottish detective novels can be given as an important example of the aforementioned international recognition.

novel. While Jackie Kay deals with the issue of identity in relation to her personal experience as a mixed-raced, adopted, lesbian Scottish writer who tries to prove the 'genuineness of her Scottishness' by means of her works, Ali Smith, as another contemporary woman writer with lesbian identity, embodies and celebrates the 'liminality of identities' – the intrinsic quality of the 'contemporary identity' both in individual and national terms, by mixing the realistic and postmodern techniques in her works.[11] One particular preference of both writers is that they give voice to the 'silenced identities' in their works, so that all characters are given the chance to talk about their own experience by means of the polyphonic structure of their works. In this context, Jackie Kay and Ali Smith's use of polyphony in their novels addresses an important division that the Scottish novel goes through compared to the dominance of the third-person narration of the novels written in the 1980s. Therefore, it may not be wrong to claim that both writers highlight the fact that individual voices are the representatives of different Scottish identities.

In the contemporary Scottish novel, the notion of space still holds its privileged position as an important means through which changing identities are represented, yet, as Petrie observes, another spatial notion is included in this treatment: "One recurring narrative strategy [in the contemporary Scottish novel] involves the central protagonists travelling from Scotland to England (or vice versa), a journey in which the physical and symbolic crossing of border is paralleled by a psychological, intellectual or moral transformation" (189). It can be observed that numerous works in the contemporary Scottish novel, both in mainstream and genre fiction, engage with the theme of mobility

[11] Both writers whose works are selected for analysis in this study are quite versatile. Jackie Kay participated in lessons in the Royal Scottish Academy of Music and Drama in the hope of becoming an actress. Then, she gave up this idea and majored in English at university. Having published poems, short stories, and plays, she also works as a professor on creative writing. She was awarded an MBE (Member of the Most Excellent Order of the British Empire) in 2006, and she is the present Makar of Scotland. Ali Smith, as another award-winning novelist, wrote several plays when she was a PhD student, and those plays were staged in different festivals. While writing her short stories, she worked as a fiction reviewer. Then, she continued to write articles for some newspapers, including *the Guardian*. In 2015, she was appointed Commander of the Order of the British Empire (CBE) for her services in the field of literature, and by some critics, she is named "Scotland's future Makar".

in different ways. However, particularly with regard to the effect of mobility in two contemporary Scottish novels, which are Jackie Kay's *Trumpet* (1998) and Ali Smith's *Girl meets boy* (2007), it can be seen that the notion of mobility is used functionally to create moments of epiphany for the protagonists in their identity (re)construction and self-realisation processes. Furthermore, as Scottish novels concerned with the issue of identity in both individual and national terms, the perception and representation of London stands as an important topical theme in these two novels. The literature survey also reveals the fact that despite being a nationalist writer who generally employs Glasgow in his work, Alasdair Gray leans towards the same subject in his novel *The Fall of Kelvin Walker* (1985). The common preference of these three authors – Alasdair Gray, Jackie Kay and Ali Smith, that is to construct duality in their works in terms of setting (Scottish and English locations, particularly London) and their employment of the notion of mobility through which the changing inclinations towards the issue of identity are observed constitute the starting point of this study. In this context, *The Fall of Kelvin Walker*, *Trumpet* and *Girl meets* are selected from the subsequent periods of the contemporary Scottish novel, which are 1985, 1998, and 2007 in order to elaborate on varying ways in which the changing inclinations concerning identity in relation to spatial preferences are represented.

On the basis of the ideas outlined above, it can be inferred that the relationship between the notions of space and identity is a recurring theme in the contemporary Scottish novel. However, in the novels constituting the literary framework of this study, the selected ways of representation differ from each other with regard to the changing concerns of the writers and the accompanying techniques employed in their works. In this context, Alasdair Gray foregrounds his political stance in the representation of the relationship between the issues of identity and space, while Jackie Kay highlights the narrative aspect in her novel to reveal her approach to the notions of space and identity,

and Ali Smith puts a particular emphasis on an intricate nature of psychology in characterisation representing her inclination towards the individual experience. Concerning these changing attitudes and McGuire's statement that "at the dawn of the twenty-first century, Scottish Studies is moving towards a more confident engagement with many theoretical ideas" (169), this study aims to engage with various spatial theories in the interpretation of the selected literary works which help to reveal the eclectic nature of the selected works and facilitate a discussion of intricate and diverse configurations of space. In line with this, the first chapter of this study analyses the sociopolitical impact of space on identity in Alasdair Gray's novel *The Fall of Kelvin Walker* in the light of the French philosopher Henri Lefebvre's spatial triad theory. The second chapter deals with Jackie Kay's novel *Trumpet* (1998) within the context of the Russian literary critic Mikhail Bakhtin's conceptualisation of the literary chronotope, particularly the chronotope of the threshold. In this analysis, particular emphasis is put on the time-space constructions of the narrative. Lastly, the third chapter engages with the analysis of Ali Smith's novel *Girl meets boy* (2007) in the context of the Dutch psychologist Hubert Hermans' theory of the Dialogical Self.

CHAPTER I

'THE PRODUCTION OF KELVIN'S SPACE': AN ANALYSIS OF THE PRODUCTION OF SPACE WITHIN THE SCOPE OF LEFEBVRE'S SPATIAL TRIAD IN ALASDAIR GRAY'S *THE FALL OF KELVIN WALKER*

> *"[W]e are becoming increasingly aware that we are, and always have been, intrinsically spatial beings, active participants in the social construction of our embracing spatialities. Perhaps more than ever before, a strategic awareness of this collectively created spatiality and its social consequences has become a vital part of making both theoretical and practical sense of our contemporary life-worlds at all scales, from the most intimate to the most global.*" (Soja, *Thirdspace* 1)

> "*His gravest offence had been to accept the world in which he found himself as normal, rational and right. Like all the others, he had allowed the advertisers to multiply his wants; he had learned to equate happiness with possessions, and prosperity with money to spend in a shop.*" (Huxley 95)

This chapter aims to analyse the perception and representation of London in Alasdair Gray's novel *The Fall of Kelvin Walker* (1985), and to interpret the impact of this perception on the novel's Scottish protagonist Kelvin Walker's 'home-making' process in the light of the French scholar Henri Lefebvre's proposals concerning space production, particularly his conceptualisation of the *spatial triad*. Through Lefebvre's propositions regarding political, economic and social aspects of space production, which will be explained hereinafter, the reason why London is selected as the setting of this particular novel concerning the identity construction process of a Scottish character who is depicted away from his familiar environment and striving to make a home in London will be interpreted from a sociopolitical perspective. This interpretation would both shed light on the way in which *The Fall of Kelvin Walker* represents the relationship between

the concepts of space and identity, and trace this particular work's stance in terms of the aforementioned matter in the course of the Contemporary Scottish Novel.

In order to demonstrate the relevance of the selected theory for the analysis of the novel, some idiosyncratic features of *The Fall of Kelvin Walker* should be examined first. In this context, as Whiteford notes, "*The Fall of Kelvin Walker* is an extremely hard book to 'place', not only in market terms, and in relation to its authors other works, but also in terms of setting and content." (262) With regard to the peculiarity of *The Fall of Kelvin Walker* compared to Alasdair Gray's other novels, the novel falls into a "minor" category in Alasdair Gray's oeuvre (Bernstein, *Alasdair Gray* 27). On the one hand, Alasdair Gray is the writer of 'groundbreaking' novels such as *Lanark* (1981), *1982, Janine* (1984), *Poor Things* (1992) and *A History Maker* (1994), in which he experimented with narrative by combining the realistic with fantastic[12]; on the other, he adapted some of his novels from the earlier radio, television and theatre plays, namely *The Fall of Kelvin Walker* (1985), *McGrotty and Ludmilla* (1990), and *Something Leather* (1990), which are "of a more starkly realistic vein than that which has emerged initially as fiction"[13] and "more

[12] As Whiteford puts it "Gray has been publishing prose fiction since the nineteen-fifties, but it was only after the publication of his first novel, *Lanark* in 1981 that he came into prominence. *Lanark* not only established Gray's reputation, but has since been widely seen as a landmark in Scottish cultural life." (14) For Bernstein, the novel's success and its later consideration as the 'magnum opus' of Alasdair Gray lie in writer's "boundary-breaking experimentation with narrative ("Post Millennial" 167). Furthermore, Harrison focuses on Gray's severance from "the Glasgow literary tradition [striving] for a sense of social realism. Admittedly, Gray breaks somewhat with this aesthetic tradition via an experimental style combining typographical ingenuity with elements of the fantastic …" (162). In this context, starting with the publication of *Lanark*, Gray's artistic style is associated with 'postmodernism'. Through the use of postmodern techniques such as "playful irony", "narrative fragmentation", "parody", "self-reflexivity" and "experience of disintegration" (McMunnigall 336) while approaching to 'problematic issues', Gray proves himself as a very talented and creative writer, yet "it is [also] important to consider how large a part of his contribution has been his capacity to imagine the particular requisites for confronting historical forces like the political challenges of the new millennium. Without doubt, a key facet of Gray's project has been to envisage identities that offer a broad range of possibilities, positive and negative, for meeting the twenty-first century." (Bernstein, "Post-millennial" 167)

[13] It must be noted that *A History Maker* (1994) was also adapted from Gray's earlier play written in 1970s named *The History Maker*. Yet, in terms of the style, which combines the fantastic with the realistic, the novel fits into the first category in Gray's oeuvre. Therefore, it is more appropriate to include the novel in the first category.

directly satirical than the earlier work [of Gray]"[14] (19-20). While Gray's 'experimental' works are appreciated more in terms of the creativity of the author, his "more realistic" novels are studied less by the critics. When the existing literary criticism is scrutinised, it can be seen that there are numerous critical studies concerning *Lanark*, *1982, Janine* and the others, but the criticism concerning the realistic novels of the writer, particularly *The Fall of Kelvin Walker*, is comparatively scarce.

Likewise, *The Fall of Kelvin Walker* is one of Gray's peculiar novels in terms of the publication concerns. As Gray remarks:

> I twice tried to make a novel out of [the play] when times were hard, hoping to produce an easy popular book which would help to support me while writing *Lanark*. These efforts were inept until 1984, when I wanted out of a contract to provide my Scottish publisher with another book of short stories for which I had no ideas, so I dug out my last Kelvin Walker novel attempt, made it good and readable, and gave it to the them instead." (qtd. in Bernstein, *Alasdair Gray* 20)

In this context, contrary to Gray's earlier works, *The Fall of Kelvin Walker* came into existence out of pragmatic reasons.

In a similar manner, in terms of the setting, the novel can be regarded as one of Gray's 'peculiar works' since contrary to majority of Gray's other works taking place in Scottish places – particularly Glasgow, the setting of *The Fall of Kelvin Walker* is London.[15] As stated by Harrison, although Alasdair Gray adopted different approaches in terms of the writing style – pointing to his experimentation with the narrative, "he [almost

[14] Along with two novels – *Lanark* and *1982, Janine*, Alasdair Gray also published a short story collection titled *Unlikely Stories, Mostly* (1983) before the publication of *The Fall of Kelvin Walker*.
[15] *McGrotty and Ludmilla*, which was published in 1990, also takes place in London. This novel was also adapted from Gray's earlier play. However, while selecting novels for the analysis in this study, earlier publication date of *The Fall of Kelvin Walker* was taken into consideration.

always] shares the Glaswegian focus on the urban centre and the individual's existence and placement within the city's socioeconomic construct" (162). For Beat Witschi, this preference is one of the most important qualities of Gray's oeuvre:

> The richness of Gray's art … is thus not least the result of the many cross-references to textual and/or pictorial models of the past …. It is enhanced – and this to no insignificant degree – by his decorative, illustrative, and interpretive designs. Most important, however, is Gray's combination of local (e. g. a recognisable Glasgow) with (inter)national features. (232)

The reason why particularly Scottish locations – "most often Glasgow or a Glaswegian signifier" – are used as the setting of Alasdair Gray's novels is that they "function as historical sites of an endangered authentic national culture … For the novels' protagonists, the journey toward personal and social redemption begins with an understanding of the city's greater past and desire to regain some of the absent cultural dignity and decency" (Harrison 162-63). In this context, it can be assumed that by employing Scottish locations as the setting of most of his novels, Alasdair Gray creates a literary space where national myths and concerns are discussed in relation to geographical, historical, political and cultural phenomena; thus, through literature, he promotes the recognition of Scotland and Scottish culture internationally. However, it must also be noted that the portrayal of Anglo-Scottish relations is another important concern of Scottish literary works, and these relations are depicted thorough the use of English locations as the setting of some Scottish novels now and then. As Stephen Bernstein puts it; "[t]he project of the Scottish novelist has occasionally – at least since *Humphry Clinker* or *The Heart of Midlothian* – been to record this encounter from the other point of view, to demonstrate what awaits the traveler from the north in metropolitan London" ("Scottish Enough" 170). In this context, *The Fall of Kelvin Walker* is one of

the limited number of Scottish novels, both in Alasdair Gray's writing career and in the tradition of the (contemporary) Scottish novel, depicting the Scottish character in an English location. For Whiteford, the London of *The Fall of Kelvin Walker* "is an imaginary space constructed from a great distance; it is a foreigner's London, seen through decidedly Scottish eyes" (262). At this juncture, what is "seen through decidedly Scottish eyes" should be shortly mentioned.

In *The Fall of Kelvin Walker*, Alasdair Gray tells the story of Kelvin Walker who departs from his Scottish hometown, Glaik, in order to escape from his strict, Calvinist way of life, and goes to London – the city which he associates with power and richness – to attain power and glory. Although Kelvin has no prior plans before coming to London concerning accommodation and a proper job, his 'unusual personality' enables him to find a lodging on the first day of his arrival, and he gains success in only five days as a BBC interviewer despite his lack of formal education. He enjoys his freshly-acquired financial and political power only for a few weeks, since, just as his rise, his fall in London is abrupt. One day, he is interviewed by his boss, a fellow Scotsman Hector McKellar, in a live broadcast on the BBC, and he is dishonoured there. As a result, he has no chance but to go back to his hometown, Glaik. Kelvin's fall results in his understanding and acceptance of his personality traits and 'traditional' way of living. Even though he tries to become financially and politically powerful, he cannot attain success and happiness in a metropole like London since he cannot fit in the city – whatever he does, he is an outsider there; thus, he needs to go back to his hometown where he is welcomed regardless of his weaknesses. In terms of the employment of an English location as the setting of the novel and the portrayal of the home-making process there, the message of the novel is quite clear: the home that Kelvin tries to build is not in London, but in Scotland. In this context, the constructed setting of the novel is regarded as a "hostile" one for a naïve Scottish character with regard to his 'metaphorical' fall from power and

his inability to set up a home in London as he desired, which should be analysed in terms of Gray's approach to and treatment of the content matter (Bernstein, "Scottish Enough" 171).

In accordance with the inference above, it must be noted that the content selected by Alasdair Gray for his works mostly has political references; since, for Gray everything is about the "politics" (Toremans 574). In this context, as Harrison notes, "Gray positions himself quite clearly as a Scots-Nationalist author whose fiction, plays, poetry, and essays attempt to determine the nature of both Scottish citizenship and nationhood" (162). Accordingly, his characters, who are selected from different time periods, generations and social groups of Scotland ranging from working class individuals, artists, scientists, teenagers to adults, represent different aspects of Scottishness. By representing Scottishness through the portrayal of his characters – mostly in Scottish locations, Gray also highlights the existing problematic nature of historical and sociopolitical contexts. In this regard, while Anglo-Scottish relations with their historical, political and social constituents are portrayed and rewritten in his novels, Gray also directs his criticism to Scotland's past and existing situation. As Lumsden notes:

> Thematically, Gray often uses Scottish themes and aspects of experience to great advantage, using particularly Scottish tropes of entrapment to explore more widespread issues. … However, there is also an element in Gray's work which serves to limit this expansiveness, pulling it *back* towards a particularly Scottish and depressingly parochial field of reference. At such points in Gray's fiction, Scottish themes are no longer used as critiques of entrapment, but are, on the contrary, means of containing Gray's fiction *within* a particularly disenchanting sphere. (121)

As can be inferred from the abovementioned quotation, while locating problematics of Scotland into wider perspectives, Alasdair Gray is also critical of the shortcomings of Scotland and Scottish personalities, which is the case particularly in *The Fall of Kelvin Walker*. While Alasdair Gray is implicitly critical of "the imperial centre and its people" in the novel, he does not leave the 'follies' of his protagonist out of this criticism (Whiteford 263). The criticism and satirization of Kelvin reach to an extent that "Kelvin's role in the narrative is partly that of a clown" (264). In this context, Kelvin's arrival to London without a solid plan, his 'delusive' perception of London, his inability to conduct healthy relationships with women, and his 'unsubstantial' trust in himself while searching for a job are constantly satirised and, to some extent, ridiculed in the novel. More importantly though, Kelvin's home-making process in London is established on a quite 'absurd' base, since Kelvin moves into the house of the first person – i.e. Jill - he meets in London. Although Jill invites Kelvin to stay with her and her boyfriend Jake for a few days until he finds his own place, Kelvin manages to make Jill and Jake's place his permanent accommodation. As he attains financial power in London, he gradually interferes with the inner workings of the house and starts to invest in there by paying the rent and buying expensive things that Jill and Jake cannot afford. After some time, the studio apartment turns into a space where Kelvin achieves social, economic and masculine dominance. His obsession to capture the studio apartment and make it his own home reaches such a point that he is able to dismiss Jake from the apartment, and starts living with Jill with whom he falls in love, but whom he regards as the 'commodity in the house'. In this context, along with his character features, Kelvin's 'bizarre and unhealthy' attempts to make a 'home' for himself are criticised and satirised in the novel, yet a comprehensive analysis of the constituents of this home-making process is believed to reveal Alasdair Gray's stance regarding the identity construction process of his protagonist in relation to the implications of particular 'English' spaces.

With regard to the aforementioned analysis, it can be claimed that the relationship between the concepts of space and identity construction are approached from a sociopolitical stance in the novel. In this context, taking Henri Lefebvre's proposals concerning the social, economic and political constituents of space production into consideration seems to satisfy the need of a comprehensive analysis to understand and interpret the sociopolitical reasons why Alasdair Gray selects an English location as the setting of his novel and criticises the 'problematic' home-making process of his protagonist in this city. Henri Lefebvre regards space as a quite complicated concept and believes that space is produced by its inhabitants while they are affected by the enforcements of the same space. In other words, space is continuously produced and reproduced in accordance with the needs of its inhabitants who are affected by the enforcements of capitalism, and in return, a particular space affects the daily lives of its inhabitants. This 'production' process is also a complicated one; yet as Lefebvre proposes when the physical, mental and social aspects of the space is realized, a particular space's production process can be understood better. In this context, he proposes the application of the *spatial triad* which necessitates the analysis of certain moments in the production of a particular space. These moments are referred as *representations of space, representational space,* and *spatial practices,* respectively denoting the political forces shaping a particular space, the perception and internalisation of these forces by its inhabitants and the overall result of this relationship in the daily lives of the inhabitants of a particular space. In this context, by benefitting from Lefebvre's spatial triad in the analysis of *The Fall of Kelvin Walker*, the answers of some crucial questions such as what aspects of London affect Kelvin's identity construction process, how Kelvin's perception of London shapes his daily practices in the city and his home making process, and why Kelvin cannot attain the life he dreams of in London can be interpreted from a sociopolitical aspect. As mentioned earlier, this analysis may bear significant results

concerning the approach to the relationship between the concepts of space and identity construction, both in *The Fall of Kelvin Walker* individually, and in the course of the Contemporary Scottish Novel. Bearing this claim in mind, this study will proceed in two subsections. In the following subsection, Lefebvre's proposals concerning space production and the concept of spatial triad will be explained further. Then in the subsequent subsection, *The Fall of Kelvin Walker* will be analysed in the light of Lefebvre's spatial triad.

The Production of Space and The Spatial Triad: Lefebvre's Contributions to Spatial Studies

In his preface to *Postmodern Geographies* dating 1989, Edward Soja asserts that "[f]or at least the past century, time and history have occupied a privileged position in the practical theoretical consciousness of Western … critical social science"; yet in this century, space appears to be perceived as significant a concept as time and history in our understanding of the of the world (1). Regarding this change in perception concerning space, Husik Ghulyan refers to the time period, acknowledged as the "spatial turn" following the 1960s and 1970s, during which the increase in the number of critical studies particularly concerning 'space' was observed. Ghulyan attributes this abundance in critical spatial studies to the impositions of capitalist production systems on societies; and he suggests that the aforementioned period was quite problematic since the societies were struggling in the face of growing capitalism and trying to find a way to discard its negative effects particularly in terms of unfair distribution of labour force and unguided urbanisation. Therefore, particularly Marxist thinkers, geographers and urbanists such as Henri Lefebvre, David Harvey and Manuel Castells turned their attention to the notion of

'space' in order to understand, analyse and re-evaluate the function of it in capitalist production systems (Ghulyan 2).[16]

Among the names mentioned above (along with others dealing with the concept of space), Henri Lefebvre is a distinctly influential philosopher in the field of spatial studies, considering the fact that although he was "given [a] minority status in France" in his own day[17], today he is regarded as "a cult figure in Anglo-American intellectual circles"[18] (Merrifield, "A Socialist" 168) and as "one of the most significant Marxist thinkers of the twentieth century" (Ersöz Koç 335) thanks to his noteworthy contribution to the fields of spatial studies and urbanism.[19] In this context, Lefebvre's "magnum opus"

[16] The extracts taken from the sources written in Turkish are translated into English by myself.

[17] Although Lynn Stewart focuses on the fact that "Lefebvre's thoughts must … be seen as both a response to, and a source of, French intellectual debate during the last seven decades…" (609), he cannot be said to prosper like the other philosophers in his era, namely Althusser. In this context, Merrifield suggests that Lefebvre's timing in publishing *The Production of Space* "couldn't have been worse [because] Althusser's reputation was formidable then and his structural Marxism was *de rigueur*." ("A Socialist" 168) Furthermore, "Manuel Castell's highly influential sociological research on urbanization", which was influenced by Althusser's Marxism, was already published before Lefebvre's *The Production of Space* (168). Therefore, Marxists of the period could not decide "what to make of [Lefebvre] or his work" (Stewart 609). However, although Althusser was seemingly more dominant and favoured in Marxist circles compared to Lefebvre during the 1970s, Lefebvre's intellectual profundity shaped by the conditions of the era in which he lived and his active participation in Parisian intellectual circles are worth mentioning. Accordingly, Andy Merrifield states that "Henri Lefebvre has done and seen and heard a lot [t]hroughout the twentieth century" by mentioning the following instances from Lefebvre's life: "… he had lived through two World Wars, drunk wine and coffee with the Surrealists, joined and left and joined again the French Communist Party, fought for the Resistance Movement in the early 40s, driven a cab in Paris, taught sociology and philosophy at numerous French universities, been one of the intellectual godfathers of the 1968 generation. Meanwhile, he'd authored and introduced into France a whole body of Marxism, and written prolifically on urbanism, on everyday life, and on space." ("A Socialist" 167-68) Mark Gottdiener, the American urbanist whose works were based on Lefebvre's theory on the production of space, appreciates Lefebvre's vibrant working style throughout the events mentioned above. "[Lefebvre] did not write in isolation, but lived the life of a Parisian intellectual and participated in lively debates with others about the nature of Marxism, political action, the intellectual foundations of structuralism, poststructuralism, postmodernity, and (reaching back) existentialism." (129)

[18] As Merrifield suggests, Lefebvre owes his reputation, especially in the United States of America, to the devotion of American thinkers, namely "David Harvey, Ed Soja, Fredric Jameson, Matt Gottdiener, Derek Gregory, to his works ("A Socialist" 169). However, it should also be mentioned that his recognition in other countries was quite late considering the fact that *The Production of Space* (1974) was translated into English language seventeen years later (1991) following its publication (169). In this context, although he may be regarded as the pioneer of Marxist spatial criticism, his fame and appreciation in the field is, to a great extent, posthumous.

[19]As Evrim Ersöz Koç records, Lefebvre's influence can be observed not only in the works of "prominent geographers such as Ed Soja, David Harvey, Rob Shields, Stuart Elden and Doreen Massey", but also in different works concerning "various spaces such as the financial spaces …, the Mobile Valley images …, street protests …, public park …, casino space …, roadside memorial …, and spaces for musical performance … for theatrical performance … and for public art …" (335). Moreover, Husik Ghulyan refers to recent theories which were developed by benefitting from Lefebvre's spatial analyses. To exemplify, Mark Gottdiener contributed to the field of space semiology by analysing the processes of *the consumption of space*, while Neil Smith propounded the theory on *the production of nature* which was inspired by

(Merrifield, "A Socialist" 168) – *The Production of Space* is one of the most significant works of the twentieth century concerning space "in which [Lefebvre] sought to understand the role of space, the nature of the urban and the importance everyday life in the perpetuation and expanded reproduction of the capitalist mode of production" (Merrifield, "Reconciliation" 522).[20]

With regard to the distinct approach Lefebvre adopts to unravel the function of space in its relation to daily life and capitalistic mode of production, Ceri Watkins indicates that in *The Production of Space* "space [is posited] as the primary locus of lived experience in the world and [this endeavour] moves [space] from the realm of the mental to become the foundation of our engagement with the world" (211). In this context, by challenging previous perceptions regarding space as an 'abstraction', Lefebvre attributes an active and organic function to space as being one of the fundamentals of daily life and in shaping the daily experience. To put it differently, Lefebvre objects to the previous conceptualisations of space as being 'empty', 'hollow' and 'mathematical' entity. Instead, he focuses on the underrated 'social' aspect of it:

> Not so many years ago, the word 'space' had a strictly geometrical meaning: the idea it evoked was simply that of an empty area. In scholarly use it was generally accompanied by some such epithet as 'Euclidean', 'isotropic', or 'infinite', and the general feeling was that the concept of space was ultimately a mathematical

Lefebvre's question on the relationship between the production of space and its function on the survival of capitalism (3).

[20] Although it has a quite vital position in the field, *The Production of Space* is regarded as a highly challenging work to understand by the critics in terms of its style and content. In this context, Gottdiener notes that the work is "a complex" one since it is "at once historical, philosophical, semiotic, and Marxist" (130). Furthermore, Lynn Stewart attributes the "confusion" towards *The Production of Space* to the number of subjects discussed in it simultaneously ranging from "alienation and mystification", "a critique of … daily life", the urban and urbanism to "the production of space (609), along with its "often frustrating" style (617). Similarly, Merrifield believes that the style of the work is "tantalizingly loose, prolix and episodic" ("A Socialist" 170).

> one. To speak of 'social space', therefore, would have sounded strange. (Lefebvre, *The Production of Space* 1)

As can be understood from Lefebvre's explanation above and his further elucidations in *The Production of Space*, historically speaking, the fields of philosophy and mathematics tried to conceptualise space from their own perspectives, yet their explanations were not comprehensive and consistent since while philosophy considered space as a category among categories, mathematics regarded it as a phenomenon which can be explained through the theorems and formulations (Lefebvre, *Mekanın Üretimi* 21).[21] Other fields dealing with space had a tendency to disintegrate the concept into categories in accordance with the requirements of not well-defined geographical, sociological and historical analysis methods (21). The social aspect of the space was overlooked for years even at the time of the publication of *The Production of Space* because what people understood from the concept of space was still blurry, paradoxical and inconsistent. On one hand, the concept was degraded into cosmic matters by public thanks to the achievements of cosmonauts in interplanetary projects. On the other, the constituents of the concept were divided and categorised by the fields dealing with it. Therefore, the 'wholeness' of the concept was never understood (21).

As Lefebvre points, inconsistencies and fragmentation in the understanding of the concept also resulted in its problematic use in practical applications, particularly in the field of urban planning (23). In this context, space, particularly the urban space, became the tool of production, since it was used as the dominance field of the authorities, and the ideology of space was associated with only rational knowledge and authoritative planning (23). In other words, dominant classes started to produce particular spaces in cities in

[21] In this study, both English and Turkish translations of *The Production of Space* were consulted. An introductory chapter written by Lefebvre himself in 1985 is included only in the Turkish translation of the book. Therefore, there are references to both versions of *The Production of Space* in this study.

accordance with their ideological tendencies, by fundamentally disregarding its social and cultural aspect. Therefore, the use of space as the tool of the dominant classes resulted in "brutal urbanisation" appearing in guise of "modernity" (Lefebvre, *Mekanın Üretimi* 23). At this juncture, Lefebvre agrees with the idea that space is a 'product', since it is produced by the authorities, it is allocated, bought and sold; yet, for him, the social and cultural constituents of space were not taken into consideration in this production process. Therefore, the perception and application of space in urbanisation turned into a problematic area. However, for Lefebvre, "every society – and hence every mode of production with its subvariants … produces a space, its own space" (Lefebvre, *The Production of Space* 31). Therefore, the analysis and understanding of cultural/social constituents of a particular culture/nation would enable researchers to attain more profound information about the production mode; hence, the forces shaping space production, as in the case of the Ancient Greek culture:

> The city of the ancient world cannot be understood as a collection of people and things in space; nor can it be visualized solely on the basis of a number of texts and treatises on the subject of space …. For the ancient city had its own spatial practice: it forged its own - appropriated - space. Whence the need for a study of that space which is able to apprehend it as such, in its genesis and its form, with its own specific time or times (the rhythm of daily life), and its particular centres and polycentrism (agora, temple, stadium, etc.). (31)

Considering Lefebvre's proposal above, it must be noted that the production of a particular space, the city as in the example above, can be understood properly only when it is approached from a comprehensive perspective by considering social, cultural, political and economic aspects of it. This analysis can be regarded as a sociopolitical one since "overall process of space and place production is a deeply political process. Consequently, space internalizes conflictual and contradictory social forces and social

conflict thereby 'inscribed in place'" (Merrifield, "Reconciliation" 521). In this context, as it is rightfully observed by Molotch;

> The key words of the title accurately characterize Lefebvre's intentions; "production" and "space" are saturated with meanings the book is devoted to explaining. At the "production" end Lefebvre means that humans create the space in which they live; it is a project shaped by interests of classes, experts, roots, and other contending forces. Space is not simply inherited nature, or passed on by the dead hand of the past, or autonomously determined by "laws" of spatial geometry as per conventional theory. Space is produced and reproduced through human even if unanticipated consequences also develop, and even constrains and influences those producing it. (887)

As the extract suggests, for Lefebvre, space is neither a hollow, empty entity, nor it is a steadfast concept staying the same over the years. On the contrary, space is a highly fluxional concept changed by inhabitants over time. As such, in *The Production of Space*, Lefebvre first explains the nature of space production through particular examples from the history, and then he explains the function of his theory in spatial studies. As Merrifield puts it, "[t]heory must somehow trace out the actual dynamic and complex interplay of space itself – of buildings, monuments, neighbourhoods, whole cities, the world – exposing and decoding those multitudinous imperceptible processes involved in production" ("A Socialist" 173), and Lefebvre's theory is based on the understanding of this complicated and multifaceted production process through the use of the *spatial triad*, with which he aims "a rapprochement between physical space (nature), mental space (formal abstractions about space) and social space (the space occupied by 'sensory phenomena, including products of the imagination such as projects and projections, symbols and utopias') (Merrifield, "Reconciliation" 523), and in this context, the spatial triad is an analysis tool in the field of spatial studies noting to three significant constituents

of space production, which are conceptualised as *representations of space*, *representational spaces*, and *spatial practices*, which are elaborated below.

The first constituent of the triad comprises *representations of space* which refers to the existence of actual, physical spaces such as buildings, roads, public places and so on. This space is "conceptualized" by "scientists, planners, urbanists, technocratic subdividers and social engineers" (Lefebvre, *The Production of Space* 38) through the use of "tools, methods, systems, discourses, models, images and strategies, which are engaged in the materialization of ideas" (Carp 34). Regarding these explanations, a particular space is first planned on paper in accordance with the requirements of production systems of a particular society or culture, and they are embodied by autocrats, engineers and architects and so on. Since these spaces are the embodiment of abstract ideas, they are regarded as *conceived* or *mental spaces* as well. Representations of space/conceived spaces are "the dominant space[s] in any society (or mode of production)" (Lefebvre, *The Production of Space* 39), since these spaces are "tied to the relations of production and to the order which those relations impose, and hence to knowledge, to signs, to codes, and to frontal relations" (33). In this context, analysing the nature of existing, actual spaces may reveal significant amount of information about a particular culture and its production systems. For example, while touristic attractions, public spaces such as gardens, parks and so on reveals a lot about the history and the way of living of a particular culture or nation, the configuration of relatively contemporary neighbourhoods and industrial estates shows the direction that its production relations take over time. Therefore, the frontal/visible spaces of a particular city have significant references to its historical, political and national values.

The second constituent of the triad is conceptualised by Lefebvre as *representational spaces*. As Lefebvre puts it, "[r]epresentational spaces, embodying complex symbolisms, sometimes coded, sometimes not, linked to the clandestine or

underground side of social life" (*The Production of Space* 33), and in this regard, it stands as the space of its "inhabitants" and "users" who experience the existing space through the cultural and personal codes (39). To put it differently, representational spaces are perceived by the inhabitants, ascribed particular meanings to and experienced actively in accordance with the attributed meanings. Therefore, it is possible to regard them as *lived* spaces. As Jana Carp explains:

> [representational space] infuses both physical space and mental space; it is something else but never distinctly so. From the physical standpoint, representational spaces are those places that evoke an unusually deep sense of meaning. From the standpoint of human experience, lived place refers to in-the-moment awareness of being alive or being fully present. From either standpoint, and despite its tacit and inarticulate nature, this aspect of the triad includes both collective places/experience and private places/experience. (135)

The particular reference to collective and private experiences must be regarded as a significant aspect of representational spaces, since the reference notes to the personal and cultural meanings in the production of a particular space. To give an example for the collective experience, for American people, New York City's Twin Towers are "imbued with meaning that people recognize and experience as significant beyond themselves as individuals", which highlights the importance of a collective as well as local meanings attributed to a particular space (135). In this regard, the meanings attributed to the Twin Towers are shaped through a collective disastrous experience. On a more personal level, home as a private place may have different implications by its inhabitants depending on their personal experiences. For example, particularly during the Coronavirus Pandemic of 2020, individuals had to isolate themselves in their homes throughout the world. However, different individuals attributed different meanings to their homes during this period – i.e., while some people realised that home is a safe, comfortable and enjoyable

place to be in during the pandemic, for others, particularly for some women and children who suffer from domestic abuse, the meaning of home had negative connotations. In this context, cultural and personal codes shaped and changed through experience determine the understanding of a particular space. As Lefebvre contends:

> Representational space is alive: it speaks. It has an affective kernel or centre: Ego, bed, bedroom, dwelling, house; or: square, church, graveyard. It embraces the loci of passion, of action and of lived situations, and thus immediately implies time. Consequently, it may be qualified in various ways: it may be directional, situational or relational, because it is essentially qualitative, fluid and dynamic. (42)

What can be inferred from this explanation is that depending on the nature of particular experiences, the meanings attributed to particular spaces may change; therefore, the concept of representational space is a progressive one, an idea which, as this chapter examines, is epitomised in Alasdair Gray's novel particularly through the protagonist's changing perception of London and the meanings he attributes to the concept of home. As stated by Lefebvre; representational space "overlays physical space, making symbolic use of its objects. Thus, representational spaces may be said, though again with certain exceptions, to tend towards more or less coherent systems of non-verbal symbols and signs" (*The Production of Space* 39).

The last constituent of the triad is defined as *spatial practices* by Lefebvre. Spatial practice "refers to sequences, habits, and patterns of movement in and through physical places, so involves every day and spatial routes and destinations that are motivated by the diversity of purposes and inclinations in a given area" (Carp 132). In other words, an analysis of spatial practices focuses on the perception of individuals concerning particular spaces, and interprets the human action in relation to the function of a given space, since

"people's perceptions condition their reality with respect to the usage of space" (Merrifield, "Reconciliation" 524). Lefebvre elaborates the concept as in the following; "[t]he spatial practice of a society secretes that society's space; it propounds and presupposes it, in a dialectical interaction; it produces it slowly and surely as it masters and appropriates it" (*The Production of Space* 38). In this regard, if "the daily life of a tenant in a government-subsidized high-rise housing project" is observed, the constituents of the modern spatial practices can be understood and production relations can be defined accordingly (38). Since the human perception is taken as the basis of this practice, the spaces in which spatial practices can be observed can also be named as *perceived* spaces, noting to the ways in which particular spaces are used by its inhabitants. As Merrifield suggests, "Lefebvre is vague about the precise manner in which spatial practices mediate between the conceived and the lived" ("A Socialist" 175); yet he mentions an important factor in the understanding of space production, stating:

> In our society … what is lived and perceived is of secondary importance compared to what is conceived. And what is conceived is usually an *objective abstraction*, an oppressive objective abstraction, which renders less significant both conscious and unconscious levels of lived experience. Conceptions, it seems, rule our lives, sometimes for the good, but more often – given the structure of society – to our detriment. (175)

In this regard, it can be claimed that while the first aspect of the spatial triad, which is representations of space, is valued and considered more profoundly, the importance of lived (representational space) and perceived (spatial representations) spaces are fundamentally ignored in spatial analyses. However, as Lefebvre suggests, a thorough analysis of space production, which is the representation of production relations, should include all three aspects of the triad. In this way, the dynamics of space production and

the reciprocal relationship between the given space and its inhabitants can be understood better.

When it comes to the use of the spatial triad in a spatial analysis, as Merrifield suggests "[u]nfortunately – or fortunately – [Lefebvre] sketches this out only in preliminary fashion; he leaves us to add our own flesh and to re-write it as part of our own chapter or research agenda" ("A Socialist" 173). By taking this commentary into account, this chapter of the study intends to regard the home-making process of the Scottish protagonist in Alasdair Gray's *The Fall of Kelvin Walker* as a representation of space production, since it is believed that Kelvin's home which is established in a 'foreign' land is attributed sociopolitical meanings in the novel. In this regard, home's ability "to link … spatial levels together, from the small-scale domestic to the large-scale space", and the belief that "'home-making' pinpoints the ways in which we 'make ourselves at home' in the world according to social and aesthetic conventions" will be taken as the starting point of the analysis (Edensor 57-58). Furthermore, it can be stated that the employment of an important English location as the setting of a Scottish novel has a political perspective. Thus, as this chapter argues, Lefebvre's integrative approach offers a useful spatial frame to interpret the reasons why London is selected as the setting of Gray's novel and the novel's political stance within the Contemporary Scottish Novel regarding the relationship between the issues of space and the identity construction. In line with this, in the following section of the study, *The Fall of Kelvin Walker* will be analysed in the light of Lefebvre's proposition of the spatial triad.

'The Production of Kelvin's Space': An Analysis of Representation of London and 'Home Production' in *The Fall of Kelvin Walker*

The Fall of Kelvin Walker (1985) tells the story of a young Scotsman named Kelvin Walker and his venture into starting a new life in London. The selection of London

for the setting of the novel is worth examining particularly with reference to the eponymous protagonist's experience of the city. Thus, Kelvin's decision to move to London from Scotland and make this metropolitan his home lays emphasis on the sociopolitical implications of the use of space concerning the relationship between space and identity construction. Since this endeavour is closely connected with the work's portrayal of space production with regard to the protagonist's home-making process in London, this part of the study will benefit from Lefebvre's propositions concerning space production, particularly the concept of the spatial triad.

The representations of London and the concept of home correspond to some particular advancements in Kelvin Walker's professional life. Therefore, it would be useful to specify these particular advancements as the phases in narration and analyse the content accordingly. In this context, the first phase of Kelvin's adventure comprises his first day in London, which is narrated in the first three chapters of the novel titled "The Discovery of London", "A Meal with a Native" and "The Base Camp". As also hinted in the names of chapters, throughout the first phase, Kelvin familiarises himself with London by going to different public and private spaces. As such, the first part of the novel is concerned with representations of space which will be influential in shaping Kelvin's perception of public and personal spaces – the process of forming the representational space, along with his spatial practices. The following five chapters, constituting the second phase concerning Kelvin's rise in London, which takes place in approximately ten days, fundamentally portray the protagonist's increasing investment in the house that he settles in to make it 'his home'. Therefore, Kelvin's perception of home can be analysed in terms of the concepts of representational space and spatial practices. The portrayal of representational space and Kelvin's corresponding spatial practices is also the concern of the third part of the novel, including two chapters titled "The Conquest of London" and "The Spread of Kelvin", and the third phase of the protagonist's adventure is

fundamentally concerned with the prime of his career and property 'ownership' in London. The last phase of Kelvin's journey is portrayed in the last three chapters of the novel, which are titled "The Fall", "Exodus" and "Anticlimax", and this phase is spared for Kelvin's discharge from London, which can be regarded as the result of his 'unhealthy' perception of space leading to a 'problematic' home-making process.

In the light of the categorisation above, the first three chapters of the novel are significant in terms of their portrayal of the intricate relationship between the concepts of representations of space (conceived/abstract spaces) and representational space (lived space). While these three chapters depict conceived/abstract spaces of London, ranging from the public spaces including touristic attractions, a particular café, a restaurant, and the subway, to the private space of particular Londoners – the home of Jake and Jill with whom Kelvin moves in, they also inform the reader about the perception of these spaces from the protagonist's perspective, representing the internalization process of conceived spaces as lived spaces. Therefore, the analysis shall start with the scrutiny of the initial portrayal of conceived spaces to interpret Kelvin's internalization of them.

The first chapter of the novel, titled "The Discovery of London", opens with a scene depicting a young man's arrival in London, to Victoria Coach Station from Scotland. Although the name of the 'young man' is not mentioned in the following eight pages, his 'foreignness' and his purpose in coming to London are instantly hinted by his first trade from the kiosk, which includes "a street map of London and a guide to [the] transportation system" along with a newspaper "advertis[ing] good jobs" (Gray 1-2).[22] As can be clearly understood from the items he buys, the young man is not familiar with London; therefore, he needs a map and a guide to find his direction in the city. Furthermore, it is obvious that he intends to find a 'good' job in London, yet he did not

[22] Page numbers of further references to the novel will be given in brackets.

plan it before coming to the city, so he will benefit from newspapers. In this context, his decision to come to London without a prior plan can be regarded as a 'bold' attempt. The young man's foreignness, solitariness and having no solid plans to live in London are accentuated further in the depiction that "[n]o one seeing him guesse[s] that he was gripped by a gigantic excitement and had no idea where he was going" (2). Although he is foreign to London and he has no place to go, it is obvious that he is still hopeful of his venture considering his excitement. In this context, he loses no time and tries to familiarise himself with the city by "[crossing] Trafalgar Square for the third time that afternoon" until he "[feels] sufficiently familiar" with the environment to proceed his journey, and even to get used to the idea that he can sit at a restaurant to eat something proper (2-3). At this point, the places he comes across with on his walk throughout London should be taken into consideration. As the narrator states, the young man becomes "familiar … with the rough triangle of streets between Marble March, Westminster Abbey and St. Paul's" (3). The route the young man takes in his walk in the streets of London includes Buckingham Palace, St. Paul's Cathedral, Westminster Cathedral, Westminster Abbey, Parliament Building, Big Ben, Trafalgar Square, National Gallery, National Portrait Gallery, Royal Opera House and so on, which are significant historical, political, religious and cultural buildings representing the 'frontal' grandeur of London in Lefebvrian terms.[23] Regarding this initial preference concerning the use of space, the buildings the young man sees in London constitutes the representation of "knowledge, sign[s] and codes" of the ideology of ruling classes of the past and present (Lefebvre, *The Production of Space* 33). These important buildings represent the historical, political, religious and cultural power of the city (and the nation) through their 'glorious' architectural structures, which evoke a similar feeling of grandness on their visitors.

[23] The names of the buildings that Kelvin sees in his walk are not listed elaborately in the novel. The information is taken from GoogleMaps.com.

Furthermore, since these places are touristic attractions, they – and their surroundings – are taken very good care. Therefore, it is possible to associate these buildings with cleanliness, order, spaciousness and wealth considering the money spent on them to maintain their majestic condition. These qualities of the places he sees and the people he encounters around these important buildings start to shape the young man's understanding of the city immediately:

> London was wealthy. Other British cities, Glasgow for example (he had seen Glasgow) had been built by money and still contained large amounts of it, the money seemed a slower substance in the north – a powerful substance, certainly, but stolid. Those owning it had not been liberated by it. Their faces were as severe, their mouths as grimly clenched as those without. But here in London – had it happened a year ago or a century or many centuries? – money had accumulated to a point where it had flashed into wealth, and wealth was free, swift, reckless, mercuric. He could feel it humming behind the ancient and modern facades, throbbing under the trees like silver-electric sap or semen. The ornate fountains, ostentatiously squandering great cataracts of public water, symbolized it. (3)

It can be inferred from the young man's thoughts above that he associates the grandeur of the buildings he sees in London with wealth and prosperity. It is made clear in narration that he was affected by the photos of the city that he had seen before (2), yet by coming to London, he observes and experiences the city at first hand, and justifies his previous perceptions about London. Furthermore, people he sees in the districts throughout his walk – regardless of their being natives or tourists, makes him compare London with Glasgow, another big city he saw in Scotland. He interprets that people in London look more fulfilled compared to people in Glasgow thanks to the opportunities provided to them through the wealth of the city. It can be claimed that although the young man acknowledges that it is possible to be 'rich' in Scotland, it is not probable to feel at ease

there. Upon his initial encounter with London, the young man perceives the city as a place where people can enjoy their wealth and feel at ease at the same time. In this context, he starts to internalize the city by associating it with wealth, 'liberation' and comfort. [24]

Along with the portrayal of conceived/abstract spaces Kelvin encounters in his first hours in London and their effect on his perception the city, the treatment of the protagonist must be taken into consideration as well, since particularly the initial portrayal of him is closely connected with his subsequent preferences concerning his home-making process. In this regard, first of all, at the very beginning of the novel, the narrator implicitly refers to the problematic nature of Kelvin's character. Although Kelvin's clothes, which include "a black homburg, a black double-breasted overcoat, a celluloid collar, … a tartan tie" and his "slightly worn but beautifully polished" shoes, refer to his Scottishness and his care for himself, his face is regarded as "a blank, nearly characterless" one by the narrator (1). The narrator's commentary regarding the clothes and facial expression of Kelvin can be regarded as a foreshadowing idea that although his national identity is openly observable through his clothes, Kelvin's "nearly characterless" expression is the reflection of his personality deficiency, which makes him vulnerable to 'exploitation' with regard to his identity construction process in London. In other words, since he shows no indication of having solid character features, his experience in London will be affective on his character and identity construction process – the process which may steer in 'problematic' directions. Furthermore, Kelvin's meeting with Jill – the very first person he meets in London – at the café where he goes to eat something, and their following conversation include numerous 'bizarre' moments stemming from Kelvin's 'unusual' personality and his inability to evaluate himself objectively. In this context, first of all, after eavesdropping on Jill's conversation with her friend at the café, Kelvin, who

[24] As Whiteford suggests, thanks to his initial evaluation of the city as mentioned above, Kelvin Walker can be regarded as a "flaneur" (262).

is sitting at another table, is impressed with the content of the conversation and Jill's "BBC accent"; therefore, he decides that Jill "is the sort of person [he's] come to London to meet" (7). At this juncture, not a particular space, but a person is associated with the Kelvin's convictions of London. Jill is self-confident, beautiful and has an 'ideal' accent, which is contrasted with Kelvin's 'awkwardness' and 'foreignness' in the city. Secondly, Kelvin's initial perception of Jill as a woman and his following approach to her is ridiculed by the narrator. Accordingly, Kelvin is quite surprised after listening to Jill's conversation with her friend regarding the alcohol consumption, since "[h]e came from a place where girls who got drunk were ill-educated and despised" (5). However, since he is attracted to Jill and associates her with being an "artistic" Londoner, he thinks "[t]his girl had not the manner of one who could be despised" (5-7). Therefore, he wants to meet Jill by "step[ping] over to empty chair" and asking if he can "engage [her] in a conversation (5). Ironically enough, Jill mistakes Kelvin for a beggar because his introductory sentences evoke the feeling that he is going to ask for money from her. Kelvin is dramatically surprised first; yet, by showing his wallet, he states that she "[would] be surprised at how much money [he has] got in [his] wallet", which will be refuted later when he will be unable to pay the bill at the restaurant because he does not have enough money (6). Finally, Kelvin's subsequent wish to get help from Jill is structured on an absurd base as well. Kelvin asks Jill to take them to the "most expensive restaurant in London" to "order the most expensive meal on the menu", and requests to be warned if he makes 'behavioural' mistakes, since he wants to tame his "clean, but not very polished" manners (9-10). This instance clearly shows that Kelvin is not self-confident enough to spend time alone in London, and he is unable to evaluate his manners on his own; therefore, he is not bothered to ask for a stranger's – in fact, the very first person he meets in London – opinion. Similarly, he is not able to observe London objectively, because although he does not have enough money to eat in the most

expensive restaurant in London, he still believes that he is 'wealthy enough' to afford a very expensive meal. Regarding these instances, at the very beginning of the novel, it is made clear that Kelvin has some unusual attitudes stemming from his unawareness of his surroundings, which put him in ludicrous situations. This shortcoming of him is also implied through the employment of the wordplay concerning his hometown, Glaik (Whiteford 263). The name of Kelvin's hometown resembles to the word 'glaikit', which means "stupid, foolish, or thoughtless" ("glaikit"). Just like the meaning of the word, Kelvin is portrayed as a presumptuous person, who constantly puts himself in absurd situations at the very beginning of the story.

The second chapter of the novel titled "A Meal with A Native" depicts Jill and Kelvin's evening at the expensive "revolving restaurant on top of the tallest building in Britain" (11). The name of the building where the restaurant is located is not directly mentioned in the novel, but it is understood that the restaurant is on the top floor of the old British Telecom Tower (BT Tower). The employment of this particular building is noteworthy in terms of representations of space. To begin with, the height and the location of the tower is quite symbolic, because in a god-like manner, Kelvin is given a chance to observe London's grandeur and its important places, such as "St. Paul's Cathedral, Westminster Abbey, Buckingham Palace", from the top of the tower (11). As Bernstein states:

> This elevated perspective clearly locates Kelvin (who, ironically, is about to have trouble paying the bill) at the center of British power. He appears equidistant from the monarch's palace and the two most important physical structures of the Anglican church; though unmentioned the houses of Parliament are nearby. The effect of the restaurant's revolutions in showing the sky only in glimpses between the towering office buildings clarifies the way in which any larger,

> universal concerns are shut out by the immediate issues of power with which Kelvin will be occupied. (Bernstein, *Alasdair Gray* 83)

With regard to Bernstein's commentary above, it can be claimed that by dining at an expensive restaurant which is located in the middle of the significant buildings of London, Kelvin is presented another glorious aspect of London. Just like his observations in the morning, Kelvin continues to internalise the intricate power relations of the city by exposing himself to its frontal representations. In addition to tower's symbolic use to represent British power, Kelvin is situated in a place representing the 'repressive male space'. This inference can be explained through Lefebvre's conceptualisation of *differential place*. Differential space "… isn't just the repressive economic and political space of the bourgeoisie; it's also, …, a repressive male space which finds its representation in the 'phallic erectility' of towers and skyscrapers, symbols of force, of male fertility, and of masculine violence" (Merrifield, "A Socialist" 176). With regard to this conceptualisation, it can be inferred that the restaurant building is associated with political, economic and masculine power, and by dining there, Kelvin tries to feel the satisfaction of being a part of this powerful community and of buying an expensive meal to Jill to whom he is ostensibly attracted. With regard to the places portrayed in London on his very first day, it is not surprising that the image in Kelvin's mind concerning London is equated with material gaining, influence and importance.

However, some particular incidents in the meal concerning Kelvin's arrogance disguised as overconfidence, his naivety reaching to the extent of stupidity, and his disappointment and embarrassment upon not being able to afford the meal should be examined in terms of the concepts of power and influence. To begin with, after sitting at a table at the restaurant, Kelvin asks Jill if there are any important people at the restaurant at that moment. Jill points to a famous actor, yet Kelvin explains that "actors", "writers", "royalty", "politicians", "scientists" and even "Jesus" "aren't important people", since

they do not “control things”, they are just “tools” of important people (12). For Kelvin, powerful people are the ones who take the opportunities presented to them wisely and who affect people by their thoughts and actions. Regarding his perception of power, even Jesus is not important since he declined “the Devil’s offer” to make him the “king of all the nations of the world”, “left the world to folk like Nero and Attila and Napoleon and Hitler”, and nobody “cares for his ideas nowadays” (12-13). Moreover, Kelvin believes Jesus’s ideas are not practical for people to support anymore; thus, not many people live their lives in accordance with Jesus’s admonitions. Kelvin accepts the fact that Jesus is famous, yet, for him, he is still an ‘insignificant’ figure. Jill asks whether Nietzsche, with whom Kelvin is obsessed, was important, and Kelvin’s response is as follows:

> Not while he lived! … While he lived he was a voice crying in the wilderness. He thought great thoughts. He uttered them. He brought them to no practical outcome. He went mad, and died. But now he is important! Not the old neglected Nietzsche who died insane, but the new and Effective Nietzsche who will triumph through me! (13)

As can be understood from his comments above, Kelvin associates importance and power with shaping his own life by making the correct choices, having a voice on his own and influencing people with his thoughts, which are the genuine reasons why he comes to London. As it is elaborated later in the novel, Kelvin is the son of a “Session Clerk of the John Knox Street Free Seceders Presbyterian Church of Scotland” (27). Although he was raised as a religious boy, he never truly believed in God since he was bothered by the idea that someone is watching all his actions all the time. Furthermore, with regard to the mischances in his life, like losing his mother very early and having to quit school at the age of fifteen to help his father at their grocery store, he felt he was not liked by the God. However, after reading the works of Colonel Ingersol, an American atheist, and Nietzsche, who commented that the ‘God is dead’, he felt relieved. There is no God to

watch and judge his actions, yet there is no God to help him to set his life. Therefore, he believes he has to make his life on his own. These thoughts encourage him to come to London and start his life from the beginning by being away from his strict father who has a steadfast belief in God. With regard to this depiction, it may not be wrong to claim that Kelvin tries to escape from his Calvinist upbringing, his religious and tough father, and his dull life in Scotland. For Kelvin, London is a city of opportunities. By creating and taking the opportunities, Kelvin wants to be a 'person of importance' in London. However, his ignorance of 'fundamentally important people' is the indication of his baseless self-confidence, which will be repeatedly uttered in the novel. Kelvin's upbringing in a small town of Scotland, his lack of formal education and job experience are highlighted sarcastically in several occasions throughout the novel to downgrade Kelvin. Yet, he almost never loses his belief in himself. Although Kelvin is a quite self-confident person, he is also depicted as a very naïve character. His naivety, though, just like his ignorance, puts him in another absurd situation in the meal. Accordingly, after Jill mentions her stepfather's sexual harassment of her, Kelvin gets so shocked and emotional that "[t]ears c[ome] to [his] eyes. He lean[s] over the table, grasp[s] Jill's free hand in both of his and crie[s] with heartfelt emotion, "I think we should get married!" (15) He further explains that although he does not have a place to stay or a job yet, he will find them both in two weeks, and he has the required features to offer Jill "a secure and happy married life" such as "energy, intelligence and integrity" (15). As can be seen in this incident, though his intentions may be pure, representing his naivety, Kelvin makes himself a fool because of his 'delusional' belief in himself. Even though he does not know Jill well enough, he believes he can enter into marriage with her so as to ease her pains, though Jill does not seem to be heavily distressed with the situation. Kelvin tries to act the 'saviour' even though he is not asked to be. As can be expected, Jill does not take Kelvin seriously and wants to leave the restaurant. At this juncture, Alasdair Gray

punishes the presumptuousness of his protagonist by shattering his baseless trust in himself. When the bill arrives, Kelvin realizes that he is not able to afford the full prize of the meal. In order not to be embarrassed in front of Jill, he asks her to leave. Jill is shocked by the incident, since she sincerely believed that Kelvin had enough money to pay for the meal. Yet, Kelvin is saved by Jill who borrows money from one of her acquaintances dining at the restaurant, and in this way, they can leave the premises. As can be seen in this ironic instance, although Kelvin is located in a place which represent material and masculine power, he is not in a position to afford a proper meal for himself and Jill yet. Furthermore, even though he tried to 'save' Jill by proposing her, he becomes the one to be 'saved' by a woman whom he does not know well. Regarding this incident, a comparison should be set between the rotation of the restaurant and Kelvin's portrayal. After experiencing expensive food and having an enjoyable evening during which his self-confidence increases gradually, Kelvin's self-confidence is taken back to the degree that he had at the beginning of the evening. Just like he had difficulty at looking at people eating there at the beginning of the evening, he leaves the restaurant embarrassed, not being able to look at the people around. In this regard, he turns back to his original state, as in the case of the restaurant's circular motion, turning 360 degrees but rotating back to its starting point. Therefore, this particular restaurant is used functionally in the novel, reflecting the possibility of glory and misery that Kelvin may face in London.

After leaving the restaurant, Jill asks Kelvin where he is planning to stay, and Kelvin, in response, says he plans to sleep on a park bench. Since Jill cannot bear his plan, she invites him to stay at her and her boyfriend Jake's apartment, although the tone of her invitation is regarded as "contemptuous" by Kelvin (18). Yet, because he has not got a better solution, he accepts Jill's invitation, and they take the underground to get to Jill's home. Until this part of his day, Kelvin happens to be in neat, tidy, and majestic places of London; therefore, the chaos he encounters on the underground distresses him slightly:

> The descent into the Underground dismayed him. The forty-five degree slope of the multiple escalators beneath escalators, the lascivious assaults of the Nelbarden Swimwear advertisements, the crowds spilling through gullet-like corridors, the draughts and rumblings buffeting him unexpectedly from strange circular openings were nightmarishly forced into a mind confused by exhaustion, novelty and wine. (19)

As the extract suggests, the underground is not like the other places Kelvin visited in the morning. Contrary to the clean, spacious and wealthy parts of the city, the underground is cramped, stuffy and crowded. Regarding his confusion, Kelvin is not prepared to see the underground life of Londoners. It can also be claimed that the condition of subway, representing an alternative way of living in the city, does not match Kelvin's initial perception of the sublime London, which he associates with wealth, comfort and beauty. As stated by Bernstein, "from the airy detachment of the restaurant, Kelvin moves to the frightening, visceral, alimentary realm of the subway, seeing that the inner workings of the city are far more lurid than in his earlier imaginative vision of London's affluence and power" (*Alasdair Gray* 84). In this context, just like he was shown the possible lifestyles of London through his experience at the restaurant, Kelvin is reminded of the fact that London can be quite a challenging city if Kelvin is not able to fit there. Furthermore, Bernstein claims that the spaces selected for presentation are used symbolically in referring to Kelvin's identity construction process. In this context, "[i]f all three passages – the novel's opening scene at street level, the dinner above the city, and the subway below – are considered together they offer a good model of the different levels not only of Kelvin's vision but of the journey he will take from naïveté to cynicism and hypocrisy" (84). Therefore, the spaces employed in the first two chapters of the novel are significant in terms of both the portrayal of conceived/abstract spaces and the internalisation of them

by Kelvin as lived spaces, and their symbolic use referring to Kelvin's gradually changing personality throughout his identity construction process in London.

The third chapter of novel, titled "The Base Camp" is also concerned with the portrayal of an abstract/conceived space and its formation as a representational space in Kelvin's perception. Different from his previous encounter with public places, Kelvin has a chance to observe the private lives of the particular Londoners – Jill and Jake's - by going to their personal space, which is home. Considering the earlier portrayal of Jill and Jake's apartment, it can be claimed that this particular apartment, just like the underground, does not fit Kelvin's perception of clean, orderly and wealthy London. However, Kelvin still insists on staying there by changing the apartment in accordance with his own desires. Therefore, it is possible to claim that Kelvin starts to internalise this place as his own on the first encounter, yet the constituents of this internalization process should be examined in detail. Accordingly, it can be understood from the twenty-minute subway ride that Jill and Jake's studio apartment is not that close to the touristic zone of London. On the contrary, the apartment is located on one of the dark, back streets of London. The building of the apartment cannot be said to be pleasant either considering the "steep flights of steps" leading to "a paint-blistered door" which also leads to "a narrow hallway, feebly lit and papered with a pattern of khaki flowers on a chocolate ground" (Gray 21). The interior of the apartment can be said to be in a worse condition compared to the hallway. First of all, Jill and Jake do not have enough money to run their apartment with electricity which is switched on by a slot-meter, therefore instead of electricity, they use an oil lamp. Moreover, considering Kelvin's initial observation, the apartment is in a great mess:

> Kelvin saw a table with a primus stove on it, dirty kitchenware, eggshells, a nylon stocking, food tins (mostly empty), and paperback novels with lurid covers. Another bigger table upheld a mattress heaped with bed clothes, garments, towels

> and toilet articles. Between the tables and walls stood a painter's apparatus among dilapidated furniture. Kelvin noticed an easel with a canvas covered with black ferocious marks. The walls were crudely whitewashed and painted with slogans in slanting black print: STOP BEFORE YOU THINK, and HE WHO ACTS IS LOST, and CONSIDER THE LILIES, and GOD=LOVE=MONEY=SHIT. (22)

As can be understood from this depiction, the apartment is significantly disorganised and messy; yet, Jill and Jake are not bothered with the situation of the apartment since they do not have a 'traditional' lifestyle. In other words, since Jill and Jake are not conventional people yearning for stability and order in their lives, they do not feel the necessity to arrange their living space accordingly. Although Kelvin does not comment on the condition of the apartment, he seems to understand that Jake is an artist, who belongs to "intellectual elites" whom Kelvin "approves" (23). Like Jill, Jake is also an 'interesting' person with whom Kelvin is interested in meeting since his lifestyle is utterly different than the lifestyle that Kelvin is used to. Therefore, after Jake wakes up and salutes Kelvin, Kelvin says he is extremely honoured to meet him. However, after meeting and talking to each other, Kelvin cannot help insinuating that the slogans on the walls "sound … like an irreverent jibe from someone without much hope and money", and he compares Jake's painting with Michelangelo and Botticelli's paintings by saying "I cannot understand how a man capable of painting these should waste his time on *that*" (24). It cannot be ignored that Kelvin has a strange personality and he is not aware of the code of conduct considering his previous actions since his arrival in London; however, by acting the innocent and naïve, Kelvin implicitly attacks Jake's way of living, his lack of money and his professional inaptitude. It will become clear later in the novel that Kelvin has a potential to utter these comments consciously, since he starts to fall in love with Jill. Therefore, he tries to show his strengths, which are his decisiveness to be successful and wealthy and his ambition to attain his desires, to Jill by focusing on Jake's weaknesses

and degrading him. By implicitly insulting Jake in front of Jill, Kelvin seems to imbue Jill with the idea that, as a boyfriend and as a 'man', Jake is not qualified enough to take care of her. This inference can be supported by two instances from the same chapter. First of all, the title of the chapter is "The Base Camp", which connotes that Kelvin may be regarding the take-over of the studio apartment as a duty, rather than seeing it as a place to live comfortably. Therefore, just like planning his further steps in London concerning his job search, which will be explained in detail later in this chapter, he may be planning to subjugate the apartment. Furthermore, the narrator seems to warn the reader about Kelvin's cynical plans in the following quotation:

> After Jake retired Kelvin stood in his shirtsleeves gazing at the furniture dividing him from the rest of the room. He heard murmurs, a giggle of laughter, then the light beyond the furniture went out. He pulled the curtain, closing himself within the narrow bay of the window, and stood a while thoughtfully biting his underlip and looking lonely and lost. But it would have been a mistake to pity him, for there was a wide range of emotions he never noticed himself feeling. (34)

This quotation hints at the way Kelvin feels uneasy in his corner because Jill is with Jake. As it was stated before, Kelvin is not good at hiding his emotions when Jill is in question. It is obvious that Kelvin starts to have feelings for Jill; therefore, it is expected that he will have plans to gain her confidence and love over time. In this regard, it may not be wrong to assume that home stands as a place where Kelvin will exercise his economic, political and masculine power to influence Jill. Therefore, home as a representational space is established on an unhealthy base; it turns into a functional place rather than being a place offering warmth, comfort and safety.

The second phase of Kelvin's adventure in London, which is narrated in the following five chapters of the novel titled "The Climb Begins", "Setback", "Holiday",

"Taking the Summit", and "Securing the Base", substantiates the aforementioned claim concerning home as a representational space, since throughout the second phase Kelvin makes a significant amount of investment in Jill and Jake's apartment, which reaches to a point of intrusion. In parallel with his attempts to 'subjugate' Jill and Jake's apartment in accordance with his understanding of the lived space, the second part of the novel also depicts Kelvin's transforming spatial practices in London, and his deteriorating morals in his struggle of being a person of influence. Hence, in order to understand Kelvin's motives to invest in the apartment and interpret the results of his intrusion in there, it may be useful to analyse his changing spatial practices in London and his degenerating morals first.

Kelvin's spatial practices in London throughout the second part of the novel comprises his exploration of the city on foot. In fact, Kelvin is fond of walking on the streets of London to internalise the city, to remind himself of his professional and personal schemes, to encourage himself about his future moves, and to relieve himself in the event of stressful occasions. To give an example, after spending his first night in London at Jill and Jake's apartment, Kelvin gets up very early on his second day, and goes out to walk while waiting for the pawn shop, which he will visit, to open. While walking along the streets, Kelvin observes the places that he passes by, and this activity helps him to familiarise himself with the city, which can also be understood from the following portrayal:

> The districts he passed through were not rich enough to excite him at first, being mainly rows of small houses with here and there a shopping centre, factory, or recreation ground, but eventually he started crossing streets he had walked along the day before, and so thoroughly had his mind digested them that they now had a homely, familiar appearance. (35)

As this extract puts forward, the activity of walking helps Kelvin to observe the inner workings of the city and to obtain more information about it; it is even effective in determining his perception of it as a representational space. To put it differently, although Kelvin is willing to see different parts of the city, he still has a particular perception of London in his mind. By walking and seeing different places, he, maybe unconsciously, reinforces the idea that he feels more comfortable in the richer part of the city. Therefore, seeing 'poorer' parts of London but realizing that he is more comfortable in places transmitting the feeling of wealth and prosperity, he encourages himself to continue his plans without hesitation in order to attain the wealthy life he dreams of. In a similar manner, right before his first job interview on his second day in London, Kelvin "walk[s] to Westminster, stroll[s] thoughtfully past parliament's antiquated spires and continue[s] along the embankment" until he reaches to the building where he will conduct a job interview (37). Although the location of the employer may require Kelvin to pass through the Westminster district, it is still significant that he prefers to take the route next to the Abbey and the parliament building, but not another direction. As mentioned earlier in this chapter, some particular buildings in London, especially the BT Tower, the Westminster Abbey and the parliament building, represent religious and political power. Thus, considering Kelvin's (seemingly conscious) preference to see these places just before his important job interview, it is possible to claim that the ambiance of the selected spaces encourages Kelvin to internalise the feelings of power and glory to remind himself of the fact that this is the reason why he decided to come to London. Furthermore, after attending to a party with Jill and Jake, Kelvin gets extremely jealous of and angry with Jill; therefore, in order to avoid further frustration, he decides to walk back to the apartment on his own even though it takes for two and a half hours. While walking to home, he focuses on his interview with the BBC next day instead of thinking about Jill. In this context, the streets of London throughout his long walk to home function as a space where

Kelvin plans his professional life without interruption. Moreover, even after he is employed at the BBC and starts to be paid substantially, he keeps walking to his workplace in order to avoid "sexual frustration" he feels for Jill, and to tire himself so that he can immediately sleep at home (82). In these regards, the activity of walking is used as a spatial practice by Kelvin to think, to plan, to prepare for, and to avoid difficulties he will/may be experiencing in London regarding both his professional and personal life. Therefore, it can be claimed that London, in Kelvin's mind, is constantly associated with ambition, endurance and hard work. This claim can be supported by Kelvin's limited practices concerning the city's cultural values. Kelvin shows no genuine interest to go into the buildings that he sees on the streets of London. Throughout his venture in London, he only visits two museums – one of which is the National Gallery, in which he cannot keep himself from questioning that he "cannot understand why a vast public building should be given over to decorations more suited to a bedroom or a brothel" (65). He further resembles the art work that he sees there as the "product of a diseased mind" (66). This instance can be regarded as the reflection of Kelvin's shallowness and his inclination to the material world rather than the artistic world. Accordingly, rather than enjoying the cultural richness of the city, London is used by Kelvin as if its streets are the 'office space' where he engages himself with mainly his professional development.

While Kelvin tries to familiarise himself with London, and internalise the city in no time through the aforementioned spatial practice, his behaviours concerning personal and professional morals are depicted as slowly deteriorating throughout the second part of the novel. In this context, it is seen that Kelvin gradually loses his ties with his Scottish background first. On the second morning of his arrival in London, when he starts his professional adventure by pawning the family heirlooms including "a worn wedding and engagement ring, an old-fashioned gold lady's wristwatch with a chain instead of a strap,

and on another silver chain a locket which opened to show the head and shoulders of a sweet-faced girl in a wedding veil smiling timidly" (36). As it will be understood later in the novel, these jewelleries belong to Kelvin's late mother, and by pawning them in return for "ten pounds", Kelvin actually renounces some of his ties connecting him to his family in Scotland (36). In fact, he will never remember to receive the items back, since his endeavour to attain success and wealth outstrips his familial values. With the money he acquires from the pawn shop, Kelvin rents a hotel room to make phone calls to arrange job interviews through the 'identity fraud' he planned, which can be regarded as the second significant manifestation of Kelvin's decaying morals. Accordingly, concerning his professional goals, Kelvin is utterly determined to earn at least "five thousand a year" (30). Therefore, he is convinced that he must work for an important employer. However, he is also aware of the fact that he will not be given the chance of being interviewed by 'these important employers' if he tries to arrange interviews by using his own name. Therefore, he decides to call the prospective employers under the disguise of Hector McKellar. Hector McKellar is a Scotsman form Glaik like Kelvin, and after moving to London from Glaik, he was able to become an influential person in the field of broadcasting. Since he is significantly important in the business world, Kelvin believes that the employers, who is not aware of his disguise, will not decline his wish to interview if he introduces himself as Hector McKellar. Kelvin is also self-confident enough that even after his disguise is unravelled, he can impress the employers with his personal assets. However, Kelvin is not taken into seriousness by the employers who interview him mainly due to the identity fraud he conducts, and because of his lack of official education and a substantial job experience. Although he is humiliated by one of the employers who regards him as "an abnormally self-assured confidence trickster", Kelvin continually tries to justify his reasons to disguise and persists on the belief that he has not done wrong (54). In other words, he sees no harm in acting like someone else. As it can

be expected, none of the employers with whom Kelvin is able to conduct an interview recruits him. However, just in time before Kelvin falls into despair, he receives a letter from the BBC, directly from Hector McKellar, to conduct a meeting together. Hector McKellar wants to meet Kelvin because he is curious about the 'trickster' who is using his name. After a very short conversation with Hector McKellar, who even knows Kelvin's father back from Glaik, Kelvin proves himself to be useful for the BBC, and he is offered a position there with "a wage of five or six thousand a year plus an expense account" (74). Not surprisingly, Kelvin accepts the offer without hesitation. In this context, despite the act of fraud, he is lucky enough to be given the chance to prove himself as a dedicated and passionate person. Nevertheless, although he is regarded as a "simpleton" by Hector McKellar, Kelvin is given this opportunity particularly because of his national identity (76):

> The BBC is suffering just now from a dangerous personality deficiency, particularly in the field of regional dialect. As you perhaps know, the English upper classes have an educational system which prepares them for public life by depriving them, during several crucial years, of all privacy whatsoever. This forces them to develop an effective public manner and very clear accents, but it also produces a sameness of tone, and since nearly all heads of government and law and industry talk with these tones there is danger that the ordinary viewer will feel, somehow, excluded. So what can we communicators do? We can have them savagely grilled by interviews with firm regional dialects. The public love it. (75)

With regard to quotation above, Kelvin is given a position of interviewer at the BBC thanks to his recognisable Scottish accent and his immoderate behaviours. Seemingly, the BBC is willing to encourage diversity by employing 'regional people', who are not like the majority of English people – people with proper education and manners. It is hinted through this preference that the 'English media' needs public figures coming from

different geographical backgrounds because these figures have the potential to conduct businesses in the way that the 'educated' English does not prefer to. Accordingly, rather than being an influential part of the ongoing political structure, these regional people fundamentally function as the 'entertainment material' that the lower class is looking for. Kelvin considers this preference as a positive one, and interprets it as a chance to reach to people who are feeling 'excluded' in the society and to be influential on them. Furthermore, Kelvin's lack of education and of firm beliefs make him an ideal candidate for the BBC as long as he does not change. In other words, since Kelvin does not have a particular political stance shaped by an official education, he does not have the potential to affect his viewers via his thoughts. As a result, his lack of perspective will be sold as 'naiveté' and "sincerity" by the BBC (76). Although Kelvin feels satisfied with his agreement with the BBC, it can be claimed that the institution fundamentally benefits from Kelvin's personal and national shortcomings. In connection with this, Kelvin's unawareness of the 'insult' of Hector McKellar with regard to his personality – that he is a simpleton, and of the hypocrisy of the channel regarding their treatment of Kelvin's national identity are believed to set the ground for Kelvin's subsequent deterioration concerning his personality and identity construction process.

In relation to his 'successfully' conducted adaptation period to London, and his growing professional success, Kelvin's perception of home as a representational space and his accompanying spatial practices continue to change throughout the second phase. Particularly in terms of his spatial practices, Kelvin gradually interferes with the inner workings of Jill and Jake's apartment by asserting his financial, political and masculine power in certain occasions. In this context, on his second day in London after disappointing job interviews, Kelvin feels the urge to see Jill and share the details of his day, but seeing that she is not home, Kelvin feels extremely angry. To do something, "he [gets] up, put[s] a coin in the meter and switche[s] on the light" (41). Kelvin sees the

apartment from a different perspective for the first time under the bright light, and the dirtiness and messiness of it bothers him a lot. Therefore, he starts cleaning and organising the apartment including dishes, garbage, clothes, kitchen, bedroom and so on. After this endeavour, "the room ha[s] an aspect of clinical and rigorous order which [makes] Kelvin now feel thoroughly at home" (42). As it can be understood from this first instance, Kelvin tries to shape the apartment in accordance with his own needs although he is just a visitor there, since he fundamentally wants to impress Jill. Therefore, when Jill does not care about the new condition of the apartment, and leaves it with Jake to attend a party, Kelvin cannot help but repeating the word "The bitch! The bitch! The bitch!" (49) It can be inferred from his repetition that Kelvin expects Jill to realize his efforts concerning home. It becomes clear through this incident that Kelvin associates the ownership of the house with Jill's affection; therefore, investing in the apartment becomes more important for him. In accordance with this claim, on another day, Kelvin volunteers to pay the unpaid rent to Mrs. Hendon. While paying the rent, he tells Mrs. Hendon, who is complaining about Jill and Jake's incessant fighting, that "financial insecurity" may lead young people to use physical power on each other because of the psychological infuriation it creates. He further inoculates the idea that "[his] money will not only pay for the roof over [Jill and Jake's] heads but act as a soothing balm upon their hearts" (58). Through this incident, Kelvin acquires a significant advantage over Jake, and he ascribes a particular meaning to his action that he can protect Jill from physical abuse because he has enough money to conduct a peaceful life.[25] Kelvin's endeavour to interfere with the inner workings of their home to gain Jill's affection is not limited to the aforementioned incidents, since Kelvin keeps asserting his financial power on different occasions as well. For instance, one day Kelvin decides to have tea with Mrs. Hendon and talk to her about

[25] On numerous occasions in the novel, Jill and Jake get into physical fight. Although Kelvin is shocked every time, he does not interfere with their fights.

the rental condition of the apartment. Kelvin tells her that "it is only right that [she] receive[s] a larger rent for the duration of [his] stay" although this kind of request [is] not verbalized by Mrs. Hendon herself (80). After paying the (unnecessarily) increased rent, Kelvin asks Mrs. Hendon to write the receipt on Jake's name, as if he was not trying to hurt Jake's pride by financially supporting him. Apart from his provision of the rent, Kelvin crowds Jill and Jake's apartment with new furniture including "a television set, clock and electric cooker, gramophone, teaset, sofa cushions" which make the studio "a suburban whore-house" in Jake's eyes, since Jake believes that Kelvin has no artistic taste (82). Kelvin exaggerates this trade to such an extent that after some time "Jake [can] not stand back from his canvas while painting" (83). In this context, although Jill shares her discomfort with the situation, Kelvin regards the apartment as a place to be filled with his belongings, representing his financial power that Jake does not have. However, Kelvin's association of the apartment with Jill's affection becomes too dangerous, particularly considering his following comments regarding the reason of his 'endless' stay in Jill and Jake's apartment:

> The reason I don't get another room is that I don't want to leave you. If Jake tells me to leave I'll refuse. If he throws me out I'll get Mrs Hendon to give me a room in the same house. If you shift house I'll hire detectives to find where you live and I'll shift as near as I can. (85)

Considering the abovementioned talk, it may not be wrong to claim that Kelvin's fondness of Jill turns into a toxic obsession, since by creating a more liveable space thanks to his financial superiority, Kelvin tries to keep Jill at the apartment and 'forcefully' tries to gain her affection. In this regard, the title of the particular chapter in which the aforementioned instance is described, which is "Securing the Base", becomes more meaningful. For Kelvin, the concept of home is not simply a place to live, relax and accommodate, but Kelvin turns home into an exhibition space of goods which are

associated with his traditional and masculine understanding of affection. Since Kelvin regards himself as the 'man' of the household, he invests in it without even thinking. However, in return for this 'favour', he wants to be appreciated and loved by Jill. Therefore, Kelvin's main objective is not to make himself a home, but make Jill a home, so that she may love her. However, as it seems, Jill is not impressed with Kelvin's efforts, since she asks Kelvin to leave the apartment at his earliest convenience (87). At this point, another implication of the title should be taken into consideration concerning the word "securing", since Kelvin will be able to subjugate the apartment in the third phase of his adventure in London, though he will never be able to achieve a similar kind of success in gaining Jill's affections. In other words, 'securing the base' refers to his success regarding his plans to take the ownership of the apartment, yet this 'base' never turns into a warm 'home' in which he is loved.

The third phase of Kelvin's adventure in London involves his prime both in his professional and personal life. To be more specific, in this part of the novel, Kelvin is able to obtain his desires including to be a person of importance, the takeover of Jill and Jake's apartment, and securing Jill's staying with him, though he cannot obtain her genuine affection. Accordingly, Kelvin can be said to conquest London and spread his influence to all fields of his life, as also indicated in the titles of the chapters constituting the third phase, which are "The Conquest of London" and "The Spread of Kelvin Walker". As in the cases of previous phases and chapters, the portrayal of Kelvin's decaying morals and abandonment of his personal and national identity is questioned and criticised in this part of the novel too. Similarly, the gradual change in his spatial practices in relation to his understanding of home and London can be observed in this phase as well.

Concerning his prime at work, Hector McKellar decides that thanks to his 'explicit' personality, Kelvin is the best person to interview Dylan Jones, who is "the only

trade unionist ever to become prime minister" with a Welsh accent, on the live television programme *Power Point* (91). McKellar's trust in Kelvin does not go in vain, since Kelvin is able to conduct a very successful interview with the prime minister by doing what is expected of him. It becomes obvious during the interview that Kelvin and the prime minister share some common grounds concerning their educational background and their perception of power. Accordingly, both men left school at the age of fifteen to help their fathers with their businesses. Furthermore, they do not believe in the necessity of a formal university education to work in important positions, since they believe they are capable enough to be successful thanks to their personal assets. Feeling close to Kelvin, the prime minister advises him after the programme that he should gain experience in the field of broadcasting, acquaint himself with important and useful people, and then, go into the politics. He also focuses on the importance of the personal life and recommends Kelvin to select a "photogenic and respectable wife", since that kind of a wife would be useful to him to establish a respectable public look (95). Kelvin feels that he can achieve the ultimate success by following the prime minister's recommendations. Therefore, he leaves the building after the program in a quite elevated mood:

> Kelvin left the building feeling like a giant. For the first time in his life he hailed a taxi. He lay in it praying that Jill had seen the programme. He knew she was not as impressed by public success as she ought to be but things had gone so perfectly for him that he felt there was nothing he could not desire and obtain. The taxi seemed less to run through London than soar over it like an eagle. He was amused to notice that without a single lecherous thought he had a pronounced erection. He strode upstairs to the studio so self-obsessed and exultant …. (97)

As the abovementioned extract suggests, after his talk with the prime minister, Kelvin feels utterly successful. This feeling makes him change his most significant spatial practice, which is walking home from work. He ostensibly feels intoxicated with power,

so he is not even able to walk home. The movement of the taxi feels like he is over the ground. It is also implied in the paragraph above the way in which Kelvin's freshly-acquired success functions as a sexual stimulant through which he reclaims his potency. It is also significant in the extract that Kelvin wishes that Jill watched the programme, since he believes that he can attract her attention though his public and political success. Through this incident, Kelvin reaches a new level in his professional life, and he gains a similar kind of success after reaching home.

When Kelvin arrives at the apartment in a very excited and happy mood, he comes across a scene of chaos. Upon entering into the apartment, he realizes that Jill and Jake had a very serious physical fight, Jake hit Jill's face, and nearly all furniture in the apartment was destroyed. Being afraid that the next time Jill and Jake have a fight it may end in a murder, Mrs. Hendon expels Jake from the apartment. Although Jake is expelled, Mrs. Hendon allows Jill and Kelvin to stay there as long as they wish. In this context, Kelvin's strategical move to be in good terms with Mrs. Hendon, and to establish himself as a respectable and responsible person in her perception repays Kelvin's efforts. Therefore, thanks to both the mistake that Jake makes and Kelvin's cynical efforts, the apartment is served to Kelvin on a silver platter. As a result, Kelvin is able to subjugate the apartment without further difficulties. In this regard, Kelvin becomes so powerful that even Jake feels it:

> Jake had the uncanny sensation of being part of a world he could not control. Even when smashing furniture in the heat of wrath he had basically been doing what he liked, but now he felt reality was being pulled like a rug from under his feet by forces he could not recognize, though Kelvin, standing still and wooden, seemed to be the centre of them. (101)

As the extract suggests, Jake loses the control of his (and Jill's) life. Although Kelvin interfered with his and Jill's life before, Jake always managed to control things and continued to live on his own way. However, at this juncture, Kelvin becomes the person who controls Jake's life cold-bloodedly, which makes him feel that something is 'unnatural'. Although Jake regarded Kelvin 'a strange' person and did not really believe that he is talented enough to gain Jill's affection, Kelvin became the person who control things by diligently working while Jake was taking everything for granted. When Jill refuses to leave the apartment with Jake, and decides to stay with Kelvin, Kelvin becomes victorious in one more field of his life. Through this incident, Jill, who is treated like a commodity in the home by both men, is passed into Kelvin's hands. In this context, as a Scottish man who came to the city with nothing, Kelvin is able to "conquest" London, which is also indicated in the title of the chapter. At this point, the symbolic meaning of the protagonist's name should be indicated. As Whiteford suggests, "protagonist's first and second names both carry connotations of progress", since Kelvin "is named after the river that runs through Glasgow's West End, which is in turn named after Lord Kelvin, the great Scottish scientific innovator" (262). Regarding this claim, Kelvin is able to flourish in London like a river which cannot be stopped.

Following his accomplishments in his professional and personal life, Kelvin also engages himself with the redecoration of the apartment, and 'remaking' of Jill and himself in the rest of the third part of the novel. Concerning the changes in the apartment, Kelvin rents two more rooms on the same floor of the apartment to use as "a bedroom, sitting room and study" (106). He spares much of his efforts to fill these new apartment spaces with "expensive", "practical" and "well-made" furniture, representing his financial power and transforming tastes shaped by the fashionable magazines he follows (106). Furthermore, although Kelvin did not buy personal items to Jill before, he starts supplying her with expensive and fashionable clothes and jewelleries during this phase. Concerning

this endeavour, it is possible to claim that Jill is treated as a commodity by Kelvin, rather than as his romantic partner. Kelvin sees the right in himself to 'embellish' Jill, since he claims the ownership of her who is designated as the 'respectable and photogenic wife' of him in his endeavour to go into politics. This 'problem' stems from Kelvin's perception of himself as the "man and the breadwinner" of the home shaped by his conventional mentality (108). Throughout this phase, Kelvin also remakes himself in terms of his accent, clothes, bodily movements, and spatial practices. As the narrator states, "in six days his accent changed from distinct Scots to a form of Anglo-Scots and then grew indistinguishable from BBC English, except during interviews for television when he reverted to his traditional Glaik" (106). Similarly, his physical look which is "like an old-fashioned grocer's assistant in his Sunday best" is replaced with "slim thigh-length boots, tight dove-grey trousers and waistcoat, a black brass-buttoned cut-away tail-coat with high collar, and a sapphire shirt with lavender cravat", which make him feel "grand" (107-108). In relation to his growing financial power, Kelvin's "movements became more casual and absent-minded" as opposed to his earlier "formally abrupt" and "mechanical" look (106). Furthermore, after his significant achievements from a week before, Kelvin changes his most obvious spatial practice in the city; he "stop[s] walking to work, arrange[s] to be taken by taxi and [speaks] of learning to drive" (106).

At this juncture, the implications of the aforementioned changes and the criticism directed to the issue by Alasdair Gray should be clarified within the context of Kelvin's national identity and personality traits. In this regard, as a fictional character, Kelvin can be regarded as the representative of the younger generation of Scotland who feels restricted by the social and cultural enforcements controlling and shaping their personal lives. As a matter of fact, as a young Scottish man, Kelvin associates his hometown with his punitive, strict father who does not allow him to use his potential to attain his dreams of being an important person. On the contrary, Kelvin is expected to live his life in

accordance with the rules set by his devoutly religious father who deprives him of a formal education just because he believes that Kelvin's mind can be contaminated by this liberal education (132). Regarding this issue, it can be claimed that Alasdair Gray is critical of the negative environment created in Scotland because of the Calvinist inclinations of a part of the population. Calvinism encourages that people should be confined with the things they have, be grateful and live humble lives without desiring more than they have. This sort of a culture encourages a forceful environment on young people; therefore, Kelvin's attempt to escape to London - the land of opportunities, can be justified. However, Kelvin's ambitions, which are not shaped fundamentally by his national identity but by his character features, result him to encourage the perception of a 'fool, repressed Scottish' stereotype, which is also criticised by Gray. In this context, Kelvin's desire is to be accepted as a genuine Londoner whom he associates with power, influence and importance. He believes he can achieve his aim by distancing himself from his Scottish identity in his personal life, like changing his accent, clothes and behaviours, and benefitting from the profits of his job at the BBC where "he adopts and propagates the values of the cultural center", though he 'seemingly' represents cultural diversity (Whiteford 273). Therefore, Kelvin turns into a hypocrite who applies to his national identity not for a political cause, but to keep obtaining his personal assets. Furthermore, Kelvin has such a sturdy belief in the possibility of being an influential Londoner that he is not aware of the fact that he is assimilated and mocked by the people around him. For instance, Jill introduces Kelvin to Jake by saying that "[h]e's a wee Scotch laddie just arrived in London to *take us all over*. [However], [h]e's got no money, no friends, and nowhere to stay" (22, my emphasis). Regarding this introduction, it is possible to claim that Jill mocks Kelvin's plans to be an important person in London considering the fact that he has no money, no one and nowhere to stay yet. Similarly, it is insinuated that Kelvin is a 'wee Scottish laddie' for the managers of the BBC, since he represents the

repressed Scottish 'stereotype', who is used to act as he is expected of him. Therefore, they do not believe in the possibility that Kelvin can really be an influential figure. In this context, it can be claimed that while Alasdair Gray alludes to a historical problem regarding the repression of the Scottish by the English, he is also critical of Kelvin in terms of his weaknesses reinforcing the already-structured Scottish stereotype image. Therefore, although Kelvin is portrayed contented with his life and self-confident about his personality, Alasdair Gray accentuates the fact that Kelvin's faith is not steered by himself but by the important English people in the last part of the novel in which Kelvin's sudden fall is narrated.

Accordingly, after being appreciated by the prime minister and persuading Jill to stay with him, Kelvin realizes that he acquires everything he dreamed of in London. However, at the same time, he perceives that he is not capable of achieving so much on his own. Therefore, he suddenly starts to believe in God's existence, who is "good to" him all along (103). His sudden transformation concerning his religious beliefs start to affect his professional life, though. On his television programme at the BBC, he appears to adopt a particular political stance shaped by his religious ideas. Therefore, he attacks his guests by questioning their religious beliefs. Furthermore, on the newspaper column he writes, he shares his ideas concerning birth control, matrimony and the use of female body in advertising. Because he is a believer now, he does not support birth control and the use of female body as commodity, and advocates himself in the sacredness of matrimony. His ideas ostensibly bother the "British Industry" since Kelvin is able to harm their business by attracting some supporters from the public. Therefore, he is warned by Hector McKellar that he is employed because of his impartiality about political concerns, and that he is going too fast for the British public. Kelvin clearly states that he does not care about the situation of the industry, since, for him "[i]ndustry is not sacred […] It exists to give [people] coats and potato crisps and refrigerators and motor cars. If it cannot

do so without trespassing on our most heartfelt instincts then it compels [him] to oppose it. Which [he does]" (125). Consequently, Hector McKellar cannot find another way than humiliating Kelvin in front of public to stop him being this much influential. In this context, Hector McKellar decides to host Kelvin in his own television programme as an important public figure. After being questioned about his beliefs, Kelvin says that he is a traditional man and the supporter of Victorian ideals, which highlight the role of punishment in disciplining society. He claims that his father punished him as a boy, but he liked it because he came to fear him (131). Upon his remarks concerning punishment in terms of Victorian morality, Hector McKellar suddenly calls for Kelvin's father who is sitting among the audience. When his father approaches to the chair located next to Kelvin's, it is seen that he is wearing exactly the same clothes that Kelvin was wearing on the morning of his arrival to London, including a "black homburg, black overcoat, … celluloid collar with tartan tie" (131). Regarding the clothes, when Kelvin came to London, he was just like his father; yet, by getting rid of them particularly in his personal life, he tried to adopt a completely different identity. Ironically though, throughout his stay in London he turned out to be a religious person like his father, even though he tried to escape from Scotland for the very reason. After he is asked a question by Hector McKellar, Kelvin's father remarks that his son is a hypocrite because he never believed in God when he was in Glaik, and by seeing "no good in the lad" he had to "deprive him of the education which would have given his viciousness scope" and pocket money to "[stop] him frequenting the picture houses and billiard salons, the drinking dens and domino parlours" (132). Although Kelvin sways on the chair trying to convince his father that he has "changed" into a sincere believer, his father remarks his disbelief in Kelvin and states that he "has no faith in nothing but his own desires" (133). Kelvin's father concludes the conversation by saying he is ruining his son's life because he loves him (134). As the narrator points out:

> With a sudden moan of indrawn breath Kelvin shut his eyes and mouth very tight, clasped his hands behind his skull with arms compressing his ears, lifted his knees to his chin and compressed himself as nearly into an egg-shape as an angular man could. For a moment Hector McKellar feared this egg might roll off the chair but putting out a probing hand he found it muscularly rigid and perfectly stable. An uneasy murmur rose from the audience. Apparently the spectacle had thrilled but also disgusted them. The time had come to end it. (135)

As the extract suggests, the viewers of the programme did not like to see Kelvin, who could even challenge the British industry before, acting like a little child who is afraid of his father. As such, the image of glorious and influential Kelvin degraded into the image of small child in a foetal position trying to protect himself. The public is disgusted by this incident because a man, who rolls like an egg due to fear, is not powerful enough to be followed and listened to. Considering this instance, it must be noted that Kelvin is treated badly in London. First, he is given everything, then, all his belongings are suddenly taken from him. His public perception is shattered only because he wanted to be the part of the existing political game, yet he supported the wrong party – the religion, from a wrong perspective. Since he is not an indispensable person on the contrary of his perception of himself, dominant powers do not hesitate to make him miserable. Since there is no comeback from this humiliation, Kelvin accepts the defeat.

After the programme, Kelvin's father takes him to his apartment, cooks him dinner and tries to console him. It becomes clear at this point that the 'scary' father becomes the one who embraces him despite the problems he created for his family and himself. Upon accepting the fact that Kelvin sincerely believes in God, his father suggests that "perhaps God has work for [him] in Scotland, which is "a poor province … A neglected province. A despised province" whose "Chosen People" should be led by a leader just like they were led "four hundred years" ago (140). Upon this commentary, Kelvin considers his

options, decides to go back to Scotland and with the help of his father, he goes to university, holds the title of doctor of divinity, became "minister to a church in Glaik, then Glasgow, then Edinburgh. … And at the age of forty he became 293rd Moderator of the General Assembly of the United Seceders Free Presbyterian Church of Scotland" (143-144). Regarding this career shift, Kelvin attains influence and importance that he yearned for when he was in London. Yet, this time, he offers his service to his fellow citizens who are in need of an influential political figure (142). Although Alasdair Gray criticizes, and at some points mocks, Kelvin's decision to go to London to escape from his life in Scotland, his uncontrollable desires to obtain power and wealth, and his deteriorating morals throughout the novel, he compensates for Kelvin's misery by offering him an "anticlimax" in Scotland. In this context, Kelvin is welcomed back in his hometown and homeland, accepted with his strengths and weaknesses, and given chance to establish a new life for himself, which may be regarded as the manifestation of Alasdair Gray's political stance concerning the portrayal of the Scottish identity in relation to the selected space. For Gray, Scottish people are 'doomed' to be unhappy because they have been subjugated politically and culturally for a very long time. However, their unhappiness cannot be eluded by escaping to a foreign land, particularly to London. As a matter of fact, London could be a quite challenging space for the Scottish character to claim its existence, as in the case of Kelvin. Gray further accentuates the 'sociopolitical' difference between Scottish and English people concerning the issue of happiness in life through the closing sentences of the novel; while "none of [Kelvin's six children] are very happy", Jill and Jake's are "often happy. It is easier for them. They are English" (144).

In conclusion, it can be claimed that Alasdair Gray's selection of London as the setting of *The Fall of Kelvin Walker* and his portrayal of the protagonist's home-making process in this city are used functionally to represent his political stance concerning the issue of identity construction in terms of Anglo-Scottish relations. Within the context of

representations of space, one of the aspects of Henri Lefebvre's formulation of the spatial triad, London is portrayed particularly through its significant historical, political, religious and cultural structures. This representation of London is depicted as influential on Kelvin Walker's understanding of the city and his internalisation of it as a representational space (lived space). Kelvin Walker associates London with wealth, power and influence. Accordingly, he attributes significant meanings to his home-making process there, since he comes into the belief that London is a city of opportunities to be an important person and that the ownership of the home in which he settles is a means to gain Jill's affection. Therefore, he adopts some particular behaviours to benefit from the city and the home, which are the manifestations of his spatial practices. Kelvin's spatial practices involve his endeavour to subjugate his financial, masculine and political power in public life and over his home. Through his spatial practices, Kelvin aspires to be a genuine Londoner. However, Alasdair Gray is critical of the protagonist's ignorant behaviours, and through several instances, he implies that although Kelvin aspires to be a Londoner, he is not welcomed in this city unconditionally. Kelvin is allowed to conduct the life he dreams of as long as he acts like a naïve and uneducated Scottish character, who is doing what is expected of him. Therefore, at the end of the novel, when he becomes an actually influential figure for the English public, and critical of the ongoing political system in accordance with his religious beliefs, Kelvin is punished by the important people of London with whom he associates himself. However, although Kelvin is depicted as a foolish person until the end of the novel and he seems to be punished through the public humiliation on a live broadcast, he is given a chance to start his life in Scotland from the beginning. With regard to this 'last chance', the novel seems to convey the message that England, particularly London, is not a suitable place for a Scottish character to flourish due to sociopolitical impositions directed to it. Scotland, on the other hand, is represented as the motherland where Scottish identity can flourish independently

regardless of its flaws although unhappiness is an ‘indispensable’ aspect of the regional identity. In this regard, the spaces employed in the novel function as a stage on which Alasdair Gray’s political concerns and criticism of both the Scottish identity and English society are performed through Kelvin Walker’s experience.

CHAPTER II

'MOODY EDGES': AN ANALYSIS OF THE RECONCILIATION THEME WITHIN THE CONTEXT OF THE THRESHOLD CHRONOTOPE IN JACKIE KAY'S *TRUMPET*

"*We stand on the threshold of a twilight – whether morning or evening we do not know. One is followed by the night, the other heralds the dawn.*" (Mahatma Gandhi qtd. in Gandhi 214)

"In the life of a man, the house thrusts aside contingencies, its councils of continuity are unceasing. Without it, man would be a dispersed being. It maintains him through the storms of the heavens and through those of life. It is body and soul. It is the human being's first world. ... Life begins well, it begins enclosed, protected, all warm in the bosom of the house." (Bachelard 7)

The aim of this chapter is to investigate the time-space configurations in the narration of Jackie Kay's *Trumpet* (1998) in the light of the Russian literary critic and scholar Mikhail Bakhtin's conceptualisation of 'literary chronotope' in relation to the reconciliation processes of the novel's protagonists – Millie and Colman Moody. *Trumpet* narrates the events taking place after the death of a famous jazz trumpeter Joss Moody from the perspectives of numerous people. Born as Josephine Moore, Joss Moody maintains his life as a man without undergoing a gender reassignment surgery, marries Millicent MacFarlane (mentioned as Millie in the novel), adopts a boy with his wife whom they name Colman, and moves to London from Glasgow to conduct his jazz career there. Nevertheless, although he successfully passes the adulthood part of his life as a man, the 'truth' regarding Joss's biological gender is revealed after his death. While Joss's family, except for Millie, friends and acquaintances are confounded by the revelation of

the case, the media, particularly Sophie Stones, pursues Joss's connections to provide the general public with a 'good story' by discovering the unknown aspects of his life.

Although all characters are given the chance to talk about their relation to Joss and express their reactions concerning the abovementioned disclosure throughout the polyphonic narrative of the novel, Millie and Colman's voices are foregrounded due to the fact that they are the closest people to Joss. Both Millie and Colman suffer from Joss's death in different ways, and they strive to reconcile with certain aspects of their personal experience shaped by this unfortunate event. Having difficulty in identifying herself without Joss's existence, Millie is disturbed by and overwhelmed with the ways how Joss's decision to continue his life as a man is distorted by the media; therefore, she decides to seclude herself in the family estate in Torr, Scotland to mourn comfortably in a place away from people who know her. On the other hand, not knowing the truth about his father's gender before his death, Colman feels betrayed and lost; hence, he tries to take revenge on his family, particularly his father who hid the truth from him, by selling his story to Sophie Stones, who wants to write the biography of Joss. However, after going to Scotland to find his father's mother whom he has not met before, Colman experiences a moment of epiphany there and reconciles with his father, his past, and his 'complicated' identity. In this context, one aspect of the narrative is concerned with the reconciliation processes of both Millie and Colman after this life changing event.

When the constituents of these reconciliation processes are evaluated, it can be observed that the family house in Torr, Scotland is attributed significant meanings and values which have constructive influence on Millie's reconciliation process. In contrast to this, Colman's initial experience is based on his 'metaphorical homelessness', and until he feels belonged to a place, he is not able to reconcile with his self and identity. To put it differently, while Millie suffers and heals from the loss of the beloved in a familiar space, which is home, Colman consciously stays away from his mother and drifts at some

hotel rooms in London and in Scotland. Therefore, until he becomes his grandmother's guest in her house in Scotland and experiences a moment of epiphany there concerning his self and identity, he is not able to find peace. In this regard, the novel accentuates the effect of the selected spaces on Millie and Colman's reconciliation processes, which are, in essence, the protagonists' endeavour to reconstruct their self and identity in Joss's absence.

The theoretical framework for the analysis of the time-space configurations in the narration of *Trumpet* in relation to the reconciliation processes of the novel's protagonists is selected among the Russian scholar and literary critic Mikhail Bakhtin's literary theories concerning the novel genre; which is the literary chronotope, particularly the chronotope of the threshold. Literary chronotope is fundamentally a literary analysis tool to determine the critical points of the narrative where the "intrinsic connectedness of temporal and spatial relationships … are artistically expressed" (Bakhtin, "Forms of the Time…" 84). As Bakhtin suggests, in each literary work, a particular theme, which is essentially the embodiment of the values of a particular historical time period and geographical space in which the work is produced, is constructed through the employment of distinguishing temporal and spatial markers. Therefore, examining the ways in which temporal and spatial indicators are used, and interpreting their function in the development of a narrative enable the researchers to determine the generic distinctions of the work. In other words, each (novel) genre has its distinctive ways of using time and space, and the concept of chronotope is concerned with the question how a particular theme is constructed though the use of spatio-temporal elements; hence, using the concept of the chronotope as a means, the genre distinctions of a particular work and its place among a particular literary history can be evaluated. Furthermore, this analysis may provide significant amount of information concerning the values of the time period and geographical space in which the work is produced, since the concept of the chronotope

engages with the analysis of the artistic ways in which the 'actual' temporal and spatial values are represented in literary works.

With regard to the function of the concept, Bakhtin identifies the chronotope of the threshold as the chronotope in which the temporal and spatial configurations contribute to the development of the story and character's progression towards transformation in the midst of turbulent events requiring decision-making, resurrection and reconstruction. As Bakhtin suggests, the word threshold intrinsically refers to the notion of being on the edge; therefore, it metaphorically refers to crises and breaking points in life. Accordingly, the analysis of this chronotope is based on the evaluation of time-space configurations of the narrative, which are used functionally in the decision-making, resurrection and transformation process of a character – all noting to character's ability to cross the 'metaphorical thresholds'. In this context, it can be claimed that in *Trumpet*, the notion of death is employed as a threshold experience for Millie and Colman, who are expected to find their ways to continue their lives by making certain decisions, changing and reconciling with difficulties that are disturbing them. Considering the importance attached to particular spaces in relation to the characters' ways of managing the threshold experience, the analysis of the novel in the light of the proposals of the threshold chronotope will offer an alternative reading to the representation of the relationship between the issues of space and self/identity construction in *Trumpet*.

The interpretation of *Trumpet* from the chronotopic framework is also believed to be useful to elucidate the ways in which the narrative is constructed by Jackie Kay to foreground the relationship between the notions of space and identity, and the change in the perception of identity is represented in this particular Scottish novel. First of all, although it is written by a writer who is originally a poet, *Trumpet* is deemed worthy of numerous awards such as The Guardian Fiction Prize (1998), The Authors' Club First

Novel Award (2000) and The Lambda Literary Awards (2000). Similar to its public recognition, the novel is regarded as one of the most important novels in the course of the contemporary Scottish novel with regard to the number of the existing scholarly studies. Therefore, the narrative of the novel is worthy of attention, which will be examined by using a narrative analysis tool in this chapter of the study.

Furthermore, *Trumpet* points at the changing trends concerning the portrayal of the relationship between the issues of space and self/identity construction among the works which deal with similar issues such as the other two works selected for analysis in this study. Viewed in this respect, the novel sets a bridge between the works in the previous and the following periods of the Scottish novel. Jackie Kay's approach to aforementioned issues is shaped by her own experience as a mixed-race, adopted, and lesbian Scottish poet who resides in England rather than Scotland, and she prefers to fictionalise certain aspects of her personal experience in *Trumpet*. In this context, the approach adopted in the novel in portraying the relationship between the space and self/identity construction becomes the representative of an 'alternative way of Scottishness', which can be characterised by the representation of 'marginalised' Scottish individuals in the novel. The question of how this experience is represented in the contemporary Scottish novel can be answered through the use of a literary analysis tool, which is the literary chronotope. Bearing this aim in mind, this chapter of the study will progress in three subsections. The following section will provide further information about the narrative structure of and the issues discussed in the novel. The second subsection will be concerned with the detailed analysis of the chronotope, particularly the chronotope of the threshold. In the last subsection, *Trumpet* will be analysed in the context of the issues discussed in the previous subsections.

Trumpet: Crossing (all) Borders

Jackie Kay's debut novel *Trumpet* portrays the events taking place after the death of a famous jazz musician Joss Moody from the perspectives of numerous people including his close family members and friends along with some administrative officials such as the doctor, the registrar and the funeral director, who are involved in the events following Moody's death. Although the dominant narrative of the novel is shaped around Joss's disguise of his biological gender during his lifetime and the shock that the posthumous relevance of 'truth' creates on his acquaintances, *Trumpet* can be regarded as a quite complicated novel in terms of its engagement with numerous accompanying issues such as personal privacy, family relations, race, nationalism, adoption, memory and loss, reconciliation, liminality, identity and self-construction. These issues are communicated through the experiences and perspectives of different characters, which draws the attention to the polyphonic narrative structure of the novel. Since the plethora of content matters and the particular narrative technique of the novel are closely related with Jackie Kay's response to an actual life story, the analysis should start with the function of Billy Lee Tipton's story on *Trumpet*'s composition. As Lars Eckstein puts it:

> *Trumpet* is inspired by the historical case of the little known white pianist and saxophonist Billy Lee Tipton. Tipton, born in Oklahoma City in 1914 as Dorothy Lucile Tipton, tried to make an entry into the Kansas City jazz scene, but had to realise he had no chance to be hired as a woman. At the age of 19, therefore, he decided to cross-dress as a man which indeed gave him access to the bands and led him to some success; in the 50ies, Tipton had his own trio, yet eventually quit his career as a musician in 1958, allegedly fearing that the rising public fame would in the end dismantle his secret. It is not until after his death in 1989 that Tipton was revealed to be biologically female, a fact which he seemed to have had successfully kept from both his five wives and three adopted sons. (5-6)

As can be understood from Eckstein's explanation above, the main story line of *Trumpet* is quite similar to Tipton's actual life story. Joss Moody, like Billy Lee Tipton, enters into jazz music field after he starts to cross-dress as a man, though Joss's reasons are not explicitly explained in the novel as opposed to the extract above concerning Tipton's reason. Similarly, Joss marries Millie and they adopt a son together whom they name Colman. Although Joss does not hide the fact about his biological gender from his wife, Colman is not informed about his father's biological gender until after his death. Furthermore, the truth concerning Joss's biological gender is only revealed after his death as in the case of Billy Lee Tipton. In relation to the approach adopted in the portrayal of gender construction, Jeanette King states that *Trumpet* "raises in a dramatic form questions about the nature of gender differences, how they are determined, and what part they play in the formation of individual identity" (101). With regard to Joss and Millie's 'happy life' during Joss's lifetime, the novel functions as a "resource for thinking about the boundaries of gender and imagining alternative ways of being" (Kähkönen 138). However, considering Joss's constant efforts to hide the fact from the people around him, except for his wife Millie, which is particularly portrayed through the scenes where Joss tightly bandages his breasts, it must also be noted that the novel also "functions … as an exercise of denaturalising the reader's perception of gender as the unproblematic result of an individual's perceived sex" (LaGuarida 92).

The main story line of *Trumpet* is also influenced by Tipton's son's reaction concerning his father's biological identity. Jackie Kay states in an interview that "I read a short news piece about Billy Tipton which intrigues me. His adopted son was quoted as saying, 'He'll always be Daddy to me,' after discovering his father had been a woman. I was interested in the son's acceptance of his father's construction of his identity" (qtd. in Hargreaves 74). It can be inferred from Kay's explanation that although Tipton prefers to cross-dress and hides it from the people around him, his son's acceptance may stand as

an extraordinary reaction, since not all people could bear the fact that the truth was hidden from them – particularly with regard to the accusations of people after Tipton's death. In a similar manner, in *Trumpet* Jackie Kay portrays the differing reactions of Joss's immediate family members, friends and acquaintances who learn the truth after his death, and she allows all characters to speak from their own perspectives representing their beliefs concerning gender constructions and their capacity of understanding of the situation. In this representation, there are different inclinations: to exemplify, while Millie is constructed as the only character in the novel who does not question Joss's reasons to cross-dress and respects Joss's decision to continue his life as a man, Sophie Stones represents another group of people who is interested in an interesting story about a "perv" (Kay, *Trumpet* 128). The people who are extremely surprised by this revelation and indecisive about how to act constitute the dominant group in the narrative. For example, although Joss's friend Big Red and Maggie the cleaner decides to talk to Sophie to highlight the fact that nothing was wrong with Joss, their statements are distorted by Sophie to be read as the manifestation of Big Red's and Maggie's suspicions concerning Joss's identity. In this representation, Colman is the only character who suffers the most as opposed to Tipton's son seemingly smooth acceptance of his father's identity. At first, Colman feels an uncontrollable rage towards his father since he feels deceived, alienated and lost. Not being able to continue his life as he used to, he decides to sell his father's story to Sophie Stones to take revenge. In terms of people's negative reactions concerning Joss's identity, Mandy Koolen maintains that the novel "provides an unusual critique of transphobia by highlighting the ways that transphobic beliefs may negatively affect not only trans-people but also cis-people – that is, those who are not transsexual or transgender" (71). However, although Koolen situates Colman among the 'transphobic people' depicted in the novel, it is believed that the difficulties he experiences stem from other facts rather than his homophobic stance, which will be analysed in detail below.

Although Jackie Kay was intrigued and inspired by Tipton's story in structuring the main story line of *Trumpet*, she also states the fact that she "was less interested in writing a fiction about a real person" (qtd. in Kähkönen 128). Therefore, she alters some particular aspects of the 'original' story by including some autobiographical components such as race, nationality and adoption. In terms of the issues of nationality and race, "Kay ma[kes] significant changes to Tipton's character and life story in her depiction of Joss Moody as a mixed-race jazz trumpeter who resides in both Scotland and England" (Koolen 72). Tipton's existence as a white American is transformed into Joss's existence who is a mixed-race trumpeter born to a white Scottish mother and a black African father. This representation is an autobiographical one in terms of its embodiment in Jackie Kay's personal experience of being a mixed-race Scottish person. Although Kay almost exclusively states in different interviews that she loves Scotland and she is happy to have been born there, she also expresses the difficulties she had in Scotland in terms of her race:

> If you go to Scotland you will see it's light-years away from Manchester where we are now. Manchester is a multicultural city which is more at ease with itself racially, like say London. Scotland has no city that is as at ease with itself as Manchester or London. So that's why I live south and because I really wanted, I've got a son who's also black and I wanted to bring him up in an environment where he'd feel completely comfortable. In Scotland people still ask you where you're from even with my accent. They'll say, where you from? Where you from really? (Rowell and Kay 268)

As can be understood from the abovementioned commentary of Kay, though she was born and brought up in Glasgow – thus having a distinctive Glaswegian Scottish accent, she was not fully regarded as Scottish by the fellow residents of the country due to her skin colour. In this context, Kay maintains that in public opinion, Scottishness is associated

with whiteness. Since she does not want her black son to face similar kinds of 'prejudices', she prefers to live in Manchester, which offers a more 'liberated' space to mixed-race people. Although Kähkönen states that "Moody's mixed-race background seems less significant compared to the question of his gender", the problematic nature of being a mixed-raced Scots residing in England is portrayed through the character construction of Colman Moody in the novel (128). It is made explicit in the novel that Colman, particularly during his childhood, finds it quite difficult to feel belonged to a particular race and country. While Sophie Stones is interviewing him, Colman remembers the difficulties he had regarding his accent and colour. In order not to be alienated when he was a child, Colman had to use British accent at school. Yet, at home, he had to turn to his Scottish accent to please his father. Furthermore, even in London, he was arrested several times due to his skin colour though he did nothing wrong. In this context, Colman Moody stands as a character embodying Kay's personal experience regarding the issues of race and nationality. Although Colman ostensibly accepts Moody family as his own, he still has questions about his biological identity. It is difficult for him to position himself in life, since as being someone who was given a different name at birth – William Dunsmore, later he is expected to assert himself as Joss Moody's son. In this context, by means of the issue of adoption, Jackie Kay also questions the 'problematic and liminal' nature of self and the way identity is constructed. Through the aforementioned alterations in the narrative of the novel, particularly through the experiences of Joss and Colman, Jackie Kay shows "the inextricability of racial issues from ones of gender, sexuality, class and generation" (Clandfield 2).

In addition to the employment of intricate subject matters, the influence of jazz music on the narrative technique of the novel should also be discussed. As a person who

has been intimately into jazz music since her childhood[26], Jackie Kay contends that she "was interested in how a story can work like music and how one note can contain the essence of the whole. [Therefore, she] wanted to write a novel whose structure was very close to jazz itself" (qtd. in Hargreaves 3). In this regard, it can be claimed that both her and Tipton's relation to jazz music and Jackie Kay's interest in to portray differing effects of the same event on different people were influential on the novel's polyphonic structure. As Zeynep Atayurt suggests, "the novel's polyphonic structure corresponds to the polyrhythmic structure of jazz" (2). Regarding its structure, a jazz composition opens with a particular melody, but this particular melody is broken into parts and played by different instruments throughout the composition (3). In a similar manner, the novel comprises thirty-five different sections and in each one of the sections, the story is told by different people.[27] Just like the opening melody of a jazz composition, Joss's story in the novel keeps the narrative together. Along with the embodiment of the voices of dominant characters, namely Millie's, Colman's and, to some extent, Sophie's, the novel also benefits from the voices of some minor characters. As Eckstein suggests, "[t]hese minor characters are not merely used to comment on Joss Moody only, but they are given enough time and space to briefly assert their own identities, philosophies, and even verbal styles, not unlike each soloist would do in a good jazz performance" (6-7). Furthermore, "the spontaneous quality of narrative", referring to the "phrasing" of (particularly) the main characters in their talks and the dislocation of the tense rules noting to characters' meditation-like remembrance of the past, is associated with a "musical performance" by

[26] Jackie Kay's interest in jazz and blues starts at a very early age – at twelve, when her father "bought her a Bessie Smith album. For an adopted black girl of mixed Nigerian/Scottish parentage growing up in Glasgow in a white family, Bessie Smith was a revealing experience" (Eckstein 1). Observing the experience of other black people, which are embodied through jazz music, Kay comes into the belief that she is the part of an "imaginary black family" (1). Therefore, it is possible to observe the traces of black people whom Jackie Kay values, such as Bessie Smith, Audre Lorre and Miles Davis, in her works (1).

[27] Millie's and Colman's perspectives are portrayed repeatedly throughout the novel on the contrary to other characters' perspectives. While the chapter titles of Millie's perspective are "House and Home", Colman's are titled in different ways. The reason why this particular title is selected for Millie's sections will be interpreted later in this study.

Eckstein; "[i]t is as if the novel's lines emerge while you read them, on the spot, forged in the moment of their enunciation as in a jazz improvisation. … *Trumpet* offers a thoroughly "aural" experience; it is meant to be 'heard' even when it is read in silence" (8-9).

Thus, the narrative structure of *Trumpet* offers a significant amount of materials for numerous invaluable analyses to interpret Kay's approach to and the novel's stance about the aforementioned 'problematic issues'. In addition to these issues, it is believed that particular spaces depicted in the novel, such as the family house in Torr (Scotland) where Millie retreats to mourn, hotel rooms offered to Colman in return for his collaboration with Sophie and Joss Moody's mother's house in Scotland, and the notion of mobility – the travel that Colman conducts from London to Scotland to meet his father's mother – are used functionally in the sense that they are affective in Millie and Colman's reconciliation and self/identity construction processes after Joss's death. Since the literature survey yields no clear findings concerning the function of these particular spaces and the notion of mobility in the reconciliation and self/identity construction processes of Millie and Colman, this chapter seeks to offer an alternative reading of the novel by putting a specific emphasis on the time-space constructions employed in the narrative, which is regarded as the novel's particular chronotope. By acknowledging the fact that Millie and Colman's reconciliation and self/identity construction processes are closely concerned with an unfortunate event, the chronotope of the threshold will be used as the particular theoretical framework of the analysis. In line with this, first of all, the concept of the (threshold) chronotope and its use as a narrative analysis tool will be elaborated in the following subsection.

The Concept of the (Threshold) Chronotope and Its Function in Literary Studies

According to Bemong and Borghart, although "the Russian scholar Mikhail Bakhtin has been an indispensable figure in literary theory and a number of related disciplines in the humanities" thanks to his innovative literary analysis methods such as heteroglossia, dialogism, and polyphony, "his concept of the literary chronotope [which is] one of the key notions for understanding Bakhtinian thought on narrative form and evolution" started to attract "the systematic scholarly attention" only a decade ago (3). As Michael Holquist suggests, the 1930s refer to the time period during which Bakhtin "devoted all his energies to rethinking the nature of genre, and especially that of the novel" ("The Fugue…" 19). However, Bakhtin's essay entitled "Forms of the Time and of the Chronotope" (1937), in which Bakhtin conceptualizes the term of the chronotope could only be published in the collection of his literary essays titled *The Dialogical Imagination* in 1975 after he returns to Moscow from his long-lasting "political exile" (19). Despite its late recognition in scholarly circles, Bakhtin's "new paradigm" has a great "potential" not only for the studies aiming to ascertain the "generic divisions in the history of the western novel", but also for the related fields such as "narratology …, reception theory …, cognitive approaches to literature …, and even gender studies" (Bemong and Borghart 3).

As mentioned above, Bakhtin establishes the fundamental principles of the literary chronotope in his lengthy essay titled "Forms of Time and of the Chronotope in the Novel" in which particular examples from the history of the Western novel are analysed within the context of his new proposal.[28] At the beginning of the essay, Bakhtin explains the main principle constituting the basis of the literary chronotope:

[28] As Steinby suggests, although the term and its use in literary studies are elaborated in this essay, Bakhtin first mentions the term in another essay, *Bildungsroman*, which is believed to be written during 1936-1938

> The process of assimilating real historical time and space in literature has a complicated and erratic history, as does the articulation of actual historical persons in such a time space. Isolated aspects of time and space, however – those available in a given historical stage of human development – have been assimilated, and corresponding generic techniques have been devised for reflecting and artistically processing such appropriated aspects of reality. (84)

As Bakhtin states, in conceptualising the literary chronotope, he is essentially interested in the fictionalisation of the notions of time and space in literature. He observes that in particular works, which are produced in particular time periods and geographical spheres throughout the (literary) history, the notions of time and space serve to embody the values of the 'actual' historical time and space. The ways in which the real historical time and space are represented as fictional time and space in a particular work or in a group of works note the generic features of the given works; hence, they refer to genre distinctions. To provide an example, time-space constructions of Greek romances are different from the time-space constructions of Dostoevsky's works, since both the time period and the geographical sphere in which the literary work is produced are influential in shaping the genre distinctions. Therefore, analysing the time-space configurations of literary works may tell a lot about the genre distinctions along with the 'historical' values embodied and portrayed in them, which are communicated by means of fictionalisation.

In this context, the concept of literary chronotope, which derives from the words *chronos* (time) and *topos* (space) literally meaning time-space (Krogstad 1), points to the "intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature" (Bakhtin 84). Inspired by Einstein's Theory of the Relativity and

(105). It must also be stated that "Forms of the Time and of the Chronotope" included nine chapters when it was written in 1937. However, Bakhtin added one more chapter to his essay in 1973 to prepare it for the publication of *The Dialogic Imagination* (Holquist, "Fugue" 19).

Kant's suggestions concerning the function of time and space in human cognition, the concept is used as a metaphor to underscore the inseparability of time and space in a literary work, particularly in the novel. Concerning the employment of these two notions in literature, Bakhtin suggests:

> In the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole. Time, as it were, tickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the moments of time, plot and history. This intersection of axes and fusion of indicators characterizes the artistic chronotope. (84)

As can be understood from Bakhtin's explanation concerning the function of time and space in narration, "the chronotope is to be understood as the distinctive configuration of time and space that "defines" reality within the world of the text, *as conceptualised within that world itself*" (Beaton 62). In this context, focusing on the ways in which time and space are constructed in literary works, "the concept of chronotope [is expected] to be a contribution to our understanding of narrative" (Holquist, "Fugue" 107). In the concluding chapter of his essay, which is added in 1973, Bakhtin also highlights the importance of the relationship between the text and the spatio-temporal conditions in which the text is produced. With regard to the chronotope's potential to explicate the relationship between the text, writer and the reader, Pam Morris states that "chronotope is cognitive concept as much as a narrative feature of the text", since "the spatio-temporal matrix shapes any narrative text" creating particular chronotopes and particular chronotopes "represent particular world-views" (246). In this regard, chronotope is also "an integral way of understanding experience, and a ground for visualizing and representing human life" (Morson and Emerson).

However, one significant problem concerning the identification and the use of the literary chronotope as a literary analysis tool is that Bakhtin "never provides a systematic definition of the literary artistic chronotope, nor does he present a clearly articulated protocol for identifying and analysing chronotopes and the relations between them" (Ladin 213). In addition to Ladin's suggestion, Bemong and Borghart also contends that "Bakhtin starts off with the formulation of some initial remarks, and proceeds to alternate between concrete examples and further generalizations, as a result of which the concept seems to acquire ever new related meanings" (5). Due to the absence of a clear definition and a comprehensive approach to the use of this literary tool, the concept "has been … used in a wide range of different ways" (Steinby 105). In this context, even Bakhtin scholars such as "Stuart Allan, Tara Collington and Eduard Vlasov all give different answers to the question of how many chronotopes are discussed in ["Forms of the Time and of the Chronotope"] (Bemong and Borghart 5). It is a fact that Bakhtin generates some contradictory explanations concerning the systematisation of the concept of the chronotope in his lengthy essay. However, he also maintains that he will not "pretend completeness or precision in … theoretical definitions and formulations" in his essay (85). Therefore, rather than regarding the contradictory nature of his explanations as a hindrance for the use of the literary chronotope, it may be more logical to consider it as a chance to contribute to the field. Hence, in this study, the consensus of scholars on the fact that "there are different chronotopes for different views of the world and different social situations" will be accepted as the significant proposal of the theoretical framework (Steinby 107).

According to Vlasov, in the body part of his essay, Bakhtin identifies eight main chronotopes in the history of the Western novel. These are "the folkloric chronotope, the chronotope of the adventure novel of the ordeal, the chronotope of the adventure novel of everyday life, the chronotope of the ancient biography and autobiography, the chronotope

of the chivalric romance, the chronotope of the Rogue, the Clown and the Fool, the Rabelaisian chronotope, and the idyllic chronotope" (42). Bakhtin identifies these chronotopes through his detailed analyses concerning the time-space constructions of different novel types. To give an example:

> Bakhtin (who trained as a scholar of Greek and Latin literature) is perhaps at his clearest in discussing the type of plot typical of the ancient romance. Such tales as the Aethiopica or Daphnis and Chloë are grouped together as the "adventure novel of ordeal": the plot usually opens with a catastrophe (a new bride is abducted by pirates, for instance); the main body of the story consists of a potentially endless number of adventures as the hero repeatedly attempts to save the bride from monsters, brigands, and so on; and in the conclusion the two lovers are united. It is, in other words, the archetypal idea of "boy meets girl, loses girl, gets girl." The time is "empty" in the sense that events are not connected to each other in any causal relation; none of the events is linked in a sustained consequence. No matter how frequently the hero has rescued his intended bride from earthquakes, floods, dragons, or pirates, he gets no older or wiser. … And the space of this chronotope is "abstract" in the sense that the adventures in it could occur anywhere (when there are eruptions, it could be any volcano; when pirates appear, it could be on any sea). (Holquist, *Dialogism* ... 107)

Drawing on the extract above, it can be stated that chronotopic examination of a literary work is essentially concerned with the ways in which the dominant theme is communicated through particular temporal and spatial configurations. In the case of the ancient romance, the theme of adventure is developed by following certain formulaic steps concerning the events taking place in the opening, body and the conclusion parts of the plot. The interpretation of particular time-space configurations, which are identified

as “empty” and “abstract” in the case of the ancient romance, in relation to plot and character development refers to the particular generic chronotope of the given genre. Furthermore, chronotopes of particular works do not only point to the genre distinctions, but they also show a particular work’s relation to the others produced in the previous and following time periods. As Collington observes:

> While some chronotopes, such as the chronotope of adventure, originally found in ancient Greek romances, have remained current (think of any James Bond story), others seem intrinsically linked to particular moments in literary history; for example, the chronotope of the provincial town typifies the nineteenth century French realist novel (e.g. Flaubert’s *Madame Bovary*). (98)

In addition to ‘major’ chronotopes, Bakhtin conceptualises six “certain other chronotopic values having different degree and scope” in the “Concluding Remarks” section of his essay “Forms of Time and of the Chronotope in the Novel” (243), which are named as “adjacent chronotopes” by Vlasov (“The World” 44). Not developed or explained in detail compared to the lengthy and elaborate analyses of the major chronotopes, these adjacent chronotopes are “the chronotope of the road”, “the chronotope of the castle”, “the chronotope of the parlours and salons”, “the chronotope of the provincial town”, “the chronotope of the public square” and “the chronotope of the threshold, or the chronotope of crisis and break in life” of which “spatial characteristics” dominate the “temporal” features (45). Regarding the chronotope of the threshold, which constitutes the theoretical framework of this existing chapter, Bakhtin suggests that “[t]he word “threshold” itself already has a metaphorical meaning in everyday usage (together with its literal meaning), and is connected with the breaking point of a life, the moment of crisis, the decision that changes a life (or the decisiveness that fails to change a life, the fear to step over the threshold)” (248). As it can be understood from Bakhtin’s explanation that the ‘threshold experience’ in life is essentially associated with events

which are accompanied by particular notions such as decision-making, self-imposition, alteration and even transformation. Considering the threshold experience's relation with (mostly) distressing decision-making and transformation processes, the chronotope of the threshold is "highly charged with emotion and value" (Bakhtin 248).

As explained earlier in this chapter, it can be claimed that Joss Moody's death in *Trumpet* functions as a threshold experience for Millie and Colman. Explicitly disturbed by the events taking place after Joss's death, both Millie and Colman are forced to make certain decisions to move on with their lives. However, this process is portrayed as a quite challenging one for both of them. While Millie tries to evaluate her position in life without Joss and to find ways to reconcile with the fact that Joss's death has become a public attraction, Colman yearns to find a connection with his father to identify and position himself in relation to him, his family and his roots. In this regard, both characters are on the verge of a metaphorical threshold in the face of this unpleasant event. Furthermore, concerning the literary significance of the chronotope of the threshold, Bakhtin maintains that "[i]n literature, the chronotope of the threshold is always metaphorical and symbolic, sometimes openly but more often implicitly" (248). To put it differently, in the narrative of a particular work, the threshold chronotope can be comprehended and interpreted through particular direct or indirect spatial and temporal indicators. Regarding the spatial indicators, Bakhtin elaborates on his argument through his analysis of Dostoevsky's works, saying:

> In Dostoevsky … the threshold and related chronotopes – those of the staircase, the front hall and corridor, as well as the chronotopes of the street and square that extend those spaces into the open air – are the main places of action in his works, places where crisis events occur, the falls, resurrections, renewals, epiphanies, decisions, that determine the whole life of a man." (248)

As the extract suggests, the spatial aspect of the threshold chronotope is essentially concerned with the function of particular spaces which represent the threshold experience's nature of liminality. These spaces have a direct connection with the character development and moments in narrative indicating the aforementioned restoration, transformation and resolutions. When Millie's and Colman's unpleasant experiences are approached from this perspective, it can be observed that their reconciliation processes are closely related with the use of physical places in which they are located. After the loss of her husband, Millie immediately crosses the 'border' to 'hide' in the family house in Scotland. The house functions as a safe space where Millie can sink into oblivion without being bothered by the media and the curious people. Therefore, the employment of Scotland and the family house there is believed to constitute the spatial aspect of the chronotope of the threshold in Millie's reconciliation process. On the other hand, after learning about the truth, Colman unconsciously stays away from his mother and the family house. He meets Sophie Stones in unspecified places which represents his disconnection with his roots represented through the use of space. However, his train ride to Scotland which he takes to meet his grandmother and the day he spends in his grandmother's house in Scotland enable him to experience epiphanic moments to reconcile with his father, family, past and, in a broader context, his self and identity. In this context, the spatial aspect of the chronotope of the threshold is identified through Colman's changing emotions from 'metaphorical homelessness' to the feeling of belonging.

When it comes to the significance of the temporal markers in the analysis of the threshold chronotope, Bakhtin identifies two different ways in which temporal aspect of the narrative is constructed. His first identification of the "instantaneous time" is observed in Dostoevsky's works and this type of time refers to absence of "duration" and disconnection with the "biographical time" (248). In other words, this type of time refers

to all-embracing times rather than noting to its durability in the character's metaphorical transformation journey. In Tolstoy, on the other hand, it is possible to observe "biographical time" (249). As Bakhtin suggests:

> In Tolstoy there are, of course, also crises, falls, spiritual renewals and resurrections, but they are not instantaneous and are not cast out of the course of biographical time; in fact, they are welded firmly to it. For example, Ivan Ilyich's crisis and dawning awareness drags on for the whole duration of the final phase of his illness, and comes to a close only at the very end of his life. Pierre Bezukhov's spiritual renewal is also a lengthy and gradual one, fully biographical. (249)

As the extract indicates, the temporal aspect of the narrative in Tolstoy's works is related with the identification or the visibility of the time during the renewal or transformation process of the characters. An initial analysis of the temporal aspects of Millie's and Colman's experiences shows that the time used in *Trumpet* resembles the biographical time as asserted by Bakhtin. While Millie gradually reconciles with her identity and finds a way to honour Joss's memory by attempting to stop Colman and Sophie, and 'forgiving' Colman at the end of the novel, Colman transforms throughout the novel, experiences moments of epiphany and draws his path as a son who honours his father's memory.

To summarise the connection between Bakhtin's notion of the threshold chronotope and its usefulness in the analysis of *Trumpet*, it must be noted that the selected technique of the novel puts a particular emphasis on the importance of the narrative. Therefore, it may be a meaningful attempt to analyse the novel from the perspective of a literary narrative analysis tool to observe the ways how the narrative functions in reflecting the changing perceptions concerning the issue of identity in relation to the effect of space. Furthermore, considering the intricate but significant selections concerning the

time-space relations in the narrative, Bakhtin's idea of the literary chronotope sets the ground for a novelistic analysis. Regarding these inferences, in the following part of this study, time-space configurations in Jackie Kay's *Trumpet* will be approached from the perspective of the chronotope of the threshold.

The Chronotope of the Threshold in Jackie Kay's *Trumpet*

As Tracy Hargreaves suggests, *Trumpet* "is about the construction, reconstruction and deconstruction of a life" (74) which refers to the "construction, reconstruction and deconstruction" of Joss Moody's life after his death through the interpretation of his story from the perspectives of his immediate family members, friends, acquaintances and strangers, who represent different aspects and different stages of his life and the aftermath of his death, throughout thirty-five chapters. In this regard, "[a]t a formal level, the [narrative of the novel is] constructed around the techniques of jazz, which emerges as a process of improvisation, enabling the characters to tell and retell their stories of the dead" (Whitehead 143). However, it must also be noted that in terms of the dominance of two particular perspectives in the narrative which are that of Millie and Colman, who "are grieving and [whose] lives are in a state of disintegration", *Trumpet* also "describe[s] the processes by which the characters remake their lives and construct their identities" (143). In order to analyse these reconciliation processes in the light of Bakhtin's proposal of the threshold chronotope it may be useful to highlight some narrative techniques and preferences employed in the chapters concerning Millie and Colman's perspectives.

To begin with, while Colman's portrayal of his father's life and death accompanying his reconciliation process is covered in eleven different chapters of the novel, Millie's account is narrated in six chapters – all of which provide the reader with substantial amount of information about Joss Moody and the Moody family's way of life. Furthermore, while different points of view are employed in the chapters in which

Colman's experience is narrated including the first person's point of view, third person's point of view, and the narration of his account from Sophie Stones' perspective, in narrating Millie's story only first-person's point of view is employed. Moreover, the chapter titles are used functionally in terms of noting both Millie and Colman's psychological proximity to Joss and to themselves, and the function of their accounts in the progression of the main story line. Accordingly, for Colman's account, different chapter titles, such as "Cover Story", "Interview Exclusive", "Sex", "Travel: London", "Good Hotels", "Interiors" and "Travel: The Coast Road", are preferred. On the other hand, the chapters which are concerned with Millie's perspective are titled in the same way without exception, which is "House and Home". In this context, while Millie is portrayed as the most immediate and closest person to Joss, whose proximity is indicated through the use of the words "house" and "home", Colman is understood to be disintegrated since he is not located in the familial environment of the family house with his mother after his father's death. As can be inferred, the function of physical spaces in Millie and Colman's reconciliation processes is accentuated through the use of specific chapter titles. In this regard, while Millie is provided with a familial, safe space throughout her reconciliation process, Colman's journey of reconciliation requires him to be situated in different places until he finds the place he belongs to.

Accordingly, the first chapter of the novel is told by Millie's perspective and ten days after Joss's death with Millie recalling particular memories concerning significant times as to when she met Joss, when she learned about his biological gender, when they got married and decided to adopt a child, and when Joss became famous and so on. By means of the flashback technique, the details of the particular event constituting the main story line of the novel is narrated by Millie. In this regard, as it is mentioned earlier in this chapter, the opening chapter of the novel resembles the opening melody of a jazz composition; the main story is first told by Millie, who is the closest person to Joss and

the only one knowing the truth, just like a jazz band's leading musician's starting the melody, and her initial account of Joss leads other characters to tell the story from their perspectives which is like the main melody's interpretation by different members of the band by using different instruments throughout the composition. However, when this portrayal is analysed in terms of time-space constructions in the narrative, it is seen that Millie also "transform[s her] traumatic memory into narrative memory" (Whitehead 143). In other words, though Millie "constructs and reconstructs" Joss's story by commemorating him, at the same time, she tries to heal by remembering the past and to reconcile with the traumatic aspects of her experience concerning her husband's death by talking about them.

The opening paragraph/s of each chapter in which Millie's story is narrated function/s in a similar way as in the case of the opening chapter. The details provided in the opening paragraphs give substantial amount of information about Millie's existing situation and concerns, which substitute the framework of the particular chapter. Accordingly, the first chapter of the novel opens with the following:

> I pull back the curtain an inch and see their heads bent together. I have no idea how long they have been there. It is getting dark. I keep expecting them to vanish; then I would know that they were all in my mind. I would know that I imagined them just as I imagined my life. But they are still there, wearing real clothes, looking as conspicuous as they please. Each time I look at the photographs in the papers, I look unreal. I look unlike the memory of myself. I feel strange now. It used to be such a certain thing, just being myself. It was so easy, so painless.
>
> I have to get back to our den and hide myself away from it all. Animals are luckier; they can bury their heads in sand, hide their heads under their coats, pretend they have no head at all….

> There's a film I watched once, *Double Indemnity*, where the guy is telling his story into a tape, dying and breathless. I feel like him. I haven't killed anyone. I haven't done anything wrong. If I was going to make a tape, I'd make it for Colman. (Kay 1)

As can be understood from Millie's (stream of consciousness-like) thoughts in the extract above, her existing mood at the very beginning of the novel can be distinguished as weariness, disassociation and confusion. Although the reader is not informed about the reasons why she feels that way at the beginning, as the chapter unfolds, Joss's death is revealed, and following this, it was discovered that Joss was biologically a woman, and because he was a famous jazz musician living in London, his story attracted the attention of the media and the general public. In the hope of learning more intimate details of his story from Millie, they have been waiting outside Millie and Joss's house in London. However, ten days after Joss's death, Millie reaches to a point where she cannot tolerate this kind of 'publicity' anymore as it disturbs her mourning process and distorts her perception of herself. Unable to cope with this stifling environment, she envies animals, whom she regards "luckier" compared to her current situation, and expresses her weariness of this publicity and her desperate need to be left alone. Through the reference that she cannot recognise herself by looking at her pictures published in newspapers, she actually wants to communicate the message that the media distorts Joss's story and turns it into an identifiable one. Since Joss's story is actually Millie's story, her perception of her self and identity are distorted and she does not know who she is any more. Furthermore, it is made clear in the extract that Millie's personal boundaries are violated regarding the interviewers waiting just outside at her door. In connection with these inferences, it can be claimed that Millie is portrayed on the verge of making some decisions to overcome the difficulties she is experiencing due to the distressing situation created by other people after her husband's death, which can be regarded as a threshold

experience for her. Therefore, as hinted at in the first three paragraphs of the chapter, the first stage of Millie's reconciliation process is constructed around her efforts to hide from people who are trying to learn more about Joss and his conceal, to re-associate with her self and identity which was distorted in the first place due to the unhealthy treatment of the media. These efforts constitute the first stage of her reconciliation process and different levels of this process are embodied through the employment of some metaphorical thresholds located in certain points of the narrative, which Millie has to cross step by step.

Accordingly, Millie's decision to go to the family estate located in Torr, Scotland functions as the first threshold she crosses. After seeing the interviewers from the window, Millie "[creeps] out of [her] house in the middle of the night with a thief's racing heart. Nobody watching. [She drives] into the dawn." (2) Regarding Millie's "relief as [she] crossed the border into Scotland", it can be said that the use of the Scottish border is significant in two aspects (2). First of all, although it is made clear in the narrative that Joss and Millie had happy memories in London in the past, after Joss's death, London turns into a space where Millie's personal space is not respected anymore and her privacy is at stake. Therefore, staying at her house in London becomes impossible for her. In this context, as opposed to London, Torr is structured as a humbler place where Millie can satisfy her need to stay alone. Crossing the Scottish border and arriving in Torr provide Millie with the feelings of security and privacy which she cannot attain in London. Furthermore, since Joss was born and raised, and met Millie in Scotland, the country is associated with comparatively 'homelier' memories as opposed to London which is associated with the recent traumatic experience in Millie's perspective. In this regard, crossing the border represents Millie's distancing from the source of problems in both literal and metaphorical terms.

In terms of the time construction at the very beginning of the novel, Millie is able to identify the 'actual time' while she is crossing the Scottish border. She is aware that there has been ten days since Joss died. However, after crossing the border, she states: "[t]ime feels as if it is on the other side of me now, way over, out across the sea, like another country. I don't live inside it anymore and it doesn't rule me." (3) When the rest of the chapter is examined to specify if Millie is able to determine the actual time, it is seen that she loses her sense of actual time regarding her constant turn to her past memories. Since she cannot sleep properly, she cannot determine the time; only the day light informs her about the passing of days. Furthermore, all spaces in this chapter have potential to take Millie to past memories due to the meanings attached to them, which result in Millie's inability to experience time in a conventional way. Therefore, the first threshold Millie crosses implies her need to escape from reality both in terms of space and time. However, it must also be noted that although Millie tries to escape from the 'harassment' of the interviewers who traumatised her in London, she is not able recover from this traumatic experience immediately. Even after she crosses the Scottish border, she keeps hearing the clicking voices of the cameras and feels the "fear" that the tabloid writers would generate more lies about Joss's and her life in the newspapers in the forthcoming days (3). In this context, her exhaustion, disassociation and confusion are suppressed with the feeling of fear, which she cannot overcome only by crossing the Scottish border.

Therefore, locking herself in the family house in Torr, Scotland constitutes the second metaphorical threshold Millie crosses in the path of her reconciliation process. It is understood that Millie feels safe in their house in Torr considering her following comment: "They will never find me here. Torr is off the beaten track. We never mentioned the existence of this place to any of the media through the years. We kept it private. Colman is the only one and he won't be speaking of to any of them" (5). Regarding her

perception of Torr, Millie takes a step by locking herself in the house to overcome her fear of the journalists, which constitutes one aspect of her threshold experience after Joss's death. Furthermore, as it is understood from Millie's fragmented flashbacks the house functions as a private place where the Moody family "celebrated … everything that mattered to [them]" (5). In other words, the house is not tainted with the memory of strangers and it stands as a place where Millie's joyful memories come into existence in the present time. Further, Millie's narration reveals that the previous owners of the house were Millie's English family who used to spend summers in Scotland. When Millie brought Joss to this house for the first time for a winter holiday in 1956, she felt that "[t]he cottage seemed as if it possessed a memory of its own, one of those memories that remembers the distant past better than the recent" (7). Although following Joss and Millie's stay there for a "fortnight's holiday" the house "had suddenly come into the present", in current situation, Millie takes shelter in the house which accommodates her past memories. Therefore, immediately after she goes into the house, she starts to remember particular memories concerning her past with Joss.

Throughout this process, she recalls two particular rooms in the house – the living room and the bedroom – which are portrayed through their chronotopic significance. In terms of its chronotopic nature, the living room is a significant space where Millie still feels the existence of Joss. To give an example, while Millie sits in the living room not knowing what to do immediately after her arrival in the house, she "can see Joss bending down to light the fire, making his base with newspapers rolled and then tied to precision, then kindling. 'There's quite an art to building a fire,' Joss says, lighting it, smug, satisfied" (4). On another occasion, Millie comes downstairs from the bedroom to sit in the living room since she cannot sleep, and she sees Joss's face on one of his album covers. Then, Joss starts to sing in Millie's ear, they "dance around the room", they kiss and "make love on the living room floor" (36). Given Millie's use of the present tense to

narrate her memories, the living room of the house acquires a chronotopic significance since it is a place where Joss continues his existence through the embodiment of past memories and his belonging is located in the room. In other words, in the living room, Millie's perception of time is distorted and she is able to experience happy memories as if they were happening in the current time. The bedroom, though, stands as a place where Millie feels an extreme amount of grief – the emotion which she needs to feel as part of her recovery process, since this place has the potential to locate Millie in the 'actual' time. Millie explains how she feels in the bedroom as in the following:

> Sleeping in our bed here is so terrible, I considered sleeping in Colman's old room, or sleeping on the couch downstairs, or sleeping on the floor. I felt as if I'd be deserting Joss though. I climb into our old bed …. The space next to me bristles with silence. The emptiness is palpable. Loss isn't an absence after all. It is presence. A strong presence here next to me. … Joss is out there sleeping behind the sea wall. I can't sleep any more. Not properly. (12)

Here, Millie becomes aware of the fact that Joss is gone since Joss's absence becomes spatially visible in this room, which makes Millie feel devastated. In this context, the time in the bedroom is associated with the actual time in which the sense of emptiness is embodied. The feelings of grief and pain detain Millie from a proper sleep; therefore, when she goes to the bedroom, she decides that she "will not sleep. [She] will remember" (12). Furthermore, the bedroom unravels Millie's subconscious discomfort regarding the dreams she sees in which she sees a little girl. Instinctively, she knows that the little girl she sees is actually Joss – his image back from the times when he was a little girl. However, no matter how hard she tries, Millie cannot associate this little girl with Joss whom she always regards as a man. For Millie, Joss is just a man, he does not have a past as a girl or woman. Therefore, it can be claimed that the bedroom forces Millie to confront Joss's biological gender which is constantly mentioned in the newspapers. Although she

seems to feel safe in this house, the bedroom reminds her of the fact that she still cannot manage the fear and disturbance that Joss's life is reconstructed as a woman in the newspapers. In this context, bedroom, which is a highly personal space, functions as a metaphorical threshold which connects Millie to actual time, space and her existing disturbances. Since Millie spends her time in the house and uses the rooms of the house for different purposes, she constantly travels between the past and the present, which fundamentally enables her to bear the pain.

In addition to interviewers, Millie is also scared of facing other people because of two reasons. First of all, she does not feel strong enough to talk to people since this encounter reminds her of the fact that Joss is dead, which hurts her too much. Secondly, she believes that people's perception of Joss may be distorted due to the stories made up on the newspapers, so she does not want to be subjected to their judgmental gazes and behaviours. Therefore, she has difficulty in leaving the 'safety' of her house though she attempts to leave it several times. Accordingly, after she stays in for an unstated period of time, one day she attempts to go out since she feels that she "need[s]" to do it" (6). However, after getting prepared to go out and locking the door, she states the following: "I take a couple of steps down the road and realize I just can't do it. There are people who will nod and say hello and ask me how I am. It's been four months or so since we were last here. I can't face them. Not today. Maybe later when it's dark I'll go out." (6) Upon her arrival in Torr, Millie does not feel powerful enough to talk to people about her loss. Therefore, in order not to see people, she decides to stay in for a little bit more. On her second attempt to leave the house, Millie prefers to go out "after dusk" (8). While walking along the sea line, she suddenly feels tense and is "afraid [that] somebody is going to pounce on [her]" (9). Therefore, "[her] heart is in [her] mouth", she starts running home trying to "hush [her] breathing" (9). As can be understood from this instance, Millie's inability to cross the threshold of the house is linked with her psychological state. The

idea of human encounter at this point of the narrative paralyses her; thus, she has difficulty in crossing a metaphorical threshold which would enable her to continue her life. However, she can cross this threshold on her third attempt when she decides to "go down to shops" (21). At this point, Millie evaluates her feelings about Torr as follows:

> Why go back now, ever? The people are kinder here and, strangely enough, more real. The people up here are more real. I could move up those belongings I want and throw the rest away. Our friends in London have turned sour or too curious. I don't want to see anyone. (22)

As this extract suggests, comparing the residents of Torr and her friends in London, Millie comes to the conclusion that the residents of Torr are not like their friends in London in terms of their inclinations towards minding their own business; Therefore, she feels that she could spend the rest of her life in Torr. This realization encourages her to 'actually' cross the border of her home for the first time since she came to Torr, and her assumptions about Torr's residents are proven to be right concerning two particular incidents. On the first incident, Mrs. Dalssasso, who is the owner of the Italian café where Millie stops by to eat something, casually welcomes Millie and asks how Joss is. Upon learning about his death, she sincerely feels sorry and kindly pays her condolences to Millie. She does it so elegantly that Millie neither feels extremely sorry for her loss nor does she feel forced to explain anything concerning Joss's death. In this regard, Mrs. Dalssasso becomes "the first person to make [Millie] feel like an ordinary widow, to give [her] respect, not prurience" (24). Furthermore, after leaving the café, a fisherman on the road "calls out and waves at" Millie (26). "The simplicity of [this stranger's] gesture cheers [her], warms [her]" (26). Regarding these incidents, Millie realizes that the residents of Torr are so thoughtful and sincere that she can leave the safety of her house without being afraid of human encounter, which is a reactionary attitude she adopted in London. In this context, it can be claimed that Millie starts to overcome her fear of judgments she may need to

face concerning the truth about her story. Therefore, by forcing herself to leave the safety of her house, Millie actually crosses one more threshold in her journey and she is gradually freed from the feeling of weariness, which was one of the dominant emotions she was feeling at the beginning of the chapter.

However, with regard to Millie's inability to identify herself properly and her constant questioning of the reasons why she was not allowed mourn thoroughly, it can be claimed that she cannot overcome the feelings of disassociation and confusion as easily as she overcomes the feeling of weariness shaped by her fear of human encounter. In this regard, the narrative points to the fact that the media makes Millie feel like a vulnerable animal rather than as a person who mourns for her husband's loss, since on four different occasions, Millie compares herself to animals. Particularly on the second instance, she states that "the minute [she] is placed in front of that raging white light" referring to the flashlights of cameras, she "is no more [herself] than a rabbit is itself trapped in front of glaring headlights" (3). Furthermore, the media's attention disturbs her to such an extent that her head "is crammed full with worries. [She] flit[s] about from one to the other like a nervous bird" (22). Since the media forces her to worry all the time, she feels like she is not allowed to go through her grief as she is supposed to. When her worries are added to her existing pain caused by Joss's death, she loses her connection with her actual self and states the following: "I don't know how to be myself any more. I don't even know if I am being genuine. I question my own actions as I might question the actions of an actress. The only thing that feels authentic to me is my past" (37). Along with the feeling of disassociation, Millie cannot understand why the media makes assumptions about Joss's and her life and makes up unreal stories about their life in accordance with these hollow assumptions:

> One of the bits in the papers said something like, 'Millie Moody must have felt lonely and frightened. Must have felt she was sitting on a time bomb.' But of

> course it didn't feel like that at all. I was never lonely, seldom frightened. I am frightened and lonely now. … I miss Joss. All the fuss has made the missing worse. I am the only one who can remember him the way he wanted to be remembered. (40)

As this extract suggests, the assumptions of the media surprise her since she does not feel as it is claimed in the newspapers, for she highlights her happy life with Joss. She is also in need of explaining herself, yet no one actually listens to her; therefore, she prefers to talk to herself while remembering her past.

With regard to Millie's concerns portrayed in the opening chapter of the novel, in which she also reconstructs Joss's story by commemorating him, it can be claimed that Millie's recovery from her husband's death is essentially connected to her acceptance of herself as a woman who fell in love and spent her life with a particular person, disregarding the reactions of people concerning their unorthodox case. Furthermore, Millie has to come to good terms with the fact that she may not be able to change the ways how people perceive Joss and herself. Instead, she can change the ways in which she defines herself and takes her stance. When examined from a broader perspective, these processes fundamentally point to the necessity that Millie needs to reconcile with certain aspects of her identity and self, which can be observed in relation to chronotopic constructions of her recovery. However, it must also be noted that, at the very end of the first chapter, it becomes clear that there will be further hindrances in Millie's path with regard to Sophie Stones' letter informing Millie that she is writing a book about Joss's life and she is collecting information from the people who knew Joss. The most devastating aspect of this book project for Millie is that her son Colman, whom she trusts to be confidential, agrees to collaborate with Sophie.

The second chapter in which Millie continues to recount her story is structured as the fifth chapter of the novel. Regarding the content of the opening paragraph of the chapter, it can be claimed that while Millie makes a great effort to reconcile with the fact that Joss is dead even though she is in a poor condition both in physical and psychological terms, she encounters further problems at this point of her life which affect her reconciliation and recovery processes. Accordingly, the chapter opens with the following statement:

> The second letter has arrived in the same hand. Details only Colman could know. I've lost faith. Everything is out of focus. The sea is a blur. People pass by this window, fuzzy around the edges. The cobbles have no lines. There is nobody I can trust. When I go out I put my collar up. I have no idea how many people know. Someone came up to me yesterday and she said she'd heard about Mr Moody and wanted to tell me she was sorry. … Why can't I play the trumpet? I washed my hair this morning and clumps of it came out in my hand. I am moulting like an animal. 'My late husband,' I say to myself … to try to get used to the expression. If I could meet somebody like the woman with the scrubbed face and say, 'my late husband loved this kind of weather,' I'd feel better. I know I would. The sea is fog and mist and secrets and lies. It is all out there in the bad weather. I can feel myself coming down with something. Coming down a long way. It is like walking slowly down endless steps in a dark cellar, round and round. Dizzy. Out of kilter. (82)

As can be understood from the abovementioned quotation, receiving another letter from Sophie Stones disturbs Millie's already fragile inner peace and poses further problems to attend to in the process of her reconciliation. Millie is already having difficulties in determining her stance concerning the loss of her husband since she is terrified of people's perception of Joss which she believes to be shaped by the stories written about them in the newspapers. Therefore, she does not see the right to act like an 'ordinary widow'

though she perceives herself as one and yearns to act in that way. In this regard, she tries to reconcile with the fact that the details of her personal life with Joss became public property and they are misjudged by all people around. In addition to this difficulty, Millie feels that she is betrayed by her own son since Colman agrees to take part in Sophie Stones' book project, which would reveal further 'lies' about their intimate life. Already feeling alone, Millie also loses the 'inexplicit' support of the most intimate person in her life. This instance leads her to evaluate her relation with her son as a mother, which constitutes another aspect of her identity. She tries to understand Colman's reasons to dishonour his father's memory while she tries hard not to disrespect it. Furthermore, Colman shatters Millie's belief in a safe space since the arrival of the letters, which could cross the 'hidden' borders of her personal space in Torr, reminds her of the fact that she is not safe anywhere. In this context, when the chronotopic constructions of the narrative are analysed, it is seen that, as in the case of Millie's previous account, some significant metaphorical thresholds are employed in this chapter as well concerning the portrayal of Millie's endeavour to come to good terms with the publicity of her story, her evaluation of herself as a mother who is in need of her child's support in the difficult times and the changes in her perception of the safe space.

After receiving Sophie's second letter, Millie desperately tries to understand why and how Colman agrees to participate in this book project. She infers that Colman "is angry to do this. Consumed." (83) Then, she remembers a particular incident when Colman had a tantrum at the age of "three or so" in a public place following his anger (83). Millie also remembers that she was able to "drag" him out of the shop and "get him back into [their] house to be safe from the stares" (83). However, she understands that she cannot do anything in this case since Colman is not a child anymore:

> He is no longer within my control. I have no threats or bribes to make. He is too old for me now. His own man. There is nothing I can do. I can't quite believe it.

> You think you know somebody. You think you know your own son. You think you can always do something about your child's behaviour, that it is down to you to guide him and correct him, even when he is a grown man. Your children never really properly grow up. Colman certainly hasn't. (83)

As the extract suggests, while evaluating Colman's reasons, Millie also questions her function as a mother. To some extent, she believes that it is her job to interfere in his decision. However, on a subconscious level, she seems to accept the fact that she was not able discipline him because Colman follows the same pattern, which is to make a dramatic scene when he feels angry. Therefore, she realizes that she needs to find another solution to reconcile with the idea that his own son is about to inform all people about their intimate family secrets. While Millie thinks about the past regarding Colman's angry behaviours, she suddenly realizes that the weather is dark outside because of the rain. She thinks "[t]he weather has changed the colour of the street and the time of the street. Everything outside looks dated, old-fashioned." (83) Both her thoughts about his son and the atmosphere of her surrounding environment remind her of her own mother, and her need of support and safety. In this regard, first, she remembers that her relationship with her mother was not that close, but she justifies herself by remembering some unfavourable memories about her mother such as her disapproval of Joss because of his job, her pretentious Scottishness which is revealed by her "weird accent" although she is English, and her suggestion that Colman's hair should be "sheared" implying both her disapproval of Colman's race and Millie's inability to take care of her son (85). Although Millie was irritated by her mother in the past regarding these incidents, she also remembers her mother's suggestions regarding family life and realizes that she needs the support of someone she loves:

> My mother was always saying, 'You never know what goes on behind those four walls. Families have their own dark secrets. You just don't know.' Or she'd say,

> ‘Each to their own. Who am I to judge?’ Or, ‘It’s their private business. Keep your nose out of it.’ Would she say that now, if she were alive? Would she come to my defence and stand up for me? Would she push them aside and say, ‘Leave her alone.’ Or would she too have talked to the press, along with the old school friends, the boys in the bands, our neighbours, our neighbours’ neighbours. The newsagent. The funeral director. Our own son. No, she wouldn’t. My mother would have stood firm. Wouldn’t she? She would. She would have stood firm. (87)

As can be understood from this extract, Millie’s mother used to believe that all families have different secrets and these secrets should not be judged by outsiders. Although Millie and Colman do not get into contact after Joss’s death, Millie always counted that Colman was on her side since he did not talk to anyone about their family secrets. However, after learning that he is about to do something bigger than only talking to interviewers, Millie feels like she has no one on her side in her endeavour to keep their secrets in the family. Therefore, she feels like a vulnerable child who feels unsafe and needs her mother’s support. Since she is not able to satisfy her needs of safety and support because neither her mother is alive nor does Colman show any signs of cooperation with his mother, she finds another way to deal with this difficulty, which requires her to cross a metaphorical threshold concerning her relationship with her son. Accordingly, while thinking about Colman’s childhood and her memories concerning her own mother, Millie unconsciously comes into Colman’s room and she suddenly starts “packing all the stuff in his room away” (88). After cleaning the room off Colman’s belongings, she states “[i]t feels as if he has died as well” (88). Regarding this action and her following feelings, it can be claimed that by cleaning Colman’s room and removing his belongings from the house, Millie tries to erase Colman’s existence from the house and tries to remake it a safe space where Colman cannot infiltrate. However, Millie does not feel content with this action

for she also changes all the locks of the house, buys new "window locks" and "windows shutters" to keep her own son away from the house (91). At this juncture, Colman loses his priority as the child of the house, and he is not welcomed in the house by his own mother any more. Therefore, the narrative points to a dramatic change in the mother-son relationship. Millie seems to be decisive to protect her secrets at the expense of her own son, which is essentially quite a difficult decision in the context of Millie's potential to cross another metaphorical threshold.

As stated above, Colman's decision to publish a book with Sophie Stones also changes Millie's perception of her own home as a safe space, which was a positive promoter in her reconciliation process. At this juncture of the narrative, Millie is aware of the fact that "Torr is a relatively safe fishing village" (92), yet she cannot help referring to the psychological change she goes through concerning the meaning of the house:

> Torr is not the same Torr any more. Since the letters came. It is a new place, with a new chubb and yale. It is familiar the way a memory is familiar, and changed each time like a memory too. Utterly changed. The size of the rooms are different today. Much smaller. The kitchen shelves are higher. The kettle's whistle is much shriller. The flush in the bathroom is so loud it makes me jump every time I flush it. (92)

As the extract above suggests, Millie realizes that her house does not evoke the feelings of sameness and safety any more, and she even starts to be startled by the regular voices of the house as if she was living in an unfamiliar place. On a subconscious level, she is afraid of the fact that the house is no longer able to protect her since the arrival of the letters may be the precursor of the following infiltration into the privacy of her home, particularly if Sophie Stones' book is published. This change in Millie's perception manifests itself in the change of mood in the narrative for Millie does not indulge in happy

memories; instead, she remembers the discomfort and pain she felt through the last days of Joss. She feels desperate in the present time just like she felt desperate when she was gradually bidding farewell to Joss. Viewed from the perspective of the threshold chronotope, this change refers to another metaphorical threshold Millie has to cross. Accordingly, Millie comes to the verge of making a significant decision concerning her own protection which is embodied through the protection of the home. Since the house is not able to provide Millie with the feeling of alleviation through the remembrance of good old past, Millie is taken to the reality of the actual time in which she has to make something to attain peace, which is narrated in the following chapter in which her account is told.

As mentioned above, concerning the opening paragraph, Millie keeps engaged with the question why her story has become public property and why the media is obsessed with Joss's gender in this chapter as well. Referring to Sophie Stones' question in her letter – "with hindsight would you have done anything different?", and a particular "headline" of a newspaper article – "*Living a lie*", Millie tries really hard to determine if she has done anything wrong in the past concerning her husband's secret and if her life was nothing more than a lie. However, no matter hard she tries to feel like as it is imposed on the newspapers, she feels "it didn't feel like that. I didn't feel like I was living a lie. I felt like I was living a life. Hindsight is a lie" (95). Furthermore, Millie forces herself to change her perception of Joss by looking at old photographs at home:

> I find myself staring at the photographs of Joss in search of something. I find myself looking at these pictures trying to see him differently. But I can't. Age made the biggest difference – some of these photographs are thirty years old. … That's all I can see. I can't stare at these pictures and force myself to see '*this person who is obviously a woman, once you know*' – according to some reports. I

> can't see her. I don't know if I'll ever see her. The photographs of Joss on his album covers are the same to me. I can't change him. (99-100)

As this extract suggests, though Millie cannot change her perception of Joss, the insistence of Sophie and the media on portraying Joss as a woman distorts her understanding of her life. Consequently, Millie is not able to re-connect with her real self and identity:

> I stare at myself in the mirror as if I am somebody else. I don't know what feeling like myself is any more. Who is Millicent Moody? Joss Moody is dead. Joss Moody is not Joss Moody. Joss Moody was really somebody else. Am I somebody else too. But who else was Joss? Who was this somebody else? I don't understand it. Have I been a good mother, a good wife, or have I not been anything at all? Did I dream up my own life? (98)

Millie's ability to associate with her actual self is essentially connected to her expectation that Joss must be accepted as a man and the newspapers stop telling the otherwise. However, regarding the fact that she needs to create a channel to continue her life, her following statement is significant: "I had a life, a family, family holidays. I tell myself to hold on to it. Not to let anybody make me let it go. Not even my son." (99) Regarding this decision, it can be claimed that Millie is crossing a threshold to protect herself by insisting on the authenticity of her life with Joss, which will require her to take more solid steps in the following chapters.

The twelfth chapter of the novel is again concerned with Millie's perspective, yet both in terms of its shortness compared to previous two chapters and the time-space constructions, it functions as the 'threshold chapter' concerning Millie's narrative. In relation to this inference, it should be noted that Millie does not remember her past memories except for two very short instances. Instead, she evaluates her existing situation

in the present time. This evaluation enables her to reconcile with certain aspects of her experience and prepares her to make certain decisions concerning her future, particularly following the third letter that Sophie Stones sends to Millie:

> Her hand on the envelope. Third letter. Being blackmailed must feel like this. The sight of Stone's white envelope makes me sink, as if the floor of my house has turned to marshland for a moment. … I hold it in my hands gingerly as if it smells. I open it slowly as if it might explode. This time she says I should reply to Glasgow. She says Colman and her are going to Scotland together to write the book. She says they are working together. Will I cooperate? I notice my hand holding the letter. It is an old woman's hand. I shall keep this one. I can't keep burning them. I want the evidence now. I want people to know some day that this is what has been done to me. It is like torture…. (152)

This extract taken from the opening paragraph of the chapter draws the reader's attention to three changing aspects of Millie's reconciliation process. First of all, as in the case of the second letter, this letter also changes Millie's perception of her personal space considering her word choice in explaining her feelings. The arrival of this letter makes her feel as if her house is a "marshland" and she is sinking gradually. In addition to this undesirable change, Sophie Stones is about to cross the border of Scotland, which Millie has been regarding as a special and secluded space. In relation to these occurrences, Millie makes certain decisions to defend her personal space. Furthermore, Millie's description of her hand as an old woman's hand constitutes a crucial point in the narrative, because since Joss's death Millie actually has been picturing herself as an ageless person. However, her realisation of her own hand signifies her temporal awakening and acceptance of her biological age, which tends to function as a threshold experience in her reconciliation process in terms of her following demand of justice. Moreover, at this juncture she ceases to question herself, and, and she views Sophie's intrusion into her life

as a “torture”. Therefore, as also hinted at through the word “evidence”, she is expected to make solid decisions, which can also be regarded as a threshold she crosses in her path of reconciliation.

When the change concerning Millie’s perception of her house is analysed, it can be stated that this domain, providing Millie with the feeling of safety, turns into a vulnerable place which should be protected from the invasion of malevolent people since it is associated with the privacy of Joss and Millie’s life. As Millie explains:

> I am here because I became convinced that they were stopping Joss from resting in peace. I had to get away from them so that Joss could get some peace. He didn’t get a proper night’s sleep for days before he died: he was in and out of sleep, fretful, snapping awake and dropping off, like a baby. If I could hide from them for long enough, Joss would be able to find peace. When you die, you don’t leave straightaway. I know this. I feel it. After they took away his body, I felt Joss desperate for peace. He still hasn’t been given his proper death. (155)

The extract suggests that by secluding into the safety of the house Millie fundamentally respects Joss’s memory since as long as she feels peaceful, Joss will be able to attain peace which he has been denied since his death. In this respect, Millie attaches additional meanings to her house and starts to engage herself with a novel goal: the privacy of the house should be protected no matter what; therefore, she decides to talk to her lawyer to prevent Sophie Stones from writing this book. By pursuing legal proceedings, she essentially tries to protect the privacy of her home. In terms of the significance of the change in Millie’s perception concerning her home and her following decision for the plot and the character development, it may not be wrong to claim that the concept of the home is portrayed as a fluxional concept which is in a dialectic relationship with its inhabitants. While this place was qualified to provide Millie with safety and protection,

at this point of the narrative, it transforms into a place which should be protected. Furthermore, this change points out the emphasis put on the significance of this particular space in Millie's endeavour which is used as a means through which Millie finds a reason to stay alive and to fight to protect her 'authentic life'.

Further, Millie's awareness of her own hand indicates moment of epiphany concerning Millie's perception of herself. Until this juncture, Millie has compared herself to animals, she kept asking the question of who she is, she looked at the mirrors to see her real self. Yet, while holding the letter, she realizes that she is just an old woman who is in need of peace:

> I am just a lonely old woman. I will admit to being old now. I will admit that my body does not behave the way it used to; that my walk is not as fast; that my bones are not that strong; that my breath is shorter; that my energy is sputtering and sparking. I will admit now that I am my age, I am not the girl or the woman that I once was. Old. … It is a comfort to me. Old people should be left alone. They should not be troubled with nasty letters. … Old women should be left in peace in the gloaming to sit and contemplate and ruminate and go over the bright, sharp details of their memories with their kind old hands, picking and peering and muttering to themselves. (157)

As the extract suggests, Millie reaches to a point where she reconciles with herself; apart from other things, she openly demands that her age should be respected and that she should be left alone. She does not deserve to be constantly bothered by the people who believe she lived a lie, which can be inferred from the impatient tone of her narrative. Even only by considering her old age, she deserves to be treated with respect. Therefore, for the last time she collects her energy to fight Sophie and her son to claim her right to be "left in peace".

Millie's acceptance of herself as an old woman also eliminates her insistence of asking the question why people are obsessed with Joss's biological gender. She is fed up with the idea of this book in which they will be labelled with "[t]errible vertigo names" (154). Instead, she makes a decision: "I won't read it. I won't go near it. It won't come to that. I will stop it before it happens. No comment. No comment." (155) Accompanying this decisiveness, she decides to "contact [her] lawyer and get some advice" (154). As can be understood from this decision, although Millie used to be terrified by people's judgements concerning Joss's gender, now she is fully prepared to face people if she needs to go to court. The consequence of this decision should be analysed in terms of Millie's position as a mother as well. Although Millie feels that she has no one to trust, regarding her perception of Colman as "not a bad", "not a malicious boy" and blaming Sophie Stones of "putting word into his mouth", it can be claimed that Millie still leaves the door open for his son in case he decides to withdraw his decision (153-154). If Colman insists on completing the book, though, Millie is prepared to give up on hoping her son.

In the following three chapters Millie almost completely recovers from her traumatic experience after Joss's death. Accordingly, she starts to commemorate the perfect Sundays that she used to spend with Joss by doing exactly the same things as if Joss was with her, she talks about the things she did for the well-being of her husband referring to her contentedness as a good wife, and on different occasions she keeps expressing the fact that she has "pulled [herself] together" (206). Regarding the fact that there are no further indications of fear, disassociation and weariness in the narrative, it can be stated that Millie completes her reconciliation process and reaches to a state where she can continue with her life.

When Millie's experience is interpreted in the light of the threshold chronotope, the loss of her husband becomes a threshold experience for Millie since this event changes her life altogether. In accordance with Bakhtin's suggestion that threshold experiences

require individuals to make (dramatic) decisions to direct themselves in particular directions, Millie makes significant decisions throughout the narrative to be able recover from the loss of her husband. As also suggested by Bakhtin, time-space constructions in particular points of the narrative function as promoters in the plot and character development. In this context, Millie's decision to go to Scotland and take refuge in the family house constitute the most important decision in her reconciliation process since in doing so, Millie is located in a significant place where she reconnects with her present state through the memories of her past. After arriving at the family house in Torr, Scotland, Millie crosses some significant metaphorical thresholds which enable her to attain a state of wellness. In this regard, particular parts of her home such as the living room, Joss and Millie's bedroom, Colman's room, and the town of Torr are depicted as significant spaces in Millie's reconciliation process. Regarding the function of these familiar spaces, it can be claimed that Millie is able find her way to survive since the physical spaces, particularly her home, function as the most important promoter in her recovery. When Colman's reconciliation process is analysed in terms of the threshold chronotope, it is observed that his concerns are quite different from that of his mother, and particular spaces express quite different meanings for him, which will be evaluated in the following part of this study.

Similar to Millie's experience, Joss's death functions as a threshold experience for Colman as well, since Colman is devastated upon learning the truth about his father's biological gender. Feeling his life falling apart, Colman tries to remake his life by making crucial decisions throughout the narrative. In this process, Colman's initial feeling can be identified as anger that he feels towards his father. At first, Colman cannot determine how he can reconcile with the fact that his father was a woman, and because of his anger, he decides to take revenge on his father by selling his story to Sophie Stones, who is yearning to write a book about the unknown aspects of Joss's life. However, remembering his

memories of his father and going to Scotland to meet his grandmother, whose existence he did not know until Sophie was able to find her, enable Colman to forgive his father and reconcile with some troubling aspects of his identity and self. Therefore, the psychological changes Colman goes through after his father's death can be regarded as a reconciliation process in a similar manner as in the case of his mother. With regard to particular points in the narrative referring to the influence of specific spaces on Colman's psychological change, the threshold chronotope offers a useful theoretical ground for the analysis of his 'traumatic' experience.

It is possible to determine three different phases in Colman's reconciliation process, which are narrated in eleven different chapters of the novel. Accordingly, the first four chapters in which Colman's account is narrated, which are respectively titled as "Cover Story" (Chapter Three), "Interview Exclusive" (Chapter Seven), "Sex" (Chapter Ten) and "Interview Exclusive" (Chapter Fourteen), constitute the first phase of Colman's reconciliation process. While Colman answers Sophie Stones' questions to supply her with further information about the unknown aspects of Joss's life throughout these chapters, the reader is also informed about Colman's personality, the problematic aspects of his identity, and the reasons why he agrees to collaborate with Sophie Stones in this book project. Although different narrative strategies are employed in this phase, the dominant one is the use of first-person's point of view, which enables the reader to acquire information about Joss, Colman and the relationship between them. The second phase in Colman's reconciliation process is narrated by means of the third-person's point of view in the following five chapters, which are respectively titled as "Travel: London" (Chapter Sixteen), "Good Hotels" (Chapter Nineteen), "Interiors" (Chapter Twenty-One), "Features" (Chapter Twenty-Four) and "Good Hotels" (Chapter Twenty-Seven). In this phase, Colman goes through significant psychological changes, and these changes are closely related with the notion of mobility, since at this stage Colman conducts a journey

to Scotland, during which he experiences moments of epiphany enabling him to come to terms with his father and himself. Analysed from the perspective of the chronotope of threshold, Colman crosses numerous metaphorical thresholds during his journey to Scotland and makes significant decisions which would redirect his life into a different path. In this regard, this second phase can be reckoned as the threshold phase in Colman's reconciliation process. The last phase of Colman's reconciliation process is told in the subsequent two chapters of the novel titled "Good Hotels" (Chapter Twenty-Nine) and "Travel: The Coast Road" (Chapter Thirty-Three), and this phase is concerned with the ways in which Colman puts his decisions into effect. In order to interpret the function of the time-space relations in Colman's reconciliation process, first of all, the essence of Colman's anger should be comprehended; therefore, the first phase of his reconciliation process should be paid particular attention.

With regard to the implications in Colman's remembrance of his father throughout the first phase, it can be claimed that Colman's fundamental problem concerning his father's death is not only the disclosure of the truth about Joss's biological gender, but also the fact that his father did not share this secret with Colman, a situation which threatens his very fragile status regarding the sense of belonging. To put it differently, even before his father's death, Colman had difficulty in having a sense of belonging to a particular nation, racial and cultural background, and a family, since as being a mixed-race Scotsman who was adopted by the Moody family and who lives in London, he encountered difficulties in identifying himself in national, racial and familial terms. However, the bond he used to establish with his father, who was also a mixed-race Scotsman residing in London, enabled him to hold on to a particular identity. Feeling that he was betrayed by his father since he was not honest with him, Colman believes that the bond is broken and he does not know how to identify himself any more. Therefore, the

anxiety, sorrow and pain he feels directs him to express himself by foregrounding his anger.

Regarding his national identity, Colman consistently states that he neither feels Scottish nor English, particularly with respect to his memories of his childhood (51). Colman tells Sophie that he was born in Scotland, but the Moody family "moved from Glasgow to London when [he] was seven" years old (50). However, the family's relocation to London was quite challenging for Colman since he had difficulty in complying with a particular national identity, which resulted in a dichotomy concerning his nationality at a very early age. Colman remembers that he was "ribbed" at school because of Glaswegian accent; therefore, to be accepted among his peers in "seething, racist" London, he intentionally wanted to get rid of his accent (51). However, when his father Joss, who is depicted as a proud Scotsman throughout the novel, realized that Colman started to speak in the "cockney accent", he used to harshly warn Colman to "speak properly" (51). Colman describes this experience as a schizophrenic one: "When we moved to London I still called an ice-cream a pokey hat when I was with my parents and called it an ice-cream with my mates. There were lots of words like that that I used because it cheered them up. I was partially schizophrenic" (53). As can be understood from this comment, Colman tried to find a way to be accepted both in his school environment and at home. However, his father was quite determined about and proud of his national identity, and he expressed his certainty and pride by particularly "[clinging] on to his" accent (51), enjoying "daft naff Scottish things [which] keep them in touch" (139), drinking "Scottish malt" (140) and enjoying Scottish foods and beverages like "tattie scones, slices of square sausage, bottles of Barrs in bru, [s]hortbread, and [b]lack bun" (139). In addition to setting an example for Colman by means of his preferences, Joss also tried to imbue the idea that Colman is Scottish since he was "[b]orn there" (51). In this regard, although Colman is not able to identify himself as a Scottish person, his

connection with his Scottishness was his father. Therefore, the loss of his father makes Colman to lose his very weak connection with his national identity, and without the presence of his father, who used to function as a facilitator in Colman's identification in national terms, Colman does not feel a sense of belonging to a particular nation or a country. Not feeling truly connected to a nation, Colman does know how to identify himself and this uncertainty reveals itself as the manifestation of his anger.

Furthermore, with regard to some particular instances Colman mentions during his interview with Sophie, it is understood that Joss used to represent Colman's connection with his racial background. As Colman states, he has no information about his birth parents; therefore, he does not "even know which one was black or where the black one came from" (58). All he knows about his racial connection to Moody family is that "the [adoption] agency called [the Moody family] 'a find'" since they were the ones accepting Colman who was "the same kind of colour as" Joss (50). Not knowing anything about his roots, Colman remembers the difficulties he had both in Glasgow and London concerning his skin colour:

> [O]nce I was on this bus with my mother and this black man got on. This was in Glasgow. So I'd be six or something like that. And somebody said something horrible to him, called him a fucking ape or some shit like that. And my mother, in a fucking flash, was on her feet giving the guy dokey. Saying she was ashamed to come from the same country as him and he was pig ignorant. I remember that expression because it made me laugh out loud. Then I remember him staring at me, the nasty man, and saying to my mum, 'No wonder,' or something. And the black man who had been called an ape, I couldn't take my eyes off him, was just sitting with his eyes low, looking at the bus floor. … Then my mum grabbed my hand and we got off that bus and walked home. We'd got off too many stops early and I had to half-run to keep up with her rage. … I was scared people were staring

> at me. It made me look at my own colour of skin when I got home. Maybe that was the first time I really noticed it. And I was sort of surprised by it. (54)

As suggested by Colman in this extract, Glasgow was not a welcoming place for black people at that time and this particular experience was quite challenging for a little child who was not aware of the racial discriminations until that particular event. However, as understood from Colman's further explanations, Glasgow was not the only unwelcoming place for black people since Colman had similar experiences in London as well. Colman states that he has been "picked up by the police [in London] countless times, …, for doing fuck all. Just for being black and being in the wrong place at the wrong time" (162). Although Colman believes that he was arrested mainly because of his skin colour, his father Joss never let Colman use this fact as an excuse for his actions. Drawing on Joss's Colman's memory of his father on this occasion and his general approach to his own state of blackness, it can be claimed that Joss was content with and proud of his racial identity as well and wanted Colman to act in the same way. Joss's stance concerning his racial identity can be understood better in the following instance. As Colman states:

> People are always coming to me and asking if I'm from Morocco, Trinidad, Tobago, Ghana, Nigeria, Sierra Leone, Jamaica. Some asshole the other week was convinced I came from Hawaii. You look identical to the people there, he said. Stopped me dead in the street and says, Hey, are you from Hawaii? I dunno, I says. (58)

The fact that Colman is asked the same question concerning his country of origin but he has no solid answer to this question since he has no further information about his roots bothers him greatly. With regard to his further explanations concerning this subject, it is understood that he suffered from this problem in the past as well. However, Joss had a practical solution for this obscurity:

> My father always told me he and I were related the way it mattered. He felt that way too about the guys in his bands, that they were all part of some big family. Some of them were white, some black. He said they didn't belong anywhere but to each other. He said you make up your own bloodline, Colman. Make it up and trace it back. Design your own family tree. (58)

As the quotation above indicates, Joss used to believe that people form their own families no matter where they come from. Therefore, even if Colman does not know anything about his racial background, he is still in the liberty to make up his own story, which would enable him to come to terms with his racial background. However, although Colman regarded himself as part of Joss's 'adopted family', not knowing the truth about the secret aspect of his father's life made him feel like his connection with him was broken in racial terms as well. Though he was always told that he is racially related to his father, he did not care enough to share the truth. Therefore, although Colman used to satisfy himself with his father's answers in the past concerning his curiosity about his roots, now upon his death, he is obsessed with the fact that Joss "was wrong" in his assumptions, which leads Colman to fall into disbelief concerning his roots (59). Therefore, in the current situation, he has difficulty in explaining where he comes from, which creates a significant problem concerning his identity.

Moreover, Joss's decision to hide his secret from Colman results in Colman's constant questioning of his place among the family as an adopted child. In this context, although Colman mostly recalls his happy memories with his father, he cannot help remembering the times when he felt excluded from the rest of his family. Colman shares his feelings in the past about being an adopted child as in the following:

> People that didn't know I was adopted said things like, 'You're your father's spitting image, you are.' What I wanted when I was a kid was to look like my

> father. You could write a list of things after his name. Goodlooking. Talented. Charismatic. When I was little, I could coast, bask in his glory. 'Joss Moody's son.' It was all right, it was, being Joss Moody's son. (45)

As a little child Colman was able to identify himself as Joss Moody's son and this recognition constituted a positive aspect of his adoption experience. However, when Colman grows up, he realizes that he does not share the common genetic code with his father particularly concerning his inability to play a musical instrument and his distaste of jazz music. Therefore, remembering the past, he expresses how he inwardly blamed himself for not being like his father and believed that people around his father was critical of him:

> Everybody who came to our house, all they ever talked about was jazz. I got so bored I could have bored a hole in my own skull. If I was a fanatic I'd have been over the moon. But I wasn't. Some of my father's friends suspected me. I don't know what of. Maybe they thought I didn't deserve him for a father. Probably they thought I was a sulky, yellow pain in the ass with no personality. Those guys liked personality. (49)

Colman's explanation points to his adoption experience which he found challenging at times in terms of his feeling of insecurity. Although he really wanted to be like his father, he could not achieve this because genetically he is not Joss Moody's son. This difficulty he experienced forced him to feel like he does not deserve Joss as a father. Furthermore, regarding the intimate relationship between his parents, Colman used to feel like he was not included in the close relationship of the family on some occasions:

> They kissed each other often enough. I'd catch them in the kitchen, or on the stairs, kissing. They had that special air of having something between them. I thought all

> parents had that. They passed looks. They said, 'Just a minute.' I always had to knock on their bedroom door. They taught me that from when I was small. (66).

As it is made clear in this quotation, Millie and Joss had an intimate and strong relation with each other, and they tried to educate Colman to respect their parental privacy. However, with hindsight, Colman regards this discipline as a sign of his exclusion from the nuclear family. As in the case of the abovementioned memory, Colman was not allowed in the personal space of his parents without caution. Furthermore, he recalls that he never saw his parents naked even accidentally as opposed to his friend Sammy's experience when he saw his father naked (55). The caution of his parents enabled them to create a two-person world in which Colman was not included, which forces him to question his father's reasons why he did not let Colman know about the truth:

> What gets me is why he didn't tell me. I can understand him keeping it from the rest of the world maybe, if he thought that was the key to his success, but why he couldn't tell his own son? Sometime of fucking other. I'm over thirty. I'm not some adolescent or some 'wee boy'. There was plenty of times he could have said something. (55)

This quotation clearly shows how Joss's decision to keep the truth concerning his gender as a secret offends Colman since he believes that as the child of the family, he had a right to know it. Not being aware of this fact forces Colman to think that he actually does not know his father, which creates another dichotomy concerning his self; for without knowing more about his father, he cannot evaluate his proximity to Joss; therefore, he has difficulty in defining himself as Joss Moody's son.

Considering all the issues discussed above, it is possible to claim that Colman is forced to deal with the anxiety stemming from the liminal aspects of his identity and self in addition to pain and sorrow caused by the loss of his father. In this regard, at this point

of the narrative, Colman is depicted on the verge of a disturbing and challenging threshold. In order to find peace, he has to reconcile with the fact that he will not be able to learn about his father's reasons for hiding this secret from him. Instead, he has to find ways to define himself in national, racial and familial terms, which requires him to make certain decisions. It must also be noted that until this point of the narrative, Colman neither agrees to get in contact with his mother and friends, nor does he try to find his connection with his father by going to familiar places as his mother does. Instead, he tries to discharge his feeling of anger by providing Sophie Stones with intimate information about his family and by deliberately staying away from his familial environment. Therefore, Colman creates an intentional 'metaphorical homelessness' for himself which delays his reconciliation process. The second phase of his experience, though, is significant in terms of Colman's decision to go to Glasgow to learn more about his father's past, which refers to a metaphorical threshold he crosses in his reconciliation process. By going to Scotland to meet his grandmother, Colman finds an outlet to reconnect with his father and with himself, enabling him to find peace in the end. In this context, the narrative of the novel puts a particular emphasis on the effect of mobility and change of space on problematic processes of reconciliation, reconstructing identity and self-actualisation.

Regarded as the indication of chronotopic intensity in the narrative, the second phase of Colman's account can be discerned by the influence of mobility and change of space on Colman's feelings enabling him to review his existing unfavourable experience and to make certain decisions to reconcile with his father and his identity and self. In this regard, certain points in the narrative concerning Colman's train ride to Glasgow, his stay at the hotel during his trip, and meeting his grandmother Edith Moore in her own home should be analysed in detail in their relation to the threshold chronotope.

Colman's train ride to Glasgow has a significant function in his reconciliation process since this ride facilitates Colman to identify his certain feelings, encourages him to change his perception towards his father and himself, and prepares him to make decisions in accordance with the moments of epiphany he experiences. Therefore, it can be claimed that Colman's train ride to Glasgow is depicted in relation to the intensity of feelings and emotions as it is conceptualised by Bakhtin as one of the features of the threshold chronotope. In line with this, Colman's initial feeling right before the beginning of his journey can be identified as anxiety. To give an example, on the way to the train station, Colman suddenly "panics" because he thinks that he forgot his train ticket at home: "The Glasgow tickets? Did he leave them by the phone? He can see them by the phone. Stupid fucker. … His head is buzzing, making a high noise inside his ears. There they are. Thank fuck for that. He says that out loud to himself" (185). After reaching to the train station, Colman panics again:

> The big departure board at Euston blinks down at him with its frightening list of the wrong cities and times. He stares at it panicking. It's a while since he did this, get on a train on his own. He stares at the wrong cities, sweating. Where is Glasgow? Why isn't Glasgow up? He realizes he's looking at arrivals not departures. Asshole. There it is. Glasgow. 11.15. But no platform. Why isn't the platform number up? (187)

Furthermore, even after finding his carriage and his seat, Colman keeps panicking:

> Out of the window another train pulls out slowly giving the impression that his own train is already moving. The sensation scares him. He panics, wondering if he is on the right train, or if he should be sitting across the line in that other train with those people that are pulling out. When he hears the word 'Glasgow' he relaxes. (189)

These three different occasions point out that the idea of forgetting his ticket at home, not being able to find his train and being on the wrong train makes Colman feel extremely anxious, which is believed to be the indicator of this journey's importance for him. Colman feels that he has to leave London and change his existing space since he reaches a point where he cannot take the stress caused by his existing environment any more. Like his mother, he feels that he needs to stay away from London. Therefore, leaving London and setting off his journey without further complications are important for him:

> This is a mean city. You've got to watch out. London is not the London it used to be. It's all broken up. It's defeated. It stinks. He's relieved to be cutting loose. Going somewhere on a train. Actually escaping. He is getting the fuck out of it. He feels something in him lift and float, something light and fluffy. Time is a dandelion clock now. He can blow each hour off and make the time up. (187)

Regarding the extract above, it can be inferred that although Colman intentionally avoids visiting his mother in Scotland, he becomes aware of his need to change location after deciding to go to Glasgow on the train. Yet, it must also be noted that though he is sick and tired in London, he particularly chooses to go to Glasgow. This preference is a significant one since Colman seeks to learn more about his father's past to satisfy his need of belonging. In line with this, his decision to go to Glasgow can be regarded as a significant step through which Colman crosses the first threshold in his reconciliation process. His decision to go to Glasgow enables Colman to reassociate with his father immediately after he gets on the train, an experience which brings back his memories of Joss who used to become so excited when they travelled to Scotland in the past: "Carlisle. That's on the border. 'The minute I hit Carlisle, I know I'm in my own country. My heart starts beating the minute I cross the border,' his father would say." (187) As can be inferred from this recollection, going to Scotland has a particular significance for Colman since the ride reminds him of his father's excitement about going to his country.

The train ride to Glasgow is also significant with regard to its influence on Colman's reconciliation process, since for the first time in the narrative, Colman is depicted alone. To put it differently, Colman is offered the chance to evaluate his feelings about his father through his memories on his own without the enforcement of Sophie Stones, who is interested in comparatively nasty details about the Moody family's way of life. Therefore, there is no external stimuli forcing Colman to remember his anger towards his father. Instead, Colman tries to answer the question of who he is by remembering his father's stance concerning his Scottishness, blackness and his 'adopted life' in London which he constructed away from his environment. Further, Colman "tries to imagine himself back in that place of his childhood, in Glasgow, walking down Accident Street, turning the corner" (191). In relation to this vision, "[t]he thought of arriving at Glasgow Central fills him with excitement. He hadn't reckoned on feeling this way. He hadn't reckoned on feeling anything at all" (191). As can be inferred from this instance, Colman starts to feel connected to his past as the train starts to get closer to Glasgow. In this regard, although he consistently acknowledges the fact that he does not feel Scottish, the idea of seeing the places where he spent his childhood excites him. Therefore, it can be claimed that the train ride enables Colman to reassociate with his past, and he experiences a moment of epiphany concerning his feelings. Colman comes to realise that he still feels something even in the absence of his father. This awakening seems to pave the way for further feelings as well. Colman sees a black man on the carriage and confuses him with his father, which also excites him a lot. Although he is aware of the fact that his father is gone, he wants to see his father again since he misses him a lot; therefore, he decides to chase the man on the train. Regarding this incident, it can be claimed that as the train approaches to Glasgow, Colman's feeling of anger turns into a state of longing and love that he feels towards his father.

This ride constitutes the most important point of Colman's narrative in terms of the chronotope of the threshold. By taking Colman away from London and his stressful life there, the train actually carries Colman closer to his father and his own past. On the moving train, Colman stands in the middle of his past and present. Scotland encompasses Colman's past and by means of experiencing the time which is reminded to him through the use of space, Colman tries to build a future for himself. Therefore, just before leaving the train, Colman ponders on his decision to collaborate with Sophie Stones, and cannot help thinking about his friend Sammy's advice concerning the book project: "Don't do anything you won't like in five years" (195).

After arriving at the hotel and checking in his room, Colman still thinks about his father, which enables him to experience another moment of epiphany:

> He must have been away with his father at least seven or eight times in the past five years. Little trips, a couple of days with the band. If there is a Toblerone in the minibar, the hotel scores the top marks. If there's a white bathrobe in plastic in the wardrobe, it scores the top marks too. The only time Colman ever wore a dressing gown was on the road with his father. It was fun…. This one in Glasgow, has the lot, the whole package. Colman checks for everything, see it's all there, then feels depressed. He doesn't know why. Feels himself sinking. There is no old man in the bar for a drink. (209)

As the extract suggests, the hotel room reminds Colman of his father since they used to travel together in the past. Regarding the luxuries of the hotel room that Sophie Stones arranged, Colman realizes that he is staying in a luxury hotel; however, this realization leads him to become aware of the fact that his father is not with him anymore; therefore, he feels depressed. As in the case of the train ride, Colman's emotions continue to change from anger to longing for his father and the pain caused by the loss of him. After this

experience, Colman decides to commemorate his father by drinking Scottish malt like him although he intentionally avoided drinking it in London:

> Colman is awake in room 310. He is smoking and drinking whisky from the mini bar. Glenfiddich. Now that his father is dead, he will always drink malts. After years of hating the bark and the flame of a peppery malt, Colman now finds himself relishing it…. From now on it will be one 'wee nip' after another. Colman knows all their names. His father was a malt fanatic…. No more Jack Daniels or Bells or Teachers or any other common stuff. Colman sips away, smiling to himself. High peat, low sweet. (213)

As the extract suggests, Colman starts to enjoy acting like his father. In this regard, a very simple gesture – preferring the same kind of malt like his father, turns into a way in which Colman is able to identify himself with Joss. Therefore, it is possible to claim that with the help of the changing space, Colman starts to reconcile with his father, which also enables him to adopt 'Scottish behaviours' that he insistently avoided adopting in the past. The psychological change Colman goes through is realised even by Sophie Stones:

> Tonight for the first time, I felt sorry for myself. Feeling sorry for him made me want him more. Damn, Colman loves his father. He loves his father. It agitated me to discover that instead of hate or fury or spite or repulsion, the emotion, that I saw clearly written across the wide bones on Colman Moddy's cheeks, was love. Love! It was like the first time in my life I'd really seen it. (211)

As this extract suggests, compared to Colman in London, Colman in Glasgow is a completely different person. Colman becomes aware of the fact that he actually loves and adores his father and this change in his emotions reveals itself through Colman's actions. Since Colman agreed to collaborate with Sophie because of the anger he felt towards his father, he reaches a point where he needs to decide whether he will continue with this

book project or not because he is not angry with his father anymore and his decision to write a book with Sophie would be disrespectful to his father's memory. Although Colman is bothered with this fact, his decision to part his way from Sophie's becomes possible only after he visits his grandmother in her own home.

In this context, concerning Colman's visit to his grandmother and his continuing moments of epiphany, three particular points in the narrative should be examined. First of all, before going to visit his grandmother, Colman questions himself as to whether he is doing the right thing by going to his grandmother. During this questioning process, he realizes that revealing the truth to Edith Moore may result in an unwanted experience for her, and put her under a lot of strain. Thinking that he may harm his grandmother by revealing the truth, Colman tries to find a possible way to explain why he visits Edith:

> The idea suddenly occurs to him that he needn't mention anything to Mrs Moore about his father. He could simply say he was a friend or something. Wouldn't that be kinder than the truth? But it would be tricking her, lying to her. How can lies be better than the truth? Good lies. What they call 'white' lies. Lies that are harmless, innocent, told from mouths of innocent harmless white people. He isn't that, is he. Can a black guy like himself tell a white lie? If he says Josephine Moore was his mother it would stop the old girl having to hear about all the transvestite stuff. The tranny stuff has just about knocked him out so what would it do to an old woman? (213-214)

The extract points to Colman's dilemma before visiting his grandmother. He realizes that he will either tell the truth and shock her, or he hide the fact from her at expense of his own honesty. This moment; however, also makes Colman associate himself with his father in terms of the difficulty he may have had in deciding whether or not he should share his secret with Colman. Just as Colman thinks about the possible dangers he may

cause for Edith Moore, Joss must have thought about the results of revealing the truth to Colman. Therefore, this incident can be regarded as a moment of epiphany which enables Colman to understand his father's reasons to keep this secret to himself and he starts to reconcile with the fact that he was not told the truth concerning his father's biological gender.

Upon meeting his grandmother Colman experiences another epiphanic moment. Edith is happy that a friend of Josephine comes to visit her and she does not even question how Colman is acquainted with Josephine. After letting Colman in, Edith asks how Josephine is since she has not seen her for a long time. Not knowing what to say, Colman just states "It's a bit of a long story" (230). Hearing this from Colman, Edith "cuts him off" since ostensibly she is not prepared to hear the truth (230). Instead, she wants to prepare lunch for Colman. At this point, Colman realizes that Edith wants to hold on to her beliefs and perception of Josephine and she does not want to hear the facts which may shatter her beliefs and perception. Although Edith does not share her thoughts with Colman, the reader is given the privilege to observe them:

> Nothing's happened to Josephine. No, Josephine was aye a healthy girl. Even though Josephine will have just turned seventy, she is still Edith's wee lassie. Edith Moore has never given up on her all these years. One day, completely out of the blue, Edith will open the door and Josephine will be standing on her doorstep. (231)

As this extract suggests, since Edith is not ready to hear the fact that Joss died, she chooses to ignore Colman's explanation concerning her. In this regard, Edith's reaction is used functionally to show the path that Colman needs to follow, which is to commemorate his father as he wants to remember him. Although further details concerning Edith and Colman's day are not provided, it is understood that Colman decides to lie to Edith to

protect her from the devastating results of the truth. In connection with this incident, after taking a photo of his father from Edith, Colman realizes that "[h]e cannot get away with it. Now that he's seen the little girl, he can see something feminine in his memory of his father's face that must have been there all along" (241). Thus, starts to feel a deep sorrow which he did not go through before. After reaching his hotel room, Colman fights with his regret concerning the book project all night:

> His heart is beating fast now. Fast enough for him to think he can smell his own blood. Got to have it out. This book is starting to eat away at him. Imagine this photograph of his father as a little girl in a book with sinister captions. His father keeps coming back to him. He won't stop it. He won't let him alone. Coorie in, coorie in, he says and tucks him into his bed. He likes the sounds of the words his father makes and his father likes them too. The sounds of the words and the snug warmth of his covers. Coorie in, he says. Coorie in. (256)

Regarding his discontentment with the situation, Colman crosses the last threshold in his reconciliation process. At this juncture, he clearly knows that he should not continue this project since collaborating with Sophie Stones taints the memory of his father, who loved Colman dearly and provided him with a safe and warm home. In this context, it can be claimed that Colman's journey to Scotland and the change of space function as a facilitator in Colman's reconciliation process. When Colman's very short journey to Glasgow is analysed, it can be clearly observed that this journey becomes a means in Colman's reconciliation process through which he is able to understand his real feelings, resets his connection with his father, becomes aware of the fact that he is dearly loved; therefore, he is able to feel a sense of belonging to his family and embraces the liminal aspects of his identity.

In this context, in the last phase of his reconciliation process, Colman puts the decisions he makes into effect. First of all, he informs Sophie that he will not help her in the book project any more by mentioning: "Who do I think I am? I am Colman Moody, the son of Joss Moody, the famous trumpet player. He'll always be daddy to me. I'm not stopping now just because there's been a turn-up for the books" (259). Furthermore, he sets off another journey to Torr to meet his mother to fix the problems he caused for her. Finally, on his way to Torr, he is able to find the strength to open the letter that his father wrote for him just before his death. This letter is the only direct account of Joss in the narrative of *Trumpet*, since Joss shares the story of his own father who came to Scotland from one of the countries in Africa – the story Colman insistently asked for in the past. In this letter, Joss clearly states that they come from the same genealogical line since all the men in their family had to experience the same thing. Joss's father came to Scotland from an unknown country in Africa and started a new life there by changing his name; Joss had to change his name and assumed a different identity to continue his life as he wanted; and similarly, Colman started his life as William Dunsmore, yet he had to continue as Colman Moody. In this regard, liminality concerning their identities is a common ground that brings three men of the same family together. By writing this letter, Joss provides Colman with a story concerning his roots. Therefore, the decisions of how Colman would define himself and his father, and how he will treat his father's memory are left to him:

> I am leaving myself to you. Everything I have got. All the letters I have kept hidden…. It is quite simple: all of this is my past, this is the sum of my parts; you are my future. I will be your son now in a strange way. You will be my father telling or not telling my story…. You will understand or you won't. You will keep me or lose me. You will hate me or love me. You will change me or hold me dear. You will do either or both for years. But I am going. I am off. My own father is

> back by the bed here singing….Can you remember sitting on my shoulders? Remember sitting on my shoulders. Remember playing my trumpet. Do you remember fishing on the old boat with Angus? I'm being silly: remember what you like. I've told you everything. My father came off a boat right enough. (277)

As it is stated by Joss in the letter, Colman is provided with all the information he needs concerning his father's past including the letters, photographs and the only story they have concerning their roots. In this context, Joss tries to help his son to find his way one last time. In this context, the letter finalizes Colman's reconciliation process since he comes to an understanding that as a mixed-race Scottish person who was born as William Dunsmore, he is actually Joss Moody's 'wee boy'.

To conclude, the analysis of *Trumpet* in the light of the chronotope of the threshold bears some significant findings concerning the importance attached to the relationship between the concepts of space and identity, which is embodied through particular preferences employed in the narrative. In this context, the theme of reconciliation is used as one of the main themes that the novel is concerned with, and it is represented in accordance with Bakhtin's suggestion that some experiences in life function as a threshold experience with regard to their potential of life-changing quality and the subsequent emergence of the requirement that the individuals should go through a transformation process by making certain decisions to determine their positions in the face of the particular life-changing experience. In line with this, the death of Joss Moody, whose story constitutes the main story line in the narrative, functions as a threshold experience for his wife Millie and his son Colman. At the beginning of the novel, both characters are portrayed on the verge of disintegration caused by the unwanted aspects of Joss's death. Therefore, both Millie and Colman lose their connection with their identity in the absence of Joss, yet both are forced to face their fears, sorrow and pain through the particular decisions they make to overcome the threshold experience. In this

representation, the narrative puts a particular emphasis on the healing power of time and particular spaces. In terms of time constructions, the narrative can be examined in terms of biographical time, which Bakhtin characterizes as a time construction in the transformation process of the character. In this regard, both Millie and Colman are portrayed as gradually healing and changing throughout the narrative of the novel by crossing some metaphorical thresholds, which may be considered as the critical points of the narrative.

In terms of space constructions, the narrative highlights the importance of 'familial' spaces which become functional in the transformation and reconciliation processes of the characters through their potential of connecting the present time to the past. In line with this, Millie prefers to go through her process in the family home in Torr, Scotland since the house is associated with happy memories in the past; therefore, it enables Millie to come to good terms with herself and her existing situation by means of its potential to provide her with the feeling of safety. Colman, on the other hand, intentionally stays away from the spaces full of meaning and emotion at the beginning of the narrative, yet this effort costs him to lose his feeling of belonging. However, the journey he conducts to Glasgow enables him to redefine his connection with his past and roots, and by means of the notion of mobility he regains his belief in his identity, self and his past.

Regarding the particular preference in Scotland's use as the setting where Millie and Colman's reconciliation processes finalize, it can be claimed that the novel represents Scotland as a warm and welcoming place for the characters who somehow are connected to this country. In terms of the national concerns portrayed through the use of space, the novel conveys the message that Scottishness can be defined in various ways and regardless of the character's connection to the country, it has a potential to provide the character with senses of warmth, safety and belonging. It must also be noted that although

Millie and Colman may go through difficult times in London, London is not depicted as a completely hostile space. On the contrary, it is depicted as an outlet through which Joss was able to continue his life. Therefore, the characters in the novel are not ‘punished’ for their decision to live in London, yet Scotland is structured as the motherland functioning as a chronotope that enables Kay’s protagonists to reconnect with their roots and past.

CHAPTER III

'IMOGEN ALSO MEETS IMOGEN': THE TRANSFORMATION OF DIALOGICAL SELF IN RELATION TO SPACE AND MOBILITY IN ALI SMITH'S *GIRL MEETS BOY*

> *"We are constantly, I think, as human beings, narrating things to ourselves, even though we don't actually understand or hear that as specific voice. […] I don't mean style, I mean there's a voice. I mean that at every point there's a calibration of voice happening, and what's interesting to me really is what the calibration is, where it's coming from, who's got the authority to have the voice. Is there authority? Are we making up authority? Do we make the voice up or does the voice impinge on us? It's never a monologue. Even a monologue is never a monologue. It always implies."* (Smith, "Gillian Beer Interviews Ali Smith" 138)

> *"Though home is a name, a word, it is a strong one; stronger than magician ever spoke, or spirit answered to, in the strongest conjuration."* (Dickens 517)

This chapter aims to analyse the function of space and mobility in the self-actualisation and transformation processes in Ali Smith's fourth novel *Girl meets boy* (2007) within the context of Smith's protagonist Imogen – a comparatively 'ordinary Scottish character' - throughout her self-actualisation and identity construction processes. The novel portrays the problems Imogen encounters throughout her self-actualisation and identity construction processes, and points to the sources of these problems, one of which is believed to be the contemporary society of which value judgements are determined by the necessities of the globalising world. Therefore, the difficulties of constructing 'a desirable self' in a changing world are implicitly depicted through the employment of mental and physical spaces, which represent both the clash and consolidation of traditional/local (self, home, Inverness, Scotland) and contemporary/global (society,

workplace, London, England) value judgements. In this regard, conducting a detailed study on the relationship between the concepts of 'self' and 'space' appears to be a meaningful effort to understand and interpret the preferences in character construction in this particular novel concerning the issue of self-actualisation in relation to space and mobility. This understanding and interpretation would also denote the changing attitudes in the course of the Contemporary Scottish Novel concerning the treatment of Scottish and English locations as the driving force in identity construction.

Dialogical Self Theory, which provides a useful theoretical framework for this analysis, is selected from the field of psychology, particularly the psychology of the self, mainly because the theory approaches the configuration of the self from a spatial perspective. According to the theory, the function of spatiality in the construction of the self refers to two important phenomena. Firstly, Dialogical Self Theory claims that the self is constructed as a result of "its intrinsic contact with the (social) environment and [it] is bound to particular positions in time and space" (Hermans and Gieser 2). To put it differently, starting from birth, the self is described through the value judgements of the particular time and space in which it is located. In line with this, it is 'positioned' by the society through the offerings of various considerations, namely gender, nationality, ethnicity and so on. However, as also being a unique entity, which is affected by its personal experience interpreted from its peculiar perspective, the self reacts to the influences posed by its surrounding environment. Therefore, it generates different standpoints, which are named 'positions' representing different aspects of the same self.[29] Each of these positions is endowed with a voice and positioned in the mind. Subsequently, they conduct dialogical relations with each other. In other words, just like the voices of

[29] Even the opposing features of the same self are conceived as positions by Dialogical Self Theory. For instance, a very confident person can turn into an insecure romantic partner at some point of her/his life; or while an individual can be regarded as an open-minded and impartial person, s/he may still have traditional prejudices towards controversial issues. All these positions are shaped through particular collective and personal experiences.

different individuals forming the society, these positions speak for themselves from their own perspective to persuade the self to be foregrounded and used as a stance in the long run.[30] In order to select the appropriate position depending on the necessities of its experience in particular time and space, the self moves between the positions in the metaphorical space of the mind. This never-ending process is coined as 'positioning and repositioning' by the theory, indicating the spatial movement of the self throughout its actualisation process. Another spatial phenomenon being effective in the construction of the self is the existence of actual/physical space in which the self is located. This relation is further emphasised by the link between personal history and collective history whereby the personal history of the self becomes as much influential as the collective history in its actualisation process. The personal history of the self is inevitably composed of numerous constituents such as emotions (i.e. varying emotions that the self harbours for people s/he loves, adores, envies, hates), historical, political, fictional figures, and unpleasant and/or constructive events. More importantly, some particular spaces (perceived as places) may function as determinants in the self's positioning/repositioning process depending on the meanings attributed to them by the self. Therefore, it may not be wrong to assume that the examination of the meanings attributed to particular spaces by the self is worthwhile to discern the relationship between the personal/collective value judgements physical spaces represent, and the function of them in positioning/repositioning process of a particular individual.

[30] It should be noted that Dialogical Self Theory is used in psychotherapy as a therapy method. In therapy sessions, the therapist encourages consultants to listen to the talks of their self's different aspects shaped by the value judgements of various constituents. By doing this, the therapist shows the sources of unwanted or desirable voices. As a result, by foregrounding desirable aspects of their self or by learning to ignore the voices of undesirable features, consultants may conduct a more peaceful life subsequent to the therapy. In this regard, the analysis of – particularly – the self-talk of characters in fictional works from the perspective of Dialogical Self Theory would enable researchers to determine the ways how the self of a character is constructed. This attempt may provide further information about the conditions of a particular time period and milieu in which the literary work is written along with the stance of its author.

In the light of the discussion above, the claim of this chapter is that physical spaces and mobility employed in the plot of *Girl meets boy* function as a driving force in the actualisation process of Imogen. Imogen is located in a changing and growing city – Inverness, trying to actualise herself as a contemporary woman working in a corporate company. The link between spaces and feelings is brought to the fore early in the novel: while Imogen's house represents her connection with the past and her conventions, eliciting the concepts of belonging, safety and peace, her workplace is depicted as the sheer opposite of the house, for it reinforces competition, discrimination and even greed, the features representing the necessities of the globalising (corporate) world. Imogen's emotional difficulty stems from her indecision to choose between the value judgements of conventions and globalisation, represented in various ways in the selected spaces. However, especially with regard to the part in the novel where she goes to London for a business meeting, but comes back to Inverness as a completely different person, it can be claimed that the spaces she is located in help her to select her stance and actualise herself in accordance with her own belief system leading to a happier life.

In line with this claim, this chapter will progress in three separate parts. The first part will provide further information about the novel, its subject matter and reception in literary circles. In the second part, first of all, the roots, suggestions and two main concepts of Dialogical Self Theory, which are "self" and "dialogue", will be analysed. Then, the significant concepts of the theory, which will be used in the analysis of the novel, will be explained. The subsequent part of this chapter is dedicated to the interpretation of Imogen's self-actualisation and transformation processes in relation to space and mobility in the light of Dialogical Self Theory.

Girl meets boy: A Contemporary Scottish Tale of Metamorphosis

Girl meets boy was published upon the commission of the Scottish publisher Canongate Books as part of the project named *Myths*. By means of this project, the publisher aims to publish books in which the classical myths are rewritten from contemporary perspectives, thereby they are relevant to present-day culture[31]. In accordance with the objective of the publisher, Ali Smith borrows Ovid's story of Iphis and Ianthe, which is told in Book 9 of *Metamorphoses*[32], and transforms it into a contemporary story of love and metamorphosis concerning two sisters, Imogen (also

[31] The *Myths* project was initiated by the owner of the Canongate Books, Jamie Byng, in 1999 ("Canongate Myth Series"). The first three books of the project (*A Short History of Myth* by Karen Armstrong, *The Penelopiad* by Margaret Atwood, and *Weight* by Jeanette Winterson) were published in 2005 and presented in Frankfurt Book Fair (Perkins 11). The project is planned to continue until 2038 and in thirty-three years, the publisher aims to publish three books every year (11). Canongate Books considers myths as "universal and timeless stories that reflect and shape our lives – [which] explore our desires, our fears, our longings and provide narratives that remind us what it means to be human." (Introduction of *Girl meets boy*) Their perception as being timeless and universal stories prompted the publisher to propose the idea of the project that the classical myths can be rewritten from contemporary perspectives and they can still be meaningful in the contemporary era considering the consistent features of human nature. Karen Armstrong, one of the writers in the project, points out the necessity of this novel endeavour in the introduction part of her book: "There is never a single, orthodox version of a myth. As our circumstances change, we need to tell our stories differently in order to bring out their timeless truth ... we shall also see that human nature does not change much, and that many of these myths, devised in societies that could not be more different from our own, still address our most essential fears and desires." (11) Accordingly, the publisher incorporates different publishers from all over the world and myths "from Celtic to Russian, Greek and Roman to Mayan, Chinese to Yugoslavian" into the project (Perkins 13). Thus, the project "brings together some of world's finest writers [including Karen Armstrong, Margaret Atwood, A. S. Byatt, David Grossman, Natsuo Kirino, Alexander McCall Smith, Philip Pullman, Ali Smith and Jeanette Winterson] each of whom has retold a myth in a contemporary and memorable way." ("A Short History of Myth Karen Armstrong")

[32] Ovid, in his myth, tells the story of Iphis' metamorphosis from a girl to a boy. As told in the myth, Iphis is born a girl but she is disguised and raised as a boy by her mother Telethusa, because her father Ligdus, before her birth, says to the mother that if the baby will be born a girl, they cannot afford to raise her and she must be killed. The mother gets very upset by the decision of her husband. However, one night, the Messenger Goddess Isis comes into her dream and tells the mother to spare the baby even if it is a girl. The mother obeys the order of Isis and raises Iphis as a boy. Telethusa relieves herself with the fact that the name of the baby is gender-neutral, so she is not lying at least about the name. When Iphis becomes thirteen, her father decides to marry her to beautiful Ianthe. These two girls fall in love with each other as well. Nevertheless, Iphis is constantly distressed with the fact that she will not be able to satisfy her bride in traditional ways. Seeing the stress of her child, Telethusa begs to Isis to get help from her. Just before the wedding, Isis transforms Iphis into a handsome boy, so that at the end of the story "youthful Iphis [takes] his bride Ianthe." (Ovid 266) Ali Smith refers to the fact that this myth "is one of the cheeriest metamorphoses in the whole work [*Metamorphoses*], one of the most happily resolved of its stories about the desire for and the ramifications of change." (163) Therefore, it can be assumed that this feature of the myth of Iphis and Ianthe was the reason why Ali Smith had chosen it to transform into a contemporary love story of two women ending happily in order to point out the fact that "there's still a light - we can change our minds, we can change things we're doing. There is a possibility of change, even when we're up against it and we're hardwired not to." (Smith "Ali Smith on the post-truth era")

mentioned as Midge in the novel) and Anthea Gunn, who are living in a relatively smaller city of present-day Scotland, Inverness.

In the modern retelling of the myth, Imogen and Anthea start to live together in the same house, which Imogen inherited from her grandparents, upon Anthea's return to Inverness after a time of absence. Imogen also provides her sister with a job at her company; so, they work at the marketing department of the same corporate company named Pure selling bottled water. Although the Gunn sisters are placed in the same environment, their character traits and stances are quite different from each other. While Imogen is depicted as a comparatively solemn and stable character, Anthea can be defined as a "rebellious" dreamer (Smith 18). In this context, following her meeting and falling in love with Robin Goodman[33] during her protest of the Pure, Anthea quits her job and starts to work as a human rights activist with her. In the meanwhile, Imogen tries to endure the difficulties she is experiencing at her male-dominant and capitalist workplace and in her personal life. Nevertheless, in the end, particularly after her business trip to London, she also quits her job and she opens her heart to Paul with whom she was in love for some time. Furthermore, she ceases to suppress her 'real self' which she used to control, fearing that she may be alienated by her surrounding environment.

Monica Germanà propounds that in terms of the plot structure "*Girl Meets Boy* has two levels" – while Ovid's bygone myth constitutes the first level of the plot, the second level is constructed as the reincarnation of the aforementioned myth as a modern

[33] Robin is a gender-neutral name like Iphis, and the character in the novel is a woman. It can be inferred from Robin's adoption of 'Iphis' as pseudonym in her protests and to be given a surname including the word "man" that she is the representative of Iphis in the modern retelling of the story. Correspondingly, Anthea can be considered as the modern version of Ianthe. Ali Smith comes up with a new name resembling the original version by playing with the letters of Ianthe, turning I into A. Kaye Mitchell points out that Robin Goodman's "name is also an intertextual reference to Puck (Robin Goodfellow) in William Shakespeare's *Midsummer Night's Dream* (1600) – a figure similarly associated with fantasy, transformation, and erotic trickery, and one arguably possessed of indeterminate gender." (68) In this respect, as a woman, Robin's function in the novel is to show that boundaries are blurred between the sexes when it comes to love, which embodies Ali Smith's belief that "[l]ove and the imagination are not gendered things" (Young 140).

story (102). The plot structure concerning the theme of lesbian love is constructed as in the original version of the myth, regarding the happy ending in both stories. Yet, the modern version of the myth not only focuses on the theme of love, but it also manifests the steady and fluxional aspects of various human experience shaped by the conditions of contemporary era in which the 'borders' are disappearing. For the very reason, it may not be wrong to claim that *Girl meets boy* has actually more than two levels. As also suggested by the existing critical works concerning the novel, numerous issues are located in the elaborate structure of the plot in an interrelated way which ranges from feminism, lesbianism and queerness[34], the effects of consumerist culture on individuals and exploited societies[35], fluidity of gender, human experience and literary texts[36], to the essence of creative writing[37], the art of rewriting myths and mythmaking.

[34] In her thesis, Holly Anne Ranger discusses how Ali Smith changes the traditional perception of Classics in different ways. One of these ways is that Smith welcomes and beautifully depicts "an alternative sexuality" by uniting Anthea and Robin happily, which was an impossibility in Ovid's time - therefore in his text (23). In this regard, "[b]y reclaiming Ovid for women and lesbians as Smith does, *Girl meets boy* can prevent the *Metamorphoses* from continuing to be seen – and used – as a tool of the dominant social discourse", which is traditionally attributed to male writers (79-80). For Kaye Mitchell, it is also possible to read *Girl meets boy* as a queer fiction, because by benefitting from the "tradition of lesbian writing", the novel approaches the issues with which queer fiction is concerned, and focuses on the positive potentials rather than "preoccupying with negative affect and backwardness" (61).

[35] As Monica Calvo Pascual states, "*Girl meets boy* is a politically committed novel regarding not only the rights and oppression of women and sexual minorities, but also of the people living in third countries that are brutally exploited by the global economics of late capitalism: in other words, of all those groups historically excluded from the Humanist conception of human." (18) The representative of the aforementioned capitalism in the novel is the 'Pure' for which the Gunn sisters are working. The company has devastating effects not only on Imogen and Anthea individually, which will be mentioned later in this chapter, but also on native people of India due to the construction of dams preventing the natives reaching to clean drinking-water sources. The capitalist motives of the company claiming that "water is a commodity because of its scarcity" are harshly criticised in the novel (Smith 37).

[36] Ali Smith questions and shatters the traditional perception of borders through the use of numerous matters in the novel; therefore, fluidity is associated with constant removal of borders and transformation by the critics. As Kaye Mitchell proposes, "In choosing to rewrite a story from the *Metamorphoses*, a work obsessed with categorization (type, species, class, boundary) and with category-crossing or violation, Smith produces, in turn, a novel that asks us to reflect upon the pitfalls and potentialities of category and identity – whether that is the categorization of gender and sexuality, or the genre affiliations of the text itself." (62)

[37] At the end of the novel, Ali Smith acknowledges the sources she adapted and used in *Girl meets boy*. Along with Ovid's *Metamorphoses*, she refers to sociologist J. P. Joseph's talk on "the global water corporation Vivendi Universal" and Jill Liddington's book *Rebel Girls* including the story of suffragette Lilian Lenton (Smith 163-164). In her essay, Fiona Doloughan examines the use of these sources in terms of Ali Smith's creative and imaginative power as an "original" writer who can incorporate particular segments of them into her writing "critically and playfully". For Doloughan, this kind of an endeavour requires a high level of awareness of both source and target texts, and cultural milieu, which Ali Smith proves to have (244-245).

A more comprehensive examination of the aforementioned critical studies demonstrates the disposition that Anthea's story is regarded as the main line of the plot and it is treated as the story of metamorphosis, particularly with regard to her sudden but flawless acceptance of her sexual identity and her subsequent happiness with Robin. In other words, Anthea's adoption of her lesbian identity and her happy relationship with Robin are appreciated by critics as a modern transformation story. Therefore, it is used as the starting point of numerous discussions. However, it may not be wrong to claim that there is a tendency in existing critical works to treat Imogen's story as a minor promoter in the plot development considering the scarcity of critical studies concerning her transformation process. The reason of this tendency may be the perception that Imogen is an 'ordinary' character compared to her unorthodox sister; thus, it marks the unobtrusive quality of her story. Moreover, as a fictional character, Imogen is implicitly regarded as the representative of insensitive and facile people of modern societies in terms of her 'pretentious' lifestyle, her opinions on debatable events – particularly regarding her reaction to her sister's lesbianism and her perception of herself in relation to her position at work, and her relationship with the people around her. Nevertheless, the allocation of two full chapters in which Imogen's most intimate concerns are articulated from her own perspective calls attention to her vital function and her experience's indispensability in the plot development.

The use of first person narration and self-talk in the second and the fourth chapters fundamentally reveals Imogen's 'disturbance' about particular events stemming from her comparatively conservative (stubborn) stance in a globalising world which is characterised by constant change, and points both to difficulties she is having in her life, which seems to be caused essentially by her surrounding environment, and to the effort she makes to determine her position to survive and to actualise herself in a hostile environment. In this context, it can be assumed that Imogen also lives in a difficult era,

which is characterised by repression, exploitation and - to a great extent suffering, and she is located in equivalently challenging spaces, particularly her male-dominated and capitalist workplace. More importantly though, Imogen's gradually changing behaviour and reactions towards nearly all essential events in her life results in a 'drastic' change in her personality; therefore, this occurrence requires the necessity that her story should also be treated as a transformation story, which is as important as Anthea's story for the plot development, and in representing the difficulties of a conventional character is experiencing in the Contemporary Scottish Novel. Therefore, the constituents and forces shaping her self-actualisation and her transformation should be examined further.

A concise analysis of Imogen's self-actualisation process indicates two important moments of epiphany which result in change in both her behaviour and character traits. Furthermore, these moments draw the attention of the reader to the function of selected spaces in which the epiphanic moments take place. These spaces are respectively Imogen's home in Inverness, Scotland, which is a local, familiar place representing her comfort zone, and Pure's London branch, which is the representative of intimidating, global world. The first turning point takes place in Imogen's home in Inverness, Scotland where she comes into good terms with Robin and embraces her sister's sexual orientation after being dramatically disturbed by the fact Anthea is 'gay'. By accepting the fact that 'love conquers all' and realising Anthea's importance for her, Imogen finds the strength to resist the possible criticism she may get from her acquaintances, particularly from her colleagues. In this context, her initial transformation from a strict and conventional person to an understanding and flexible individual takes place in a very familiar space, in her own home which represents her ties with her past and the community in which she grew. Therefore, the meaning of 'home' and the local for Imogen and the psychological effects of them on Imogen's understanding of her surrounding environment stand as a subject for further analysis.

The second scene in which Imogen goes through another significant transformation process takes place in the London branch of the Pure. Imogen is invited to London due to the promotion she gets at work, and although she was always proud to be a part of this company, she is bothered by the unethical implementations of the Pure for the first time during the meeting with her boss. Furthermore, in London she is harassed by her boss; therefore, she starts questioning her value as a woman, as a worker and as an individual who has responsibilities towards her own society along with the people all around the world. During this questioning exercise, she realizes that in order to get respect as a woman and an employee, first she needs to respect herself. Therefore, she dispenses with all her ambitions and decides to quit her job. On the ride to Inverness, she feels so liberated that she decides to open to Paul whom she loves for quite a long time. Thus, concepts of mobility and setting are used to show the intricate psychological effects that an unfamiliar space, which is London, may have on an ordinary character who was initially portrayed to be more subservient, yet less content. Furthermore, Imogen's experience in and the following understanding of London seem to shed light on the changing perception of Scottish-English relationships which is represented through the employment of setting in the course of the Contemporary Scottish Novel.

In the light of the findings above, the relationship between the employment of space and mobility and Imogen's self-actualisation and transformation processes is a noteworthy subject of analysis in the understanding of *Girl meets boy* both as a unique literary work and as a novel belonging to the course of the Contemporary Scottish Novel. As it can be understood from the initial scrutiny of the novel's plot development and characterization strategies, self-actualisation in the contemporary period may be quite challenging and it has numerous complicated constituents. In this context, Dialogical Self Theory stands as a useful contemporary theory to examine the configuration of the self

from a comparatively novel perspective, which is spatiality. The constituents of the framework will be discussed in the following subsection of the study.

Dialogical Self Theory: Its Roots, Stance and Key Concepts

The concept of dialogical self, belonging to the field of psychology – specifically the psychology of the self, was proposed in the early 1990s and developed as a theory by the Dutch psychologist Hubert Hermans[38]. As explained by Hermans et al., the function of culture and history are believed to be much more effectual in shaping basic psychological processes; therefore, understanding of the self, which constitutes the core of these processes, has become a pivotal pursuit of the field especially in recent years ("Beyond Individualism and Rationalism" 23). In this context, specialists tried to comprehend the inner workings of the self by approaching it with considerations of different schools of thought. However, one apparent complication of this endeavour was that the self was characterized fundamentally from an "ethnocentric" Western perspective, whose centre of attention is laid on "individualism" and "rationalism"[39] (23).

According to Hermans and Kempen, approaching the self from this ethnocentric - in other words, 'normative' perspective - would not create efficacious results to understand the functioning principles of it because the contemporary period is essentially characterized by quite the opposite terms ("Moving Cultures" 1111). First of all, "the accelerating process of globalization and interconnections between cultures" have

[38] This theory was first introduced in the joint work of Hubert J. M. Hermans, Harry J. G. Kempen, and Rens J. P. van Loon, "The Dialogical Self Beyond Individualism and Rationalism", in 1992. After it was introduced, Hubert Hermans worked with scholars such as Giancarlo Dimaggio, Agnieszka (Hermans-)Konopka, Harry J. G. Kempen, Rens J. P. van Loon in different projects and the aforementioned researchers contributed significantly to the field. However, literature survey in the field shows that Hubert J. M. Hermans is acknowledged as the creator of the theory.

[39] In their article, "The Dialogical Self Beyond Individualism and Rationalism" (1992), Hermans et al. provide a short survey of the self's reception from this ethnocentric Western point of view. Accordingly, the self can be delineated "self-contained, self-reliant and independent, egocentric, selfish, rationalistic" and so on ("Beyond Individualism and Rationalism" 23). However, because explaining the evolvement of self's perception is not the main concern of this part, further details will not be provided. For further information, other books written or edited by Hubert J. M. Hermans can be consulted.

become prevalent in recent years, and the effect of this interaction between different cultures resulted in the rise of "hybridization", "heterogeneity" and "cultural complexity" (1111). Therefore, interpreting the self within the context of conventional notions would mean to disregard the influence of diversity, an essential feature of contemporary period and societies – therefore, an essential feature of the contemporary self. Furthermore, we are living in contemporary societies in which the individuals experience constant removal of borders "between classes, sexual identities, gender roles, age groups, and cultural identities" thanks to the Enlightenment "[d]riven by … ideals of freedom and equality" (*Society in the Self* 3). By offering the possibility to remove borders, "[t]he Enlightenment had provided us with an increasing multiplicity of identity and associated possibilities for psychological growth and development" [40] (3). In this regard, understanding of the self is contingent upon the acceptance that the self is located in a comparatively 'borderless' society; hence, numerous constituents are effective in its actualization process. Therefore, it should be analysed from a divergent perspective. Finally, the contemporary period witnesses the constant scientific progress in different disciplines and rise in the number of interdisciplinary studies. When it comes to studies concerning the self; for instance, "psychology, neurosciences, sociology, and cultural anthropology, all interested in the self from divergent perspectives, result in the view that the self is highly complex as a social, societal, brain-based, and body-based construct ("The Need for Bridging Theories" 1). So, it can be proposed that because the construction of self is not only explained in psychology's terms anymore, there is a need to benefit from the findings of

[40] Although the removal of borders contributes to the development of self, the Enlightenment ideal may have some undesirable effects on the process of shaping it. Hubert J. M. Hermans explains these effects as in the following: "At the same time, however, the Enlightenment has had the effect of fostering the ideal of a self-contained individualism that has constrained the self to its own individualized autonomy and has put a heavy load of self-esteem, self-realization, and self-development on the shoulders of its own sovereignty." (*Society in the Self* 3)

different disciplines and interpret them together to devise an integrative approach to understand the "highly complex" nature of it.

Considering all these features of the contemporary period, whose effects on the self's actualisation process are accepted to be much more influential, a necessary question arises: Is there a befitting theory to comprehend the self from a divergent and integrative perspective? Hubert J. M. Hermans answers this question in the following quotation:

> I have the strong feeling that, given their limited specialized scope, not any of the existing psychological sub-disciplines is well-equipped to develop a self-theory broad enough to give an adequate answer to the complexities of the self. In my view, if such a theory is to be developed, it should profit from existing knowledge provided by the specialized (sub)-disciplines and, at the same time, to transcend their boundaries to construct a 'broad picture' view on the self as it is socially and culturally becoming more multi-faceted and complex as part of a globalizing and boundary-transcending world. ("The Need for Bridging Theories" 1)

As can be deduced from the quotation above, the need to propose a theory fulfilling the need to approach the gradually sophisticating self from a wider; to a great extent a complicated; perspective constitutes the basis of Dialogical Self Theory, and in accordance with Hermans' assertion that present information acquired from different disciplines may set the ground for further analyses to develop, it benefits from two notions "self and dialogue, that are usually seen as stemming from different psychological and philosophical traditions" (Hermans and Gieser 2):

> The central concept, the dialogical self, is inspired by two thinkers, James and Bakhtin, who worked in different countries (the USA and Russia, respectively), in different disciplines (psychology and literary sciences), and in different theoretical traditions (pragmatism and dialogism). The dialogical self finds itself,

> as a composite term, at the intersection of these traditions. ("Personal and Cultural Positioning" 244) [41]

In this regard, Dialogical Self Theory is a "bridging theory"[42] since it sets linkages between the aforementioned existing theories, which will be discussed later in the chapter, concerning the self and dialogue by "offering them an original and new perspective" while having "its own identity and conceptual framework" (Hermans and Gieser 1). Furthermore, its formulation enables researchers to contribute to the field by using "different, separated or even contradictory conceptual systems or approaches" (1), which accords with the ideals stated by Hermans in his essay titled "The Need for Bridging Theories". However, in order to explain this theory's conceptual framework more effectively and reveal its effectuality for the analysis of *Girl meets boy*, the roots of its basic concepts, that is, self and dialogue, should be examined in detail.

As reported by Hubert J. M. Hermans, William James' elucidation on the difference between the *I* and the *Me*, the two principal concepts concerning self, is considered as one of the classical distinctions in the field of psychology of the self ("Voicing the Self" 31). In James' view, while the *I* is the equivalence of "self-as-knower" or "self-as-subject", the *me* is the "self-as-known" or "self-as-object" (Hermans and Gieser 3). To put it more clearly, by experiencing the events and construing them from a subjective point of view, the *I*, or self-as-knower/self-as-subject, continually actualises itself. In this actualization process, the function of narration is very important because the self becomes the subject and the "narrator" of its own stories ("Voicing the Self" 32).

[41] The American philosopher and psychologist William James, the brother of American novelist Henry James, worked in the field of philosophical pragmatism and he was the creator of the psychological movement called 'functionalism'. He was also the philosopher who suggested the term 'stream of consciousness' ("William James"). Considering the importance of the aforementioned term for literary studies – especially for the Modernist novel, it can be said that the interdisciplinary nature of James' proposal already signals the intricate connection between the fields of psychology and literature.

[42] According to Hermans and Gieser, DST is neither a "grand" nor a "mini" theory, since it neither claims to offer a thorough understanding of the workings of human actions, nor it "[focuses] on a fairly narrow segment of human functioning" (1).

While it narrates and interprets its own stories from a subjective point of view, it actually assumes some roles and starts to define itself accordingly. For instance, a person can explain events by defining herself from a particular perspective, like 'I as an animal lover', 'I as an enthusiastic student' or 'I as an exploited person'.[43] The suggestion of this proposition is that, the *I,* or the self, is considered as the primal active participant of the actualisation process; therefore, there is a tendency to ignore the influence of environmental factors and constituents because of its subjective nature. In this context, self-actualisation is explained 'within' the borders of the body and the mind. However, according to William James, the self cannot be characterized only by internalized espousals because it "was [also] extended to the environment" ("Personal and Cultural Positioning" 244). According to this view, the *me*, or the self-as-object/self-as-known, "is composed of all that the person can call his or her own, 'not only his body and his psychic powers, but …'" his workplace, colleagues, belongings etc. (Hermans and Gieser 3). The people around us, or the belongings we have are considered as the "extensions of the self", because as long as an individual feels that somebody or something is hers/his ("mine"), that asset belongs to the self, and it becomes the part of the self. [44] For James, "[t]he incorporation of the constituents indicates that the self is not an entity, closed off from the world and having an existence in itself, but rather is extended toward specific aspects of the environment" ("Voicing the Self" 32). In this regard, it can be claimed that in order to understand the inner workings of the self, the environment – in other words;

[43] As Hubert Hermans summarizes James' findings, the *I* is characterized by three important features, which are continuity, distinctness, and volition. The continuity of the self leads to the formation of "'sense of personal identity' and a 'sense of sameness' through time." The sense of distinctness is the intrinsic feature that makes the self feel different from others. The feature of volition is the never-ending process of adoption or refusal of thoughts which take an active role in self-actualisation process ("Voicing the Self" 31-32).

[44] James claims that there is a "gradual transition between me and mine" (Hermans and Gieser 3). In order to prove the existence of this transition, he asks a crucial question; "Are our bodies simply ours, or are they us?" He claims that from time to time we feel we *are* our bodies, but in other times we feel that they belong to us. In this regard, the difference between me and mine blurs. The same confusion occurs when we try to approach the people and things around us. Sometimes, we feel that they are a part of us, we are inseparable. But in other times, we feel we own them as external materials. But in each case, we attach ourselves to them and their prosperity or failures become our own. As a result, the distinction between me and mine completely disappears (*The Principals of Psychology* 291).

the space – around it should also be investigated carefully, because the extension of the self to the 'outer environment' and the assets located in this environment are the intrinsic components of its actualisation process. By highlighting the importance of the self's 'metaphorical' extension to the surrounding environment, James actually implies the significant function of the 'actual' space in the process of self-actualisation.

For Hermans and Gieser, the distinction between the *I* and the *me* leading to the inference that the self is extended to the space around it also implies the function of "multiplicity of the voices" in self's actualisation process, considering the fact that "several 'characters'" (my teachers, my friends, my colleagues, my cat, and so on) around it become influential in its construction (6). These characters' involvement in the process of self-actualisation resembles Bakhtin's "polyphonic novel metaphor" (6). As Hubert J. M. Hermans states, in *Problems of Dostoevsky's Poetics*, Bakhtin presented the idea of "polyphonic novel", and "[t]he principle of this novelistic form is that it is composed of a number of independent and mutually opposing viewpoints, embodied by characters involved in dialogical relationships" ("Voicing the Self" 32). As proposed by Bakhtin, characters in Dostoevsky's novels function as their own "author-thinkers" because "each character is ideologically authoritative and independent" in telling their own stories and reflecting their own perspectives rather than being the spokespeople of their writer, Dostoevsky (*Problems of Dostoevsky's Poetics* 5). In this regard, Dostoevsky offers his characters the liberty to speak for themselves; therefore, in his novels, different - even opposing - voices and views are reflected in dialogical ways as in a polyphonic musical works (*Psychotherapy* 19). According to Hubert J. M. Hermans, the existence of polyphony can be observed in real life situations as well, but the initial requirement of its emergence is to fulfil dialogical relationships:

> For Bakhtin, personal meanings (e.g. ideas, thoughts, memories) can become dialogical only when they are embodied. They are embodied when there is an

> actual or imagined 'voice' that creates utterances that respond in comprehensible ways to the utterances of another voice. Only when an idea, thought or feeling is endowed with a voice and spatialized as emanating from a personal *position*, do dialogical relations emerge. (19)

As expressed above, starting from the proposal that dialogical relations emerge in the condition that the thoughts are given space by endowing them a voice emerging from a particular personal stance, and considering the fact that "dialogical relationships are required not only between individuals, groups and cultures, but also within the self of one and the same individual" (Hermans and Hermans-Konopka 1), Dialogical Self Theory claims that "each individual lives in a multiplicity of worlds, with each world having its own author, who may tell a story relatively independently of the authors of the other worlds. It is assumed; thus, the individual consists of multiple authors entering into dialogical relationships with each other and creating a complex organization of the self" (*Psychotherapy* 19). To clarify, Dialogical Self Theory regards the self inherently polyphonic considering the fact that each individual is subjected to numerous experiences thanks to her being situated in particular space and time. As a result of being exposed to these experiences, the self divides itself and generates different positions which become the representatives of different aspects/ideas/beliefs/stances of the same self. Human mind gives voice to each of these positions, and as in real-life dialogues, the embodied voices of different positions establish a dialogical relationship with each other. In the end, by listening to the (inner) dialogue of different positions, the self decides to foreground some particular positions and reflect itself to the environment through the use of the voice of the selected position(s). In this context, inspired by the notions of the self and the polyphony, offered by James and Bakhtin respectively:

> Hermans et al. (1992) conceptualized the self in terms of a dynamic multiplicity of relatively autonomous *I*-positions in the landscape of the mind.[45] In this conception *I* has the possibility to move, as in a space, from one position to the other in accordance with changes in situation and time. The *I* fluctuates among different and even opposed positions. The voices function like interacting characters in a story. … Each character has a story to tell about experiences from its own stance. As different voices, these characters exchange information about their perspective *Me*(s) and their worlds, resulting in a complex, narratively structured self. Depending on the individual history and the collective stories of the groups, cultures and communities to which the individual belongs, some of the positions become more dominant than other positions. (*Psychotherapy* 19)

As explained by Hermans et al. above, Dialogical Self Theory assumes the existence of different *I*-positions, which are the 'voices' of different aspects of the same self, in the mind. Since these positions are formed through various experiences of the self, they "have their relative autonomy in the self, have their own specific history, and show different developmental pathways" (Hubert and Gieser 14). Because the time and space in which the self is located are continually changing and the self tries to survive among the changes in question, it feels the necessity to respond to the changes by assuming a (more) suitable role. Therefore, it metaphorically moves between different *I*-positions to adopt a suitable position and achieve unity among multiplicity. As also explained above, the possibility of a particular *I*-position's emergence is subject to its ability to find voice and become

[45] The landscape of the mind is a metaphorical concept accentuating the spatio-temporal quality of the human mind. As reported by Hubert J. M. Hermans, the American psychologist Theodore Roy Sarbin claims that the human mind works in a story-like fashion. By telling the stories in which the self acts both as narrator and actor, the mind "imagine[s] the future and reconstruct[s] the past". In this regard, the self is located in the middle of an unreal time, which is the temporal quality of the human mind. The workings of the mind are also explained through spatial terms. The American psychologist Julian Jaynes believes that when imagining actions, "the *I* constructs an analogue space and metaphorically observes the *Me* moving in this space." Therefore, the self is actually spatialized inside of the mind, and this feature of the mind is named "mind-space" (*Psychotherapy* 18).

prevalent among other positions. As the theory suggests, a particular position's prevalence is closely related with both personal and collective histories, since while the self tries to define and achieve itself as an individual from its own personal perspective, it should also be in good terms with the value judgements of the society in which it retains existence. In this context, the effect of collective and personal histories on the formation of the self should be analysed further.

As stated by Hermans and Hermans-Konopka, "[a] central assumption of [dialogical self] theory is that the self is extended in space and time" and acknowledgement of this premise is crucial to comprehend the functioning principles of the self's construction particularly in relation to the effect of collective history (2). When the temporal extension of the self is investigated, it is seen that "historical changes" are of utmost importance in this construction process because these changes are "reflected in the *collective* aspects of" it (82). The suggestion of this statement is that the self is constructed in accordance with the necessities of a particular time period in which the individual is located. In this context, Hermans and Hermans-Konopka offers three self models which emerged in different time periods throughout the history, and name these models "traditional, modern and post-modern self". Each of these models have their own distinguishing characteristics, including the positive and negative reinforcement potentials for the construction of the self[46]. For Hermans and Hermans-Konopka, dialogical self is the fourth model considering its incorporation of the constituents

[46] These characteristics is shortly summarised here, but to get a more detailed information, the article titled "Self and identity in historical perspective: traditional, modern, post-modern, and dialogical models" (pgs. 82-119) in *Dialogical Self Theory Positioning and Counter-Positioning in a Globalizing Society* can be consulted. To summarise the features of the models, traditional self values after-life more than it does the material life. Therefore, it is closer to nature and considers the body and senses as a barrier between the individual and a higher entity. It believes in "social hierarchy, authority and dogmatic truths." In the construction of the modern self, we see the development of reason. Therefore, there is an inclination towards the universal truth, science, and materialism. Because it accentuates the importance of autonomy and individualism, the modern self has a tendency to separate itself from the external environment and tries to control it. In this phase, we also see "the separation of outer from the inner, […], the public from the private, and theory from practice." The post-modern self rejects the "universalistic pretentions of master-narratives with their concern with totality, system, and unity." Instead, it highlights the importance of difference, fragmentation and decentralization (Hermans and Hermans-Konopka 114).

"simultaneously" originating from traditional, modern and post-modern self models[47]. Although dialogical self may benefit from the features of different models by internalising the convenient ones at the end, the process resulting in internalisation and self-actualisation can be quite distressing for it because the "positive and negative potentials" of these models' constituents result in "high levels of uncertainty" in dialogical self (83). The implication of uncertainty is that the self is offered with so many features that it cannot decide which ones to adopt among the pool of features. In this context, it moves among the existing positions to create a desirable self[48]. However, uncertainty and the resulting stress is not only about the temporal extension of the self, its spatial extension, constituting another aspect of its collective history, also causes a similar kind of confusion in the actualisation process.

The spatial extension of the self is explained by Hermans and Hermans-Konopka through the concepts of "globalization" and localization". In this context, the contemporary self is located in a globalising world in which "different cultures including their different traditions, values and practices, are meeting each other in the life of one and the same individual". Accordingly, the self acquires the chance to learn from these 'unfamiliar' and 'novel' encounters and internalise the desired aspects of different cultures. Nevertheless, this exercise does not always proceed smoothly, because while the self is adopting some features of different cultures, it also tries to protect itself from the undesirable effects of them. Moreover, the self feels the necessity to defend its own

[47] Hermans and Hermans-Konopka exemplifies the simultaneity in the formation of dialogical self as in the following: "[I]n our era we observe that people put a high value on their autonomy and individuality (modern self) but also participate in international networks using the most advanced communication technologies (post-modern). Moreover, as recent investigations show, current levels of superstitious behaviour and beliefs (as just one aspect of the traditional self) are surprisingly high." (83)

[48] The movements in this model are indicated as "decentring and centring movements". Accordingly, the self, which is affected by the enforcements of postmodernism, loses its integration and balance due to multiplicity; therefore, it removes itself from its centre. However, at the same time, it tries to reach an integration and coherence, the necessity stemming from the modern self model, by adopting suitable features and tries to find its balance. This effort indicates the "centring movements" of it (Hermans and Gieser 14-15). As it can be deduced, the self is subjected to centring and decentring movements, which are considerably stressful processes for the self, throughout its actualisation process due to its positioning in contemporary time period.

'familiar' local culture against the globalising world, because it feels "rooted" in this local culture and tries to maintain a stable existence in it. In other words, the self tries to change and maintain the same at the same time. Because of the tension created between these controversial processes, the self constantly experiences "uncertainty" which results in stress.

The dialogical self manages distressing situations, caused by the tensions of its temporal and spatial extension, by continually moving among the positions, which was explained as the fluctuation between the positions before in this part. This fluctuation resulting from the self's temporal and spatial extensions are explained though the terms of "positioning and repositioning". (Hermans and Hermans-Konopka 2-3). The terms "positioning" and "repositioning" refer to metaphorical movements of the self between its different positions deriving from particular experiences. As stated by Hermans and Hermans-Konopka, "people are continuously involved in a process of positioning and repositioning, not only in relation to other people but also in relation to themselves" (7). When the implications of social positioning are analysed, it can be seen that it is both an "active" and "passive process":

> From birth onward we are positioned by our social environment (e.g. as boy or girl, as black or white, as belonging to a majority or minority) and much of our active positioning can be seen as a monological or dialogical answer to these influences. We get engaged in dialogues or monologues when such positions become voiced positions that are heard or not heard, answered or not answered, and receiving space for expression or not. (8-9)

Put it differently, society constantly positions individuals through the use of descriptions it is posed and it assumes. This process is inherently passive because the individual has no saying in initial positioning. However, this process turns into an active one when an

individual decides to define itself in a different manner, since s/he becomes the active participant of the process thanks to her/his unique preference. In this context, it can be claimed that the self-actualisation process of an individual is a never-ending active positioning and repositioning process considering the fact that the self changes as its surrounding environment changes; therefore, it needs to reposition itself to survive the changes. Nevertheless, it may be inaccurate to claim that the self repositions itself only in accordance with the changes happening in its surrounding environment, because its personal history is another significant constituent of its actualisation process as well. Dialogical Self Theory refers to numerous concepts concerning the importance of personal history in self's actualisation process, yet particularly with regard to their employment in *Girl meets boy* as well, three concepts seem to outstand among the others, which are destabilizing events, promoter people and promoter spaces[49].

As Dialogical Self Theory defines, destabilizing events are the events which "give us the feeling that they made us what we are now", and the reason why the self feels this way towards some particular events is that destabilizing events are "loaded with [comparatively stronger] positive and negative emotions" (*Between Dreaming and Recognition Seeking* 1). In line with this, destabilizing events do not have to be associated with positive feelings all the time, they may have negative connotations in our minds. Yet, an important feature of these events is that rather than being "traumatic", they are fundamentally "vividly memorable" occurrences (1). Another important quality of these events is that even if they may have been negative attributions in our mind, over the course of time they may start to be perceived as promoters in our self-actualisation process. Furthermore, thanks to them "we become more equipped to deal with other destabilizing events that do not stop to appear in our travel through development path of our lives." (3)

[49] Promoter people and promoter spaces are also named "promoter positions" in the case that they are internalised by the self. Therefore, in some parts of the rest of the chapter, the term promoter position can be used to indicate significant people or spaces.

In this context, destabilizing events help individuals to generate particular *I*-positions, and these positions may become dominant in similar situations the individuals encounter later on in their lives.

Along with destabilizing events, some people or important figures can be effectual in shaping particular *I*-positions of the self, which is coined by Dialogical Self Theory as "promoter positions". As explained before, under difficult circumstances, the self may be subjected to stress due to its inability of decision-making, and it has difficulty in listening to the voices of its *I*-positions in the mind. When "a confusing cacophony of voices lacking any insightful organization" is the case, promoter people help the self to gain coherence and organisation again (Hermans and Hermans-Konopka 228). In this context, "significant others – real, remembered, anticipated or imaginary – who play a role in one's self temporarily or for a longer period, serve as promoter positions"[50] (Hermans and Gieser 17). For example, in the cases of sadness or stress, some people talk to the family members who died before, or they may pray to God in order to "receive support and strength" and find their path again. This type of significant others are external ones, but the self can mix them with internal *I*-positions. For example, a person can say "I'm a high achiever in order to prove that I'm not subject to the limitations imposed on my father" (17). Thus, the self foregrounds its rebellious position shaped by the enforcements of the imposing father in question and transforms it into a positive feature, which is being a high achiever. It must also be noted that significant others may have positive or negative influence on the self as in the case of destabilizing events. Yet, whether they have positive or negative influence, they may be internalised by the self.

Similarly, space is perceived as a promoter position by Dialogical Self Theory. As suggested by the theory, "a place, village, city, region, country of part of the world"

[50] These significant others can be an individual's one of the family members, romantic partner, a friend, or even a figure from an artwork, film or music.

which is associated with beginnings and "turning points" in one's life may function as a promoter in the self-actualisation process, because "[s]uch a place becomes, like a significant other, interiorized as a precious part of the self, and functions as a cradle for the development of new internal positions" (Hermans and Hermans-Konopka 235). Therefore, they may be associated with the feelings of "inspiration or nostalgia". One important quality of promoter places is that they may be associated with the past, present and even the future. In this context, "[s]ome places, like the remembered place, have an affinity with the past; other places, such as the house in which one lives or the place where one works, are affiliated with one's present life. Yet other places, associated with a future state of the self ("I would like so much to live there…") may motivate and organize present activities" (236). In this regard, the meanings individuals attribute to particular places can be investigated as part of the analysis of self-actualisation process.

Viewed in this context, it can be stated that Dialogical Self Theory offers a useful theoretical frame for the analysis and interpretation of *Girl meets boy* in many respects. First of all, Dialogical Self Theory points to self's reciprocal relationship with its surrounding environment, and acknowledges the difficulties of constructing a desirable self in the face of the globalising world which is characterised by heterogeneity, multiplicity and removal of borders. Similarly, by dint of Imogen's story, *Girl meets boy* portrays the challenging self-actualisation process of a contemporary character which is affected by the clashing value judgements of conventionalism/modernism and locality/globalism. Moreover, Dialogical Self Theory focuses on dialogic and polyphonic quality of the self, which is contextualised by means of the *I*-positions concept. As the theory suggests, different aspects of the self, which come into existence as a result of self's positioning in particular space and time along with its personal experience, manifest themselves as particular voices located in human mind. Although some voices/positions are selected to be internalised and used as the dominant stance depending on the situations

the self encounter, Dialogical Self Theory notes the potential of silent voices waiting to be foregrounded in the construction of a desirable self. In a similar manner, *Girl meets boy* can be considered as a polyphonic novel in terms of giving voice to both of its protagonists who explain their experiences from their own perspective, thereby, their numerous *I*-positions shaped through the collective and personal histories can be noticed. Just like different *I*-positions' forming a whole self, the chapters of the novel titled "I", "you", "us", "them", "all together now" represent the union composed of differences. The novel also takes the attention of the reader to the existence and importance of 'silenced' voices in human mind which steer the self-actualisation process of a character. More importantly though, Dialogical Self Theory attach significant importance to spatial nature of the self-actualisation process. The spatiality of the process can be approached from two aspects; while individuals constantly position and reposition themselves to adopt a particular stance by metaphorically moving between their *I*-positions, their positioning process can also be influenced by actual, physical spaces they are located in depending on the meanings they attribute to them. In a similar vein, *Girl meets boy* seems to regard the existence of physical space as a constituent of self-actualisation process considering its extensive use of particular spaces and its depictions of Imogen's psychological state resulting in a drastic transformation in her self influenced by the change of space – in other words, mobility. Taking the aforementioned parallelisms into consideration, Dialogical Self Theory satisfies the need to approach Imogen's self-actualisation and transformation processes from a novel perspective.

In line with this, Imogen's self-actualisation and transformation processes will be explored and interpreted in the light of Dialogical Self Theory in the following part of this chapter. The analysis will fundamentally engage with the effect of the reciprocal relationship between Imogen's *I*-positions and physical spaces in her actualisation and transformation process in the context of self's collective and personal histories.

The Transformation of Dialogical Self in *Girl meets boy*

Narrated from Anthea Gunn's perspective, the first chapter of *Girl meets boy*, titled "I", depicts a day in Anthea's life. The chapter structurally comprises four parts; the particular recollection of Anthea in her grandparents' house when she was a child, present day in the same house rendering her questioning of past and present, her walk throughout the city of Inverness and her visits to various locations, and the rest of the day at work place. The opening chapter of the novel is of great significance in terms of its depiction of particular spaces – home, workplace and Inverness – and of the psychological effects these spaces create on characters' perception of themselves and the surrounding environment. Moreover, although the chapter's main concern is to depict Anthea's current mood and to report her first encounter with Robin Goodman, it also portrays Imogen's reactions in particular past and present situations, which represent her particular *I*-positions, taking place in the selected spaces. Therefore, the analysis of the selected spaces is important to observe Imogen's initial positioning in her self-actualisation process.

As mentioned above, the chapter opens with Anthea's remembrance of her grandfather deciding to tell his story to Anthea and Imogen "when [he] was a girl (Smith 3). The reason why Anthea remembers this particular 'bizarre' memory is not directly explained in the novel, but it can be deduced that Anthea's returning to her hometown and specifically to her grandparents' house, which is now owned by her sister, after a long time of absence (the reason of which is not explained in the novel) may have triggered her memories which are associated with safety, comfort and freedom in both action and thought, because this particular house seems to have provided the Gunn sisters with positive feelings in the past. The grandparents' house offers them safety and comfort because as it can be understood later in the novel that the Gunn sisters were left by their mother who felt that "she had to be free what people expected of her, otherwise she'd

simply have died" (98-99). After the departure of their mother, Imogen and Anthea had to live with their father. However, Imogen voluntarily took responsibility in housework although she was only seven years old, so that the neighbours would not laugh at "[her father] at the washing line" (99). This instance demonstrates Imogen's initial positioning as a responsible daughter and sister which is foregrounded as a result of her understanding of the surrounding environment. Although further details are not provided in the novel concerning the difficulties they may have had after the departure of their mother[51], it may not be wrong to assume that their own house did not provide the Gunn sisters, particularly Imogen, with the basics needs of young children. Instead, their own house became a place in which Imogen had to act like an adult and fulfil the required responsibilities instead of her parents. Therefore, when Imogen and Anthea visited their grandparents every Saturday, Imogen could enjoy being a child again to a certain extent particularly through the rituals there. Their rituals on Saturdays included doing gymnastics, watching TV shows – particularly the "Blind Date"[52], having supper, listening to the stories of their grandfather and having bath. Even in the present time, Anthea remembers the warming "steam" of tea they used to drink and the taste of the toast they used to eat during the story time (5-6). In this context, the Gunn sisters used to feel safe and comfortable at their grandparents' house, because Helen and Robert Gunn satisfied their grandchildren's basic

[51] Since there is not additional information in the novel about the traumatic outcome of this incident, Imogen and Anthea's abandonment by their mother can be considered as a 'destabilizing event'. It can be claimed that after they were abandoned by their mother, Imogen came up with a defence mechanism to cope with further difficulties, which is taking more responsibility at home.

[52] "Blind Date" was a British TV show which aired between 1985 and 2019. In the show, a person sitting behind a curtain was supposed to choose one suitor out of three from the opposite sex sitting on the other side of the curtain, "based solely on their answers to questions", and Cilla Black used to be the "self-presenter" of the show between 1985 and 2003 ("Blind Date"). As explained in the novel, Anthea was obsessed with Cilla Black's position in the show because she could see the participants on both sides of the curtain. Anthea's real concern was Cilla Black's gender: "But which is Cilla Black, then, boy or girl? She doesn't seem to be either. She can look at the boys if she wants; she can go round the screen and look at the girls. She can go between the two sides of things like a magician, or a joke." (Smith 6-7) When Anthea asks this particular question along with other similar questions, Imogen gets angry with her sister and by "shrugging her eyes", she says "You're being ridiculous, Anthea" (Smith 5). The use of this particular TV show is functional in order to show Anthea's constant questioning of gender construction, and it notes to the blurring boundaries between opposite sexes.

needs of ‘familial care’. Therefore, this particular house is favoured by Imogen and Anthea as their home and it is associated with peaceful feelings like safety and comfort.

Along with the feeling of safety and comfort, the grandparents’ house also offers freedom of action and thought, which reinforces the perception of flexibility in Imogen and Anthea’s understanding of the home concept. The physical actions of Imogen and Anthea are not restricted in their grandparents’ house because when they are there, they can relocate the furniture as they wish to create space for their activities. For instance, during their gymnastics time, “[t]he couch and the chairs are shoved back against the walls. The teak coffee table from the middle of the room is up under the window. The floor has been cleared for the backward and forward somersaults …” (6). Similarly, they change the place of the chairs for the story time and Anthea used to find it quite amusing: “It is always exciting to sit in the chairs in the places they usually aren’t. Midge and I, one on each knee, are on our grandfather’s lap and all three of us are wedged into the pushed-back armchair waiting for our grandmother to settle” (5). As can be understood from Anthea’s depictions and comment, Imogen and Anthea were given freedom to change the existing way of settlement in the house, which instilled the opinion that home is a place which is subjected to change depending on the needs of its inhabitants, and it ‘can’ be flexible enough to fulfil the current needs to be happy. Furthermore, Imogen and Anthea seem to be imbued with the idea that change is needed to attain happiness, which highlights the importance of zestfulness.

In their grandparents’ house, Imogen and Anthea were also encouraged to think freely and not to be restricted by the limitations of reality, which functions as another promoter in their internalisation of flexibility. The tea-time stories of their grandfather are equipped with fantastic details even if a real story is being told. As can be understood from Helen’s comment that their “grandfather likes to think that all the stories in the world are his to tell” (17), Robert used to rewrite the existing stories by embellishing them with

his own creative ideas. To give an example, at the very beginning of the novel, Robert tells the story of "Burning Lily", which is actually the real story of famous British suffragette Lilian Lenton[53]. However, Robert locates himself in the story by assuming the role of a girl who helped Lily to escape from the police. Therefore, he starts his story by saying "[l]et me tell you about when I was a girl" (3) and he elaborates the details of the incident as if he was actually with Lilian. By locating himself into an important story concerning women's rights, Robert fundamentally shows the fact that reality is a fragile concept which can easily be distorted depending on the stance of its narrator. Imagining the positive potentials of events makes them look more favourable; thus, it teaches people to adopt more constructive attitudes and hope the best for the future. This attitude also encourages Imogen and Anthea to own some stories of the past to locate themselves in the present. In other words, they are given the liberty to write their own stories by benefitting from the potential of past events and by assuming the roles they wish to play in order to construct their own stance in the present time. When Imogen reacts against the details of the story, Robert explains why they can rewrite the existing stories freely by saying: "Midge, my sweet cynical heart, our grandfather says. You're going to learn the kind of hope that makes things history. Otherwise there'll be no good hope for your own grand truths and no good truths for your own grandchildren" (16). In this regard, Imogen and Anthea were constantly reminded of the necessity of transcending the borders of reality by being open-minded, imaginative and hopeful.

However, Robert receives different reactions from Imogen and Anthea to his story concerning Burning Lily, and these reactions are believed to be the representatives of

[53] Lilian Lenton, born in 1891 in Leicester, was originally trained to be a dancer and she adopted the pseudonym of "Ida Inkley". After listening to Emmeline Pankhurst's speech, who is another important suffragette, she decided to volunteer in the protests of suffrage (Simkin, "Lilian Lenton"). She participated in the "1912 window-breaking campaign" and "was suspected of burning down the tea pavilion at Kew Gardens". Her following experience included to be prisoned, to go on a hunger strike, to escape to France "in disguise of a boy" (*Women's Suffrage*, "Lilian Lenton"). Although she is reported by the BBC as "a skilful fugitive of the police", she was constantly in and out of prison for the rest of her life (*BBC*, "Lilian Lenton").

Gunn sisters' differing *I*-positions. In this regard, while Anthea is interested in the story, listens to her grandfather attentively and shows her enthusiasm by approving him, Imogen keeps distracted by the fantastic details of it and cannot help but uttering her disturbance whenever she finds an opportunity. For instance, when their grandfather asks if he "[had ever told] about the time they put [him] in jail for a week when [he] was a girl", Anthea gets curious and asks the reason why he was put in a prison. Yet, Imogen makes fun of her grandfather by saying "[f]or saying you were a girl when you weren't one" (6). When her grandfather continues his story, she warns him to "stop it" (6-7). Imogen also claims that Burning Lily went on hunger strike not because as a reaction to the police but because "she was … anorexic" since she "had seen too many pictures of herself in magazines" (10). Furthermore, she considers Lily as "a lunatic" due to her setting fire to the buildings as part of her protests without even listening to the reasons explained by their grandfather (12). When their grandfather ignores Imogen's comments and continues to tell the story, she reveals her disbelief in the story by indicating the anachronism: "Granddad, you're like insane …". Because if you work it out, even if you were a *girl*, that story would make you born right at the beginning of the century, and yeah, I mean, you're old and everything, but you're not that old" (16).

In the light of these reactions, it can be claimed that while Anthea used to welcome fantastic stories of their grandfather without being disturbed, Imogen was a quite realistic child and distortion of reality bothered her. As a result, she could not have as much fun as Anthea had, and she felt the necessity to constantly mention her dissatisfaction with her grandfather's manipulation of the story. Furthermore, although creativity and freedom in thought were encouraged by their grandfather, Imogen resisted to submit her grandfather's wish to rewrite an existing story, and she kept believing in 'actual reality' which refers to her stubborn *I*-position. Although imagination makes the story of their grandfather more interesting and enjoyable, her stubborn position prevents her to

approach it from a different perspective. In this regard, while Anthea seems to be portrayed as a more easy-going child, Imogen is constructed as a rigid character who is resistant to change through imagination. The information provided about the reasons why Imogen foregrounded realistic, stubborn and resistant positions is not sufficient since the childhood memories of Imogen and Anthea are not mentioned further in the novel; yet Imogen's consideration of herself as a responsible daughter and sister, who supposes herself as the 'caregiver' of the house, may have been effective in her self-construction process and her adopting the aforementioned positions. As a child who is aware of the existing conditions of her surrounding environment, she might have come to believe that imagining and hoping cannot change neither the past nor the present, and that they are a waste of time. Instead, evaluating her current situation from a realistic standpoint would be more helpful to conduct her life and bear the responsibilities she undertook. In this regard, because of the conditions of her own life, she has been inclined to adopt more serious positions starting from a very early age. However, it must also be noted that the grandparents' house stands as a safe space in which dreaming and hoping are welcomed. Therefore, Imogen's inheritance of the house and her settlement there create a clash between her existing and potential positions, and later in the novel, the house functions as a promoter place in Imogen's transformation process.

The story of Imogen's inheritance of the house and Anthea's contemplation of both Imogen's and the house's present condition constitutes the second part of the first chapter, and it alludes to Imogen's uneasiness caused by her clashing positions shaped around the concepts of stability and change. As reported by Anthea, Helen and Robert "sailed off" to see the world with a boat they had bought although they had never sailed in their lives before, and they got lost at sea (22). Upon their disappearance, Imogen and Anthea's father "came up north" to arrange the 'empty' graves of his parents. Their father inherited the house but he did not want to have it. Instead, he offered it to Imogen and

Anthea. Imogen voluntarily moved in her grandparents' house and started her life there while Anthea left Inverness for an unexplained reason. As can be understood from Anthea's narration, she came back to Inverness quite recently and "thanks to Imogen", she now has a "home" and a job (22).

In this context, the reason of Imogen's decision to move in her grandparents' house should be analysed. Although it is not explicitly stated in the novel and she may have numerous reasons to move there – namely financial reasons, Imogen's settlement in the house can be associated with the dominance of her *I*-position seeking stability. It can be claimed that unlike her "[b]lindly rebellious" sister Anthea (18), who goes away to experience a different life, Imogen is not welcoming towards significant changes in her life, particularly considering her reactions towards future events in the novel concerning drastic changes which will be explained in detail hereinafter. She may have gained the habit of being stable due to the fact that she was relied on by her father and sister to be taken care of, which can be regarded as the manifestation of her responsible *I*-position. In this context, it can be said that she is prone to locate herself in a familiar, safe place – her grandparents' house in this case, and conduct a quieter life without experiencing major changes. Therefore, the house of her grandparents can be regarded as her comfort zone in which drastic changes do not take place. Furthermore, in terms of its significance in the Gunn sisters' childhood years, the house stands as the representative of the past which can be associated with the feeling of nostalgia and Imogen's inclination towards a traditional positioning. In connection with this, the house represents the 'unchangeable' past just like Imogen's being a resistant person towards changes. She refuses to change major things in life; thus, she continues to live in the same spot. Therefore, this inclination points to Imogen's positioning as a traditional person.

However, while the house provides Imogen with the feeling of stability, it also encourages change and flexibility as explained earlier in this chapter. Although Imogen

cannot be regarded as a flexible person at this point of the novel, she has already started to change. In this context, the changing design of the house goes hand in hand with the changes in Imogen's personality. Accordingly, as reported by Anthea, Imogen "[had] gone all the way to Aberdeen to get" (17) curtains for the home, she changed linoleum into "the new parquet" (20), and removed all belongings of their grandparents except "the framed photo [she] put on the wall next to where the dinette door used to be" (21). As the narrator states:

> [… She] had knocked through the walls of the dinette into the living room to make one huge room. She had had central heating put in. She'd knocked through from the bathroom into the littlest bedroom where I used to sleep on the Saturday nights we stayed here, to make a bigger bathroom; now there was a bath where my single bed had been. She'd tarmacked over the front garden where our grandmother used to have her roses and her pinks. Now Midge's bike was kept there. (21)

As can be understood from these changes, Imogen has organised the house in accordance with the necessities of modern life, and in so doing she assigns herself as the modern owner of the house. In this regard, while she benefits from the feeling of safety offered by her grandparents' house, representing her need to be close to her roots and customs, she also tries to leave her unique trace in the house through the changes she makes in accordance with her positioning as an independent, contemporary woman. Considering the nature of these changes in the house, it may not be wrong to claim that Imogen is positioned between her traditional and modern positions.

As explained in the previous part of this chapter, Dialogical Self Theory claims that the potentials of opposing positions can create uncertainty and result in stress in the repositioning process of the self, and the stressful outcome of this clash may manifest itself in different manners. In the case of Imogen, who tries to strike a balance between

her opposing positions of flexibility and resistance to change, the stress caused by her clashing positions shows itself as the foregrounding of another position, which is submissiveness. Accordingly, after having a minor argument with Imogen before she sets to work, Anthea realizes that "something fundamental" changed in her sister although she cannot particularly understand it (20). Anthea reaches this conclusion by comparing her sister's reaction towards unpleasant situations in the past and in present. She remembers that Imogen always hated to be called Midge, the abbreviation of her name, because she believed that changing the words "isn't right"[54] (20); therefore, whenever Anthea called her Midge, she did not refrain from reacting against it. She also used to be infuriated when their grandfather changed the words into things (19). Particularly in the latter case, "she used to squeal, … and shout in a kind of amazing rage" (20). However, when Anthea annoys Imogen today before going to work, Imogen calmly warns her sister not to be late and not to call her Midge at work. "Then she click[s] the front door behind her with a quietness that was an affront" (18). As can be understood from this instance, throughout the years, Imogen became more controlled in her reactions towards undesirable events. However, as Imogen's sister, who is one of the closest people to her, Anthea seems to be disturbed by Imogen's quiet reaction; thus, she is curious about the changes in her sister. In this regard, it is possible to infer that although Imogen used to be fervent when she was a child, in the present time she avoids quarrels with the people around her. This change is closely associated with the changes in the house through the physical changes, the values that the house represents change. Similarly, as the house changes, Imogen's self drifts apart from its past entity. At this point, it must be noted that the change in the later years of one's life is inevitable, yet considering Imogen's submissiveness in this particular scene and in the coming scenes notes the undesirable nature of her change.

[54] As explained in Lexico Dictionary of English, midge is a "small fly that forms swarms and breeds near water or marshy areas" ("Midge"). Although it is not explicitly stated in the novel, Imogen may also be disturbed by the meaning of her shortened name.

After the evaluation of the present situation of the house and her sister, Anthea realizes that she needs to leave the house to go to work. However, as soon as she steps out, she decides to spend some time around the city rather than going to work. In this context, the third part of the first chapter informs the reader about the current situation of Inverness – the city which is changing because of the enforcements of globalisation, a situation which goes in line with the changes in Imogen's personality.

Accordingly, when Anthea leaves home to go to work, she realizes that after eight days of rain, the weather is unconventionally sunny and the air is so fresh. Therefore, she decides to go to the riverbank to see the source of sunlight and "[sit] among the daffodils" (Smith 26). However, after reaching at the riverbank to sit, passers-by walking on the main road stare at her. Judging by the glances of people, Anthea concludes that "[c]learly nobody ever went down to the riverbank. Clearly nobody was supposed to" (26). It can be inferred from this instance that the inhabitants of Inverness do not spare time to sit and relax by the riverbank even if the weather is so convenient to do that. As also understood from Anthea's comments on her next destination, people of the city prefer to spend time in the new shopping centre which indicates people's submission to globalism and consumerist culture. Anthea first thinks about the pervasive presence of the shopping centres, saying: "We had all the same shops here now as in every big city. They had all the big brands and all the same labels. That made us, up here, every bit as good as all the big cities all over the country – whatever 'good' meant" (28). After reaching to the mall, she realizes another important thing about the inhabitants of Inverness. Although it is "half past ten in the morning", shopping centre is crowded with people. Anthea also realizes that the people in the shopping mall "looked immensely sad, and the people working in the shops there looked even sadder" (29). Because she does not buy anything from the shops, salesclerks "[look] at [her] as if [she] was a threat, as if [she] might steal things" (29). Therefore, she decides to leave there and visit the second-hand bookshop

which used to be a church. Investigating around, Anthea realizes that the bookshop is full of "given-away books" (29) which probably will not be read anymore. This realization reminds her the poem she read before which notes that the life is so short that people may die before reading the same book and a particular book may be shut forever without seeing the light again. For that reason, she starts opening books so that they can get some sunlight. However, the owner of the bookshop looks at her in a weird manner. Once again, she realizes that because of her manners she is not welcomed there either.

As can be understood from Anthea's aforementioned experience, there is a pessimistic atmosphere in Inverness. The city is changing like the other cities in the world as in the example of the opening of a new shopping centre, which is the representative of globalisation and capitalism reinforcing the consumerist culture. Its residents are offered some opportunities, yet, they are not happy considering their reactions towards Anthea's actions. Furthermore, it can be claimed that they live in a state of apathy, reluctant to enjoy the natural beauties and historical significance of the city where they live. Because of the time limitation, Anthea leaves the premises to go to work and does not comment further about the current situation in Inverness. However, it must be noted that this scene is used functionally in the plot development of the novel to show the situation of Imogen's immediate environment and to insinuate its effects on Imogen's understanding of it and herself. Imogen is located in a changing city which is being shaped by the necessities of the globalizing world; therefore, as a member of the city, she is affected by the mood and value judgements of her landscape. Furthermore, her workplace encourages the enforcements of capitalism, and in that sense, Imogen becomes one of the people responsible for the undesirable change in the city.

As mentioned before, Imogen is working in the Marketing Department of a corporate company named the "Pure", selling bottled water, and she finds a post for her sister in the same department as well. As can be understood from Anthea's observation

in the last part of the first chapter depicting the particular meeting scene of the Marketing Department of the Pure, the workplace is the antithesis of Imogen's house considering the pretentious and competitive environment leading to the promotion of negative feelings such as restraint, discomfort and insecurity. In this context, Imogen can be said to be caught in the middle of opposing value judgements that these two different spaces represent; therefore, her self-actualisation process is affected negatively because of the tension she feels. Anthea's observation of the workspace and her comments – to be more specific; mockery, about the employees and the operational strategies of the company are important in the sense that she points to the pretentious environment of the Pure and hints at the psychological effect it creates on Imogen.

In this context, Anthea first ridicules the physical appearance of the male workers of the Pure, who "all looked the same, the bosses with their slightly Anglified accents and their trendily close-shaved heads. They all looked far too old for haircuts like that. They all looked nearly bald. They all looked like they were maybe called Keith" (19). Based on Anthea's comment, it may not be wrong to state that the male employees working at the Pure physically express themselves in the same manner in order to reckon themselves into the corporate world. In this regard, their physical appearance becomes the label indicating their inclusion in a corporate group. Therefore, instead of stepping forth through their individualistic features, they prefer to act like the rest of the group, which contradicts the nature of the job they are doing; creativity and uniqueness. Yet, their attempt is ridiculous for Anthea; therefore, instead of remembering their names, she prefers to call all of them "the shaveys" (32) – a word which is invented by Anthea to note the physical 'sameness' of the company workers. Moreover, Anthea notices that the workers of the company have a tendency to define their jobs – thus, themselves – by embellishing the words they use. For instance, the workers of the Marketing Department call themselves "Creatives" (33) and the meetings held on every Tuesday are called

"Tuesday Creative Lecture" (36). However, ironically enough, neither the meetings nor the people are creative at all considering the fact that Keith, "the boss of the bosses", should approve their ideas first (Smith 34). In this regard, labelling themselves and their operation is nothing but a needless exaggeration of themselves. It just gives the feeling to themselves and other people that they matter and what they do is indispensable for the society. Furthermore, Anthea is stunned by Keith's needless ostentatiousness, and she cannot help making fun of him. To exemplify, at the beginning of the meeting, Keith introduces the agenda of the meeting, which is to find a proper name for their product, by talking very slowly and not letting anyone talk until he finishes. Then, in order to impress the participants of the meeting, he sits on the desk "with his legs crossed like a Buddha" (Smith 36), and in order to motivate the people at the meeting, he "snapped his fingers as he said each single word" (38). With regard to her observations about the pretentious atmosphere at workplace, it can be inferred that Keith's pretentiousness and the employees' adaptation to the situation is not approved by Anthea. Nevertheless, it does not change the fact that the Creative group strive for Keith's approval, which encourages a negative kind of competition among the employees.

In this context, although Keith tells the participants of the meeting that "water is the perfect commodity" because of its scarcity, which hints at the unethical implementations of the company that they are selling one of the basic human needs in return for money, employees listen to him by "sitting forward" as if they were enchanted, and they take the task concerning to find an appropriate name for their water product very seriously. After Keith explains all his expectations from the Creatives, Anthea realizes that "[a]ll around [her] there was frantic scribbling down, there were little clickings of buttons" (37). Furthermore, when Keith approves Paul's ideas and praises him, other people at the meeting becomes so "jealous" of Paul that "they run deep into thesaurus clichés" to be realised by Keith (39). As also observed by Anthea, Imogen seems to have

difficulty in this competitive environment in terms of her submissive positioning leading to the promotion of insecurity, discomfort and restraint as claimed before. Accordingly, Anthea realizes that her sister "look[s] down, disheartened" when the group does not hear her voice concerning her comment about the name of the product. Moreover, although her idea is immediately proposed by another employee and appreciated by Keith, she does not try to be heard after she is disregarded for the first time. In this context, it can be claimed that because the workplace creates a negative atmosphere among the workers, Imogen tends to stay more submissive there. She restraints herself from claiming her rights, which is basically to be heard, since she does not feel secure and comfortable in such a competitive environment. This positioning also affects her life out of the office as she loses her fervent personality traits to defend herself as in the case of her discussion with Anthea in the morning when she warned her sister silently rather than reacting dramatically. In this context, the negative effect of the workplace can be observed in her undesirable repositioning process.

At this juncture, the significance of Keith's and Anthea's existence in Imogen's positioning should also be discussed. To begin with, although Imogen occasionally seems to be intimidated by him, she still internalizes Keith as a promoter position. Just like the importance of his approval for the other employees of the company, Keith's appreciation of Imogen is a requirement for her, since she needs to keep her job to attain the existing luxuries such as in her life. To put it differently, Imogen needs to assert herself as a desirable employee, so that Keith keeps her in the Creative team and she can continue to earn good money for her luxuries. Furthermore, Keith is the representative of the 'liberated' lifestyle that Imogen tends to have: he represents power, material gains and influence on people. Therefore, although Keith does not completely comply with the classical definition of a promoter position which is explained in the previous part of the thesis, he still affects Imogen's behaviours in her actualisation process. However,

Anthea's recruitment in the Pure can be regarded as a destabilizing event in Imogen's life due to the fact that Anthea puts her sister in a difficult position twice at the same meeting. First, because Anthea arrives late at work, the whole group has to wait for her to start the meeting, a conduct which makes Imogen uneasy. Furthermore, while the group creates ideas about the new product, Anthea makes fun of Keith by suggesting the following:

> You could call it Affluent, I said. That pretty much sums it up. Or maybe that sounds too like Effluent. I know. You could call it Main Stream. Or the lid it could say You're Always Safer Sticking With The Main Stream. … You could call it Scottish Tap, I said into hush. That'd be good and honest. Whatever good means. (40)

Although Anthea's suggestions represent her thoughts concerning the ridiculous nature of the job they are doing, the content of it is still mischievous as opposed to the serious tone of the meeting. Therefore, when Imogen realizes that people do not approve of her sister's behaviour and that Keith is about to become infuriated, she tries to distract the attention of people by suggesting further names and asking for Keith's approval twice: "Transparency, Midge said quick. It's not a bad route, Keith. It could be a really, really good route, no?" (40), and "It takes and makes stand, Midge said. Doesn't it? And that's half the bottle, I mean battle" (41). As can be understood from her remarks, Imogen tries hard to interfere by forcing herself to be more talkative and creative in order both to vindicate herself in the eyes of her colleagues and to save her sister from criticism. In this context, Imogen oscillates between Anthea and Keith, who represent totally different aspects of Imogen's life. While the existence of Anthea can be associated with Imogen's familial inclinations stemming from the forces of her traditional positioning, Keith is the reflection of Imogen's tendency to change into a modern, individualistic and liberated person.

Drawing on the content of the first chapter portrayed from Anthea's perspective, it can be claimed that Imogen is depicted as a responsible, resistant, stable, and traditional character although she tries to actualise herself as a successful, contemporary woman by means of her position at work and the changes she implements at home. In this regard, her home and her workplace represent the clashing values of conventionalism and modernism. However, both her positioning in opposing environments and her sister's intrusion into her house and workplace inevitably forces Imogen to reposition herself and change. In this context, Anthea's falling in love with Robin Goodman, who protests the Pure on the same day, notes the first groundbreaking event in Imogen's life, which constitutes the second chapter of the novel.

The second chapter of the novel, titled "you", is narrated from Imogen's perspective, and it fundamentally draws the attention to the emotional challenge Imogen experiences upon learning that her sister is lesbian. Anthea's lesbianism also stands as a 'destabilizing event' in Imogen's life considering the facts that she fundamentally has conventional inclinations regarding controversial subjects, and she is inclined to have a comparatively stable life without major changes as explained earlier in this chapter. In connection with this unsettling occurrence, Imogen tries to find an acceptable stance to handle the situation as she is expected. In line with this, her inner disturbance is depicted by means of the self-talk over the course of the whole chapter, which stands for the clash between her opposing *I*-positions and her effort to reposition herself. Although Anthea's sexual orientation does not seem to be directly related with Imogen's self-actualisation process, it obliquely directs Imogen to think flexibly in the face of drastic changes to come to good terms with them. Thus, it actually assists Imogen to become aware of her potential, silent positions, and act in an unorthodox way.

Structurally, the chapter employs three different locations and in line with the impositions of these locations, Imogen's dialogical talk with herself, which leads to the

first epiphanic moment, gains a special emphasis in her transformation process. At the beginning of the chapter, Imogen goes out for a run to think about the incident and organise her thoughts. Then, she spends some time with her masculine and 'homophobic' colleagues at a pub and a restaurant, which helps her to realize that she is not satisfied with her current stance. Finally, she meets Anthea's lover Robin Goodman at her own house and her transformation starts with her unconventional repositioning. In this context, the content and style analysis of Imogen's dialogical talk gives substantial information about her *I*-positions and reveals the effect of different spaces on her positioning/repositioning process.

The chapter opens with the manifestation of Imogen's disturbance about her sister's sexual orientation:

> (Oh my God my sister is A GAY.)
>
> (I am not upset. I am not upset. I am not upset. I am not upset.) (49)

Judging from the style of these two utterances, it is clear that Imogen is immensely disturbed by Anthea's sexual orientation. In this regard, while the use of capital letters represents the shocking nature of the occurrence for Imogen, the repetition of the second sentence for four times in a row notes Imogen's effort to dictate herself to stay calm despite being shocked. Yet, she cannot avoid thinking about it; therefore, she decides to go out for a run. Her decision to go out to run is significant in the sense that she would relieve her mind by tiring herself physically, and she would feel like she continues her normal life as if she was not given a shocking news:

> I am putting on my Stella McCartney Adidas tracksuit bottoms. I am lacing up my Nike runners. I am zipping up my Stella McCartney Adidas tracksuit top. I am going out the front door like I am a (normal) person just going out of a (normal)

front door on a (normal) early summer day in the month of May and I am going for a run which is the kind of (normal) thing (normal) people do all the time. (49)

During this exercise, her traditional and modern positions constantly clash with each other, yet she cannot decide which particular stance she should adopt as a reaction. The style of the extracts above indicates the dichotomy in Imogen's mind-space concerning normality and abnormality. As can be clearly seen, the utterances about normality and abnormality, which are associated with homosexuality, are given in parentheses, while the others concerning Imogen's present situation are told in direct sentences. Throughout the first part of the second chapter, the same style is used – Imogen's comments on her own life are given in direct sentences, but her thoughts about her sister and homosexuality are taken into brackets. In this context, it can be claimed that Imogen's ideas about homosexuality are taken into brackets; because even in her mind-space, Imogen is too afraid to think about the concept and vocalise it. Therefore, she tries to suppress and control some of her thoughts through the use of brackets representing restrictions. This preference in style also notes the clashing *I*-positions of Imogen concerning traditionality and modernism. The 'unrestricted' direct talk seemingly represents her positioning as a modern individual who complies with the rules of modernity – as in the example of selecting expensive branded-sportswear for physical exercise. She believes she is like the other 'normal' members of the society; therefore, she is not afraid to talk about her normality freely. However, although Imogen is not aware at this point of the plot, her belief in normality also refers to her conventional, conformist position, which is foregrounded as a result of her resistance towards diversity – one of the most significant features of the contemporary society. Because she is resistant to change and diversity, she cannot accept the fact that her sister is not like the majority of the society; thus, she feels uncomfortable about the situation and has difficulty in putting her thoughts into words.

Therefore, with regard to the style of her thoughts, she could be defined as an individual who has traditional tendencies rather than being a modern person.

In this context, Imogen's perception of herself and lifestyle as opposed to her sister's should be analysed further. Imogen perceives herself as a successful, contemporary woman working for a corporate company, since as being "the only woman on the Highland Pure Creative board", she earns "thirty-five thousand" at her age (57). Furthermore, she lives in "the fastest-developing city in the whole of the UK", and thanks to her engagement in the "growing water economy", she will be a part of the "history" which is being written now (54). On the other hand, although she tried to help her sister by providing her with a good position at the Pure, her sister keeps making fun of the workers in the company. What is noteworthy in Imogen's comments is that she defines success within the scope of material gain. For her, taking part in the growing, global economy and benefitting from the 'blessings' of it are the constituents of a successful life. Therefore, she is satisfied with herself, but feels sorry for her sister who prefers to stay home instead of taking part in the corporate world. However, Imogen ignores the fact that Anthea's perception of success and happiness is related with honesty and emotional satisfaction. While Anthea is depicted as a very happy and content individual with her life and her relationship with Robin[55], Imogen has a comparatively lonely life considering the fact that she does not conduct intimate relationships with other people. Therefore, it is possible to infer that Imogen's positioning herself as a contemporary woman also directs her towards an individualistic lifestyle; thus, self-restraint is foregrounded as another *I*-position in her personality.

[55] The third chapter of the novel, titled "us", is spared for the relationship between Anthea and Robin, and Anthea's happiness with Robin can be clearly observed in it. Yet, because the chapter does not employ further details about Imogen and her life, it will not be included in the analysis of this chapter of the thesis.

At this juncture, Anthea's involvement in her sister's life and the way she challenges Imogen's convictions through the lifestyle she prefers enable Imogen to question her own belief system for the first time. Thus, Imogen starts to transform into a more receptive person. To clarify, while she is running outside, Imogen, from her ordinary conventional point of view, speculates on the reasons why her sister turned out to be homosexual. Yet, her receptive position, supported by the force of her responsible sister position, points to the irrational suggestions and tries to be foregrounded by means of the dialogical talk. To give an example, Imogen first blames her mother in her sister's homosexuality:

> (It is our mother's fault for splitting up with our father.)
>
> (But it that's true then I might also be gay.)
>
> (Well obviously that's not true then, that's not true at all.) (49)

As can be understood from this dialogue, Imogen first approaches the subject from a conventional stance imposing the necessity of a regular family life to grow into a 'normal' person. But then, her receptive position requires Imogen to evaluate her similar background and helps her to understand their family drama is not the reason of this occurrence. A similar dialogue takes place in Imogen's mind-space when she remembers Anthea's taste of music and TV programmes, which are generally associated with homosexuality. Accordingly, Imogen remembers that Anthea liked the "Spice Girls", and "George Michael", and that she supported the girls – and one year the transsexual – by voting for them on the TV show "Big Brother", she also enjoyed "Eurovision Song Contest", and she enjoyed "Buffy the Vampire Slayer" (51). From Imogen's conventional point of view, popular culture somehow encourages homosexuality and she believes that it is due to these programmes that her sister became homosexual. However, her receptive position interferes and reminds Imogen that she used to do the similar things in the past

and she was not bothered by the references to homosexuality. Imogen remembers watching a particular episode of "Buffy the Vampire Slayer":

> (But so did I. I liked it too. And it had those girls in it who were both female homosexuals and they were portrayed as very sweet, and it was okay because it was Willow, and she was clever, and we knew to like her and everything, and her friend Tara was very sweet, and I remember one episode where they kissed and their feet came off the ground and they levitated because of the kiss, and I remember that the thing to do when we talked about it at school the next day was to make sick noises.) (51-52)

The quotation above notes both irrationality of Imogen's previous assumption directed by her conventional stance and her suggestible personality. When the content of her thoughts is analysed, it can clearly be seen that Imogen did not regard the lesbian relationship she saw on TV strange when she was on her own. Yet, when she went to school, she felt the necessity of acting like her peers in order not to be excluded by them. In this context, it can be claimed that she used to be affected by the value judgements of the society in which she lives. Due to the pressure of social norms, she tries to normalise her sister's orientation in her mind, yet she cannot help worrying about the reactions of the society. She remembers the accounts in newspapers concerning the suffering of homosexuals all around the world, and the statistics about suicide rate among homosexuals (Smith 61-62). On the one hand, she is aware that Anthea and Robin are happy together (Smith 60), on the other, she does not want her sister suffer in an inconsiderate society; thus, she cannot decide how to react to this situation. Therefore, her clashing positions create such an unruly cacophony in her mind that she is mentally and physically overwhelmed:

> (I don't know what to do with myself.)

> I stand at the crossing with no cars coming in either direction and I still don't move to cross the road. I feel a little dizzy. I feel a little faint. (62)

Based on the information provided above, it can be claimed that Imogen's conventional *I*-position, shaped by the value judgements of her society, clashes with her receptive *I*-position which pleads to be foregrounded in favour of the happiness of her sister. In this context, the condition of Imogen's mind-space bears some resemblances with the nature of her exercise in an open space which can be associated with freedom. The voices in her mind, which represent her different positions, find the chance to move freely like they are running in an open space throughout Imogen's actual run. Yet, just like the absence of a particular destination in her run, a particular position cannot be foregrounded at the end of her physical exercise. In this context, being located in two different spaces after exercising, the pub/restaurant and her home representing two completely different value judgements, will enable her to incline to a particular stance, and reach a definitive decision about her reaction.

The second part of the second chapter portrays Imogen's relationship with her colleagues Dominic and Norman, and the venues selected for this part are a pub and a curry restaurant which are dominated by Dominic and Norman's offensive attitudes and dialogues. The dominance of the colleagues contrasts with Imogen's submissiveness, which is the particular *I*-position Imogen adopts in work-related spaces, yet by the end of the chapter, Dominic and Norman's homophobic, racist and masculine behaviours direct Imogen to become aware of her flexible, receptive position shaped by the forces of her relationship with her sister. Therefore, although the destructive nature of Imogen's relationship with her co-workers is highlighted in this part, it also signalizes her irritation with them leading to a more constructive and desirable repositioning process, and subsequent mental relaxation.

The scene at the pub depicts Dominic and Norman's pushy superiority on Imogen. Accordingly, Norman calls Imogen "slag" although she tells him not to call her that (62), and he forces Imogen to drink nearly a bottle of wine even though she states that she does not want to take alcohol (62-66). Dominic also scolds Imogen when he realizes that Imogen did not check the text messages he had sent her (63). Furthermore, he sees the right in himself to dominate Imogen's actions; therefore, he does not avoid forcing Imogen to come to the curry restaurant despite her resistance on the contrary (65). Meanwhile, Imogen calls another colleague, Paul, to convince him to come to pub, yet Paul declines this offer since he does not want to spend time with these two "wankers" (64).

Paul's dislike of Dominic and Norman seems to be justified in the scene at the curry restaurant. First, Dominic and Norman "talk about work as if [Imogen] is not there." Then, "[t]hey make several jokes about Muslim pilots. They tell a long complicated joke about a blind Jewish man and a prostitute." After that, they make fun of homosexual people so loudly that the customers and the servers at the restaurant "look offended" (66). Although Imogen is not explicitly uncomfortable with their behaviour, the tone of the narration indicates her uneasiness. Yet, she does not directly react when all these are happening, and try to laugh with Dominic and Norman. However, when Dominic and Norman try to name homosexuals, particularly Robin whom they know from her protest of the Pure, by calling them "lickian" and "dyke", Imogen realizes that her body gives an unexpected reaction by getting "cold" (68). Furthermore, when Dominic and Norman agree that homosexuals, particularly lesbians, are "backwards" and "lacks", Imogen feels very bad for her sister and reacts to Dominic and Norman for the first time:

> (Oh my God my sister who is related to me is a greg, a lack, unfuckable, not properly developed, and not even worth making illegal.)

(There are so many words I don't know for what my little sister is.)

Dominic and Norman are somehow roaring with laughter again. They have their arms round each other.

I have to go now, I say.

No you don't, they say in unison and fill my glass with Cobra.

Yes, I do, I say. (65)

As can be understood from this instance, Imogen realizes that people, like Dominic and Norman, are extremely cruel towards homosexuals, and as a person who is closely acquainted with a homosexual individual, Imogen cannot keep her submissive position around Dominic and Norman anymore. The choice of words – "my little sister" – in her thoughts implies Imogen's decision to foreground her protective sister position. Therefore, although she has not objected to any of the enforcements of Dominic and Norman so far, she insists that she wants to leave the premises.

Surprisingly, Dominic and Norman do not aggravate the situation by forcing Imogen further, and agree to give Imogen a lift to her home. Imogen's decision to keep Dominic and Norman away from her personal life can be understood from her following utterance; "I shake them off at the multi-storey. I dodge behind a car so they don't know where I've gone. I wait there until the legs I can see moving have disappeared." Imogen's disturbance about Dominic and Norman's hideous beliefs and comments shows itself as a physical reaction once again. As soon as she makes sure Dominic and Norman are gone, she "throws up under a tree" (71). After she looks at the tree, she remembers the time when her friend Denise MacCall and herself bullied Robin Goodman at school when they were fourteen. She remembers that because Denise used to "dislike" Robin Goodman, she used to "dislike her too" since it was a "proof that [she is] Denise's friend" (72). Therefore, one day they decided to write "LEZ" on Robin's assignment waiting on teacher's desk to be given back to her. However, when the assignment was given back to

Robin, Imogen realized that Robin "made Denise's arrow into a trunk of a tree and she's drawn hundreds of little flowerheads, all around the letters L, E and Z, like the letters are the branches of the tree and they've all just come into bloom" (73). So, after getting sick under the tree, Imogen realizes that she used to act like Dominic and Norman back then because of her suggestible personality. She was cruel to Robin because she wanted to be liked by her friend Denise. This instance indicates a breaking point in Imogen's actualisation process because she realizes that she is doing the same thing, that is, by not objecting to people like Dominic and Norman despite being disturbed, she fundamentally acts like them. In this context, her encounter with Robin Goodman at her own house functions as a promoter in her repositioning process indicating the first moment of epiphany concerning her transformation.

When Imogen enters the house, she sees that Robin is sitting on the couch drinking tea and reading a book. Upon seeing Imogen, Robin greets her. At first, Imogen seems to be reactive, because again she thinks "(Oh my God and also my sister is a)", and asks Robin that "What have you done with my sister?". Robin, on the other hand, acts quite naturally and she says "Your sister's in the bath". After realizing that Imogen does not look well, she brings a glass of water to her and tells her to drink it (74). Meanwhile Imogen tries to converse with Robin:

> You haven't changed much, since school, I say. You look exactly the same.
>
> So do you, she says. But some things have changed, thank God. We're not schoolgirls any more.
>
> Apart from. Your hair. Got longer, I say.
>
> Well, ten years, she says. Something's gotta give.
>
> I went to unversity, I say. Did you go?
>
> If you mean university, yes, I did, she says.
>
> And you came back, I say.

Just like you, she says. (75)

This dialogue between Imogen and Robin notes the ambivalent nature of change. Although Imogen and Robin did not change much physically and came back to Inverness, representative of their roots and lives in the past, Robin seems to be content with the changes in her life, and she is thankful that things are not the same as they used to be. Robin's comments are also encouraging in the sense that although Imogen was 'cruel' to her in the past, she does not have to be like her old self any more with regard to Robin's preconditioned acceptance of Imogen as a different person. Furthermore, Imogen realizes that Robin is just like her; they love the same person and they share common spaces, Inverness and the home, despite their differences in thoughts and actions. In this context, Imogen instinctively feels that she needs to change her way of thinking particularly concerning Robin. Significantly enough, as they talk to each other, there is no longer the use of brackets in Imogen's narration, a stylistic alteration that tends to signify Imogen's gradual change and acceptance of sister's sexual orientation.

At this point, Robin's bringing another glass of water to Imogen refers to a significant moment when the concept of the home promotes Imogen to welcome Robin in her life. Accordingly, after handed over one more glass of water which "tastes beautiful, of clearness" (75) and observing the room through the empty and full parts of the water glass, Imogen finally finds a name for herself and Robin: "[a] lass and a lack" (76). This discovery amuses Imogen because she is aware of the fact that "it is unlikely [her] to be witty. It is [Anthea] who is the really witty one. [She is] the one who knows the correct words, the right words for things." (76). In this context, although it is not explicitly stated in the novel, it can be claimed that Imogen associates her "witty" use of language with her memories in the past. As explained in this part of the thesis before, the house Imogen inherited from her grandparents promotes the feelings of safety, comfort and hope for the future. In this exact moment, Imogen seems to feel safe and comfortable,

because although she is drunk, she is taken care by Robin just as she was taken care by her grandparents in the past when she needed. Furthermore, although she was very resistant towards her grandfather's stories and his games concerning the change of words in the past, she realizes that she has the potential to do the same thing like her grandfather, who tried to imbue Imogen with the concepts of flexibility and hope. By remembering her grandfather by means of a glass of water representing clearness and purity, Imogen sees the hope for her and her sister's future. Therefore, by finally asking Robin for "the correct word" to call her, Imogen accepts her sister's sexual orientation (76).

As can be inferred from the analysis of the second chapter, although Imogen is depicted as a conventional, submissive and suggestible person in certain occasions and in some spaces she is located in, her acceptance of Robin in her life refers to the first epiphanic moment she experiences leading to her foregrounding of more receptive and liberated positions. The space selected for this epiphanic moment is also significant in terms of the meanings she attributes to home. While business-related environments make her unhappy because they force her to restrain herself and to be more submissive, she associates her home with safety, comfort and flexibility as it was pointed out earlier in this chapter. In this context, the reasons why her second moment of epiphany takes place in a completely different space, which is London, should be analysed in terms of the effect of space on Imogen's transformation.

As stated earlier in this chapter, the fourth chapter of the novel is told from Imogen's perspective, and structurally it can be separated into four parts. The first part of the chapter portrays Imogen's train ride to London and her stroll in the streets of the city, and it is noteworthy in the sense that it informs the reader about Imogen's feelings about London along with her reaction towards the concept of change. Furthermore, her timidity and nervousness are portrayed for the last time before she transforms into a completely different person. The second part of the chapter deals with Imogen's meeting with Keith,

and it notes the breaking point in her transformation process with regard to the moment of epiphany she experiences in an uncomfortable office space. The third scene of the chapter takes place on the train carriage back to Inverness, and is structured as the opposite of the first train ride scene. Finally, the last part of the chapter concerns the 'new' Imogen back at home and concludes the character's transformation process. Overall, the chapter refers to the promoting function of space and mobility in Imogen's self-actualisation process. Furthermore, it can be inferred from the analysis of the chapter that London is used functionally as a positive promoter in Imogen's self-actualisation process considering the fact that she comes into terms with her positions inclining to her locality.

As mentioned above, the first part of the fourth chapter of the novel, titled "them", opens with Imogen's travel to London in a train carriage, and throughout her ride and her following stroll in the streets of London, she talks to herself. Her inner self-talk comprises her observations about English people and London, and it implies the level of stress she is suffering from as a result of being located in a comparatively unfamiliar space. Accordingly, first of all, she observes the train carriage and utters the differences she sees around:

> (It is really English down here in England.)
>
> …
>
> (and that train getting more and more English the further south we came. The serving staff doing the coffee changed into English people at Newcastle. And the conductor's voice on the speakers changed into English at Newcastle too and then it was like being on a totally different train though I hadn't even moved in my seat, and the people getting on and sitting in the other seats round me all really Englishy and by the time we'd got to York it was like a different) (109)

The quotation above insinuates Imogen's complex feelings concerning change. To begin with, Imogen realizes that as the train moves, her surrounding environment changes; therefore, she gradually moves away from her comfort zone, which is Scotland representing her home. In this context, the train carriage turns into an unfamiliar space where the dominance of 'unfamiliar people' can be observed. Furthermore, as it was claimed earlier in this chapter, Imogen is resistant to changes taking place in her life. Therefore, despite starting the journey enthusiastically by reminding herself that she is "doing all right" (Smith 109), as the train moves, she gradually feels more stressed:

> (People in England just walk into you and they don't even apologise.)
>
> (And there are so many, so many! People here go on and on for miles and miles and miles.)…
>
> …
>
> (God, it is so busy here with the people and the noise and the traffic I can hardly hear the) (109-110)

As can be understood from Imogen's self-talk above, the tone of her comments changes in accordance with her rising stress level. In this context, her neutral comments turn into the comments focusing on the negative aspects about her surrounding environment. Furthermore, the use of parentheses in her self-talk refers to her timid *I*-position. Although she clearly feels uncomfortable in this journey, she tries to suppress her thoughts about the space into which she is taken and its inhabitants, which was also the case in the second chapter of the novel. By blocking her thoughts through the use of parentheses, she tries to avoid giving voice to her negative thoughts. Therefore, in order not to talk to herself anymore, she starts calling the people she knows after getting off the train. First, she calls her father although there is no previous indicator about their relationship in the novel. When she is greeted by the answering machine, she just boastfully mentions that "she was between very important business meetings", but she is still "calling to say hi" (110).

Then she calls her colleague Paul to ask a business-related question, yet, he does not answer his phone as well and Imogen has to talk to Paul's answering machine. Finally, she calls Anthea whose answering machine indicates that she will not reply to this message since she is protesting the phone companies by not using her mobile phone. Still, Imogen talks to the machine at length by highlighting the fact that she "was just phoning, because every time [she] come[s] here and see the famous things it makes [her] think of [Anthea]", particularly their childhood memories (112). In this context, it can be claimed that because Imogen feels stressed about being in an unknown place, she tries to be in contact with the people she knows. As also stated by herself later, talking on the phone "made [her] feel a bit safer" (113). Therefore, it is made clear through the employment of this particular scene that Imogen is intimidated to be located in an unknown space and feels the necessity to be close with her acquaintances representing her ties with her home. Yet, considering her upcoming realisation about London, which is analysed in the following paragraph, the reason of this intimidation should not only be attributed to the feelings London create on her.

Accordingly, while Imogen tries to find her way to the office of the Pure, she comes across numerous statues and memorials in the streets of London; namely Nelson's Column, statues of William Shakespeare and Charlie Chaplin and so on. However, her encounter with one of these memorials is particularly important in the sense that it helps Imogen to become aware of her position in London concerning space and history, and the memorial can be reckoned as the initial promoter of her realisation of herself. The memorial Imogen encounters is the one dedicated to women who fought during the Second World War, and it is composed of a wall with empty clothes "hanging all around it on hooks" (114).[56] To clarify, the faces or the bodies of the women who fought in

[56] As reported by the BBC News, the monument –The Women of World War II - was unveiled in 2005 by Queen Elizabeth II ("Memorial to war women unveiled").

different fronts of the war cannot be seen on the monument, yet the hanging empty clothes represent their participation in the war and service for their country. At first, Imogen finds the memorial an "interesting-looking one", then she finds the use of empty clothes as a "strange" preference (Smith 114). While thinking about other statues and memorials located in the city, Imogen realizes that although others portray the faces of their owners (particularly important men), this one's symbolism of empty clothes is a subject of debate. As Mónica Calvo Pascual states, the memorial of bodiless and faceless women "serves the ground for the critique upon patriarchal disregard for women's value beyond their outfits and the historical lack of recognition of individual heroines." (13). In the light of Pascual's view, it could be stated that through the use of this particular memorial, Imogen is obliquely reminded of indifference towards women who serve in equally challenging operations as men. More importantly, this memorial has a personal meaning for Imogen - Imogen indicates that "both [of her] grandmothers" participated in the Second World War; therefore, just like the other women, they are represented on the memorial via the empty clothes (Smith 116). In this regard, although Imogen still utters this sentence in parentheses representing her timidity in London, an unfamiliar space, she fundamentally notes her existence in the history of London. To be more specific, her grandmothers participated in the war for the United Kingdom despite their Scottish heritage; therefore, they took their part in the history of England and particularly London as well as the United Kingdom. Because Imogen is the granddaughter of these women who fought for the well-being of the country, the memorial represents her ties with the city of London. Therefore, although she is still nervous about being away from home, she is not in a city which is totally stranger to her.

It is also believed that this representation in the novel refers to Ali Smith's perception of English-Scottish relations. In this regard, despite the ongoing political debates, the common history of the Kingdom connects these two countries. Therefore,

Ali Smith highlights the character's rightful existence in the city; thus, it is possible to talk about Imogen's instinctive relaxation at this point in the narrative. However, although the city is not attributed totally negative meanings, its habitants' active engagement with global capitalism is still criticised, which is depicted through the scene of meeting in the following part of the novel.

Accordingly, the second part of the chapter constitutes the 'notorious' meeting scene of Imogen and Keith, and it highlights the intricate influence of space and promoter people in Imogen's actualisation process. Furthermore, this part of the novel can be regarded as the climactic point where Imogen repositions herself in a desirable way, and transforms into a different person compared to her previous depiction in the novel. The narrative in the chapter reveals that Imogen is promoted after successfully naming the product of the company as "Eau Caledonia"[57]. Thus, she is invited to the new office complex of the growing Pure in London which will be the headquarters of the operation. However, before coming to London, she was not informed about the requirements of her new position. Therefore, while being proud of her advancement at work, she is also curious about the details of the job.

During the first half of the meeting, she cannot learn anything about the details of her new position, because Keith starts talking about his "ambition" which is "to make Pure oblivion possible" (116). Because Imogen cannot interrupt him, she talks to herself throughout Keith's lengthy speech, which takes approximately five pages. As suggested by himself, Keith plans to invest in various fields including food and beverage, publication, pharmaceuticals, electronics and so on through the use of the Pure's brand name. As can be understood from Imogen's inner-talk, at the beginning of the meeting

[57] "Eau Caledonia" can be translated into English as 'The Scottish Water'. While the French word "eau" means water, "Caledonia" is the name given to Scotland by Romans. In this context, the name of the bottled water that the Pure sells highlights the rich history of Scotland as well as having a global connotation. Therefore, the water becomes both local and global.

she is concerned with Keith's approval; thus, she tries to ratify his comments "brightly enough" (116), and "smile[s] like other people suggest it to [her] all the time" (118). However, after realizing that Keith talks about the facts about industry which she already knows, Imogen starts to feel "uneasy" and "disenchanted" (118). Moreover, Imogen notices that Keith may not be interested in her contribution to the advancement of the company for he does not care about the "print-outs" that Imogen tried hard to prepare for the meeting (119). Furthermore, Keith cannot even remember Imogen's name. Throughout his talk, he wants to address Imogen three times, yet each time Imogen has to remind her name to him. More importantly though, Imogen starts to feel uneasy to be in a place where "[t]here seems to be almost nobody else working" with regard to her wish that "there were at least one or two other people around. [She wishes] that chauffeur bloke had stayed" (119). The reason of Imogen's uneasiness can be attributed to the emptiness and meaninglessness of the office space. In other words, it is obvious that the office space lacks human touch; therefore, it does not compromise with Imogen's understanding of 'living or working area'.

As mentioned earlier in this chapter concerning two particular scenes, people's involvement in the spaces where Imogen is located has positive effects on her psychological state; therefore, she feels safer and more comfortable in such spaces. Because of that, she decides to keep her grandparents' house and she feels more comfortable in London after noticing her grandmothers' involvement in the city history. However, the prefab office space transmits the feeling of automatism with regard to the "identicalness" of offices and practicality concerns in its construction namely coded doors and technological devices (121). Therefore, Imogen cannot espouse the building as her new working space and does not feel comfortable there. However, although she is not satisfied with this meeting due to the reasons explained above, she still patiently waits for

Keith to inform her about her new position, which takes place in the second half of the meeting.

Concerning the importance of the second half of the meeting, Pascual points to "two combined incidents shak[ing] Imogen's worldview to the point of quitting her job and adopting an activist attitude from that moment onwards", which are "Keith's demagogic use of language" concerning the marketing of their water product and his sexual harassment of Imogen (18). Accordingly, after talking about his passions for a very long time, Keith finally announces Imogen's new position. As Keith remarks, Imogen is promoted as the head of "Pure DND" (Smith 120). At first, Imogen gets quite excited to be "in charge of something", yet because she does not understand anything from this abbreviation, she asks for the details of the position (120). Keith starts his explanation as in the following:

> With your natural tact, he is saying. With your way with words. With your natural instinctual caring talent for turning an argument on its head. With your understanding of the politics of locale. With your ability to deal with media issues head-on. Most of all, with your style. And I'm the first to admit that right now we need a woman's touch on the team, ah, ah.[58] We need that more than anything, and at Pure we will reward more than anything your ability to look good, on camera if necessary, under all pressures, and to take the flak like a man if anything goes pear-shaped. (121)

As can be seen, Imogen is promoted to her 'still-unknown' position because of all the wrong reasons. To begin with, it can be inferred from Keith's comment that he considers Imogen as a submissive person although he softens the effect of his words concerning his perception of Imogen through the choice of another word – 'tact'. Accordingly, because

[58] Keith uses this remark every time he forgets Imogen's name. Even though he tries to glorify Imogen in this scene, he cannot even remember her name.

she tries to act moderately around Keith, he deduces that Imogen can officiate her duties without objecting to him and quarrelling with him, which is appreciated a lot by Keith who is a highly egocentric person. Furthermore, Keith believes that Imogen is useful for them in terms of her moderate Scottish personality, which exposes his prejudices about Scottish people in general. In this context, he attributes submissive features to Scottish people who were comparatively moderate towards political issues with regard to their reactions throughout the history. Therefore, as a Scottish employee working for a British-based company, Imogen can benefit from her 'predestined' moderation in the cases of possible reactions of the public concerning the implementations of the Pure. More importantly though, her femininity is abused because the company needs a beautiful and a cute face rather than a rigid man who may aggravate the situation if Pure is criticised by the public or the media. In this regard, Imogen is oversimplified by Keith as an eye candy.

Imogen seems to get shocked upon seeing herself from Keith's perspective with regard to the pause in her inner-talk, which continues until this point, and her immobility upon shown her brand-new office. Keith, seeing Imogen's stagnation, forcefully makes her to sit on 'her' new chair, and starts harassing her by standing behind her and "speaking into [her] right ear" (122). As he explains, Imogen is the new head of Pure Dominant Narrative Department, and her first duty is to write a manifestation negating the claims of newspapers concerning the testing process of their bottled water. Her "second brief is a little tougher" though. As he puts it:

> Small body of irate ethnics in one of our Indian sub-interests factioning against our planned filter-dam two-thirds completed and soon to power four Pure labs in the area. *They say*: our dam blocks their access to fresh water and ruins their crops. *We say*: they're ethnic troublemakers who are trying to involve us in a despicable religious war. Use the word terrorism if necessary. Got it? (123)

As the quotation clearly indicates, like some other global companies, the Pure has unethical implementations. Furthermore, the company diverts the attention of the public and the press by alleging insubstantial claims about people who are asking for their rights to keep their position in the global economic competition, and Imogen is expected to embellish these claims to help the company run without major troubles. While Keith explains further details, Imogen starts to feel "unsafe" and "sick" of Keith's proximity, and the only thing she can think about her new position and the situation is that "it's – wrong" (123). Keith is depicted as such an immoral and detestable man that as he talks about the details of the job, he gets an erection and tries to show it to Imogen (Smith 123). Throughout this incident, Imogen cannot say anything out loud but keeps talking to herself:

> (I try to say my name. But I can't speak. My mouth's too dry.)
>
> (It's possible that he came all the way out here to this prefab and set the height of this chair at the exact height for me to see his erection properly.)
>
> …
>
> (I can't say anything.)
>
> (Then I remember the last time I needed a glass of water.)
>
> (I think about what a glass of water means.) (124)

This self-talk, which is given in brackets for the last time except for a few insignificant incidents later in the novel, indicates the beginning of Imogen's repositioning process which is influenced by the changing positions of promoter people in her mind. Accordingly, although Imogen used to appreciate Keith and wanted to be appreciated back by him, she loses her respect to him because of the reasons mentioned above. In the past she tried to impress Keith at work in order to actualise herself, yet she comes to the awareness that he is not worth it. In this regard, the influence of Keith as a promoter position in Imogen's actualisation process suddenly vanishes. However, at the worst

moment of the meeting including humiliation and sexual harassment, Imogen remembers the existence of Robin who re-places Keith as a promoter position in her mind. To clarify, in the particular scene in the second chapter, after being dramatically disturbed by her realization of Anthea's sexual orientation, Imogen wants to stay away from home and she goes out. After meeting her colleagues Dominic and Norman at a pub, she gets drunk and remembers her mischievous behaviour concerning Robin back at school. However, upon returning home feeling terrible, Imogen finds Robin in her living room. Noticing Imogen is not fine, Robin brings Imogen a glass of water and makes her drink it. By offering a glass of water to Imogen, Robin actually becomes the promoter of purity, happiness and safety. Robin promotes purity because she does not restrain herself from helping Imogen even though Imogen had difficulty in welcoming her in her life. Furthermore, long before Imogen becomes aware of the malignance of the company she works for, Robin does her best to warn people about the unethical implementations of it. In these regards, she stands as an honest and caring person who is not tainted by the impositions of globalising world. Robin also promotes happiness because she makes Imogen's sister happy, and by being around them, Imogen becomes happy as well. Robin also promotes the feeling of safety because Imogen associates her with her own home where she comes to good terms with Robin. Therefore, the glass of water prompts Imogen to remember the past and serves as a medium that highlights her longing for home where she feels safe. Furthermore, the existence of Robin, particularly in terms of her stance against the Pure, forces Imogen to act in an ethical way. Imogen realizes that she has two options: she will either accept the new position and betray her humanistic feelings, or she will react as Robin does all the time. Considering this allusion along with Imogen's following reaction to Keith, it may not be wrong to claim that the existence of Robin is internalised by Imogen as a promoter position. Therefore, for the first time since the beginning of the meeting, Imogen starts to talk out loud.

Accordingly, first she tells Keith that she cannot do what she is expected of, because what Keith is claiming is "rubbish" and she believes "water is the right" of people in India (124). However, Keith considers water as a "human need"; therefore, it is the company's "*human right*" to market it just like other products humans need for to survive (124). At this juncture, Imogen's fervent position is foregrounded as in the old days when she used to get furious with her grandparent when he changed the words into things because she realizes that "those words [Keith] just used are all in wrong places" (124). Therefore, she abandons her submissive position and adopts her fervent position again after she silences it for some time. She even starts to shout as in the old days:

> It's international-government-ratified, he says. It's law. Whether you think it's bullshit or not. And I can do what I like. And there's nothing you or anyone else can do about it.
>
> Then the law should be changed, I hear myself say. It's a wrong law. And there's a lot I can do about it. What I can do is, I can, uh, I can say as loudly as I possibly can, everywhere that I can, that it shouldn't be happening like this, until as many people hear as it takes to make it not happen.
>
> I hear my own voice get louder and louder. But Keith doesn't move. He doesn't flinch. He holds the chair square.
>
> Your surname again? he says quietly.
>
> I take a breath.
>
> It's Gunn, I say. (125)

As can be seen in this quotation, Imogen's surname is also used symbolically. Although she tried very hard to avoid reacting to Keith, she cannot stay silent anymore. In this context, she is like a fired gun although it may have negative results. Yet, the elimination of the use of brackets in her self-talk and her more self-confident and content portrayal

for the rest of the novel notes the necessity of this upheaval. After her upheaval, she decides to quit her job and return to Inverness.

The third part of the chapter concerns Imogen's travel back to Inverness, and as mentioned before, the scenery depicted in this part is constructed as the opposite of Imogen's train ride to London in terms of the portrayal of her recently-developed *I*-position reshaping her understanding of London and English people, and her character features shaped by the forces of her national identity. In this context, after leaving the office complex of the Pure, Imogen gets to London to take the train back to Inverness. However, as opposed to her initial feelings when she first arrived in London, she does not feel cramped in the busy, crowded and noisy streets of London. She indicates that she actually loves London because she feels she "belong[s] among all these other people walking along a London street" (127). Regarding her feelings, it can be claimed that rather than focusing on other people's approval while she tries to fit in an unknown space, Imogen learns to assert her existence self-confidently. Therefore, because she is not overwhelmed by her own restricting ideas, she feels more comfortable in the given space. In this context, she is depicted as a more self-confident person as opposed to her previous positioning as a timid and submissive person. Furthermore, on her journey back to Inverness, she talks to people on the carriage and she tells them "about Pure and about the people in India" (127). While talking to them, she realizes that "English people are just as shy and polite as Scottish people really, under all that pretend confidence, and some of them can be very nice" although she seems to dismay people with her story with regard to their reaction including to "look away, or go and sit somewhere else" (127). While coming to London, she indicates that English people can be rude from time to time, yet in this particular scene, she stops considering them as rude people and focuses on the good in them. Once again, because she liberates herself from the prejudices and her negative thoughts in her mind, she starts to evaluate the events more clearly particularly

in terms of her awareness that she "will also have to find a way of telling the story" in order not to scare people around her (127). In this context, Imogen turns into a much more self-confident, positive and receptive person, which actually starts with her sister's inclusion in her life. As can be understood from these instances, Imogen's perception of London and its inhabitants is closely related with her emotional state. As a result of her previous catharsis, she is going back home as a more content individual.

More importantly though, at this point of the narration, Imogen stops to see London as a threat for herself since she reaches at a point where she comes into good terms with her national identity as well considering her remembrance of a particular story concerning her ancestors and her following comment on it. As Imogen expresses, the story she remembers is "about the clan" from which she gets her name and particularly about "the Gunn girl" who refused to get married to "the chief of another clan" (127). Upon being refused by the Gunn girl, the chief kills all her acquaintances and abducts her. He also decides to detain the girl until she agrees to marry him. However, instead of surrendering, the girl commits suicide. Imogen, who used to regard the story a grotesque one, claims that she finally understands the importance of it. In this regard, she accepts the fact that she comes from a family who are characterised by their fervent personality traits. Therefore, although she tried to restrain herself from being a fervent person in order to fit in the globalising society, represented through the employment of London and Pure, now she adopts all aspects of her identity shaped through her nationalism:

> And listen. Listen, you other remaining two people asleep right now. Listen, world out there, slow-passing beyond the train windows. I'm Imogen Gunn. I come from a family that can't be had. I come from a country that's the opposite of a, what was it, dominant narrative. I'm all Highland adrenalin. I'm all teuchter laughter and I'm all teuchter anger. Pure. Ha! (129)

As can be inferred from her words above, Imogen used to define herself from a wrong perspective in the past. She always tried to be the part of the "dominant narrative", yet she was not happy with that since she could not act like her real self. After accepting her personality traits stemming from her nationality as they are, she feels liberated. As a result, London is not an intimidating place for her anymore because she knows that she can only be happy by going back home.

As the train approaches Inverness, Imogen indicates that she feels full of energy thanks to her awakening and repositioning process. She feels so energised that she decides to open to Paul without listening to him first when he calls her to inform that Anthea and Robin were arrested because they graffitied on the walls of some buildings around the city concerning their messages on various issues related with women's rights. Therefore, upon her return to Inverness, she wants Paul to her to the places that her sister and Robin graffitied. Paul takes her to shopping mall named the Eastgate Centre and the Town House to show the messages, and he informs Imogen that they also graffitied the walls of the Castle, the Cathedral and Eden Court Theatre. The buildings chosen to graffiti are significant in terms of their locations, since they are located in heavily occupied and visited parts of the city. Therefore, the messages can be seen by significant number of people. The messages on the walls of aforementioned structures are respectively concerned with the number of baby girls who are "killed before birth or at birth because they weren't boys" (133), unequal payment of male and female workers (133), unequal ownership of assets by men and women (135), forced marriages (136), and "sexual and domestic violence" women face with (136). All messages include the sentence "THIS MUST CHANGE", and it is signed as either "Iphis and Ianthe the message girls 2007" or "Iphis and Ianthe the message boys 2007". While looking at the messages and learning further about them from Paul, Imogen stays extraordinarily calm. After seeing the first message, she questions their ignorance by saying "How can that happen

in this day and age? How do we not know about that?" (133). In this context, the change Robin and Anthea want to start is actually depicted through the reaction of Imogen. She becomes aware of the injustices in the world although she preferred to disregard them before. In this context, by informing people about the injustices, Anthea and Robin starts the change in Inverness, and Imogen's questioning of her own ignorance notes her willingness to do something against the injustices.

One more significant incident takes place while Imogen and Paul wander around the city. After seeing her sister's messages on the walls, Imogen suddenly remembers the statue of Flora MacDonald, and she bets Paul that Anthea and Robin did graffiti on the statue as well. As Imogen successfully guessed, Anthea and Robin wrote a message on the statue concerning the inequality among men and women holding managerial positions all around the world (137). This incident proves the fact that Imogen knows and internalises her sister's ideas so well that she can guess her sister's next steps. Furthermore, when Paul indicates that Imogen should go to the police station immediately to get Anthea "and her friend Robin", Imogen corrects him by saying "Robin's not her friend, … Robin's her other half" (136). In this context, Imogen's approval of her sister's choices highlights the desirable nature of Imogen's drastic transformation process.

Upon the visit through the city of Inverness, Imogen wants to go home to take a shower, to eat something and to talk to Paul before going to the police station which constitutes the last part of the chapter. This part complements Imogen's actualisation process in terms of her emotional and physical liberation. Accordingly, when they reach home, Imogen and Paul have sex, and the style used in this part of the novel is significant particularly in terms of the use of brackets. Imogen still utters some sentences in brackets while talking to herself, yet she is not afraid to say them out loud to Paul who claims to think exactly the same things. After Paul goes into shower Imogen starts thinking about herself. She looks at the mirror and realizes that she is so thin. So also checks out her

clothes and remembers the memorial she saw in London. She utters that "(I have thought for a long time that the way my clothes hang on me is more important than me inside them.)" (Smith 140). Then, she realizes the frivolity of this effort. Furthermore, she remembers her prayers in the past: "(Please make me the correct size. The correct shape. The right kind of daughter. The right kind of sister. Someone who isn't fazed or sad. Someone whose family has held together, not fallen apart. Someone who simply feels better. THIS MUST CHANGE.)" (141). The implication of her last sentence is that although Imogen cared about doing the right things in the past, she is now aware of the fact that there is no right way of doing things. Therefore, instead of trying to make herself acceptable for other people, she needs to pursue happiness for her own sake. In this regard, her sexual union with Paul, completes her multistep transformation process.

As can be understood from the analysis above, the plot structure of the fourth chapter of the novel is comparatively more complicated in terms of its employment of numerous intricate issues. However, the setting is used functionally to show the effect of space in Imogen's self-actualisation and transformation processes. In this context, the mobility employed at the beginning of the chapter is significant in terms of taking Imogen out of her comfort zone, which is Scotland. Imogen obviously feels alone throughout her ride and her stroll in the streets of London; therefore, she instinctively feels the necessity to be in touch with people she loves representing her ties with her home. Her loneliness promotes negative feelings; therefore, she seems to be intimidated by her surrounding environment. Furthermore, after her meeting with Keith in London, Imogen realizes that she is working for a company which exploits innocent people in different countries. She also realizes that her femininity, her national identity and her moderate character traits are exploited by Keith whom she idealized before. Therefore, for the first time for a long time, she gets infuriated and quits her job. In this context, London is used as a positive promoter in Imogen's transformation process. Imogen's discomfort in an unknown space

is used functionally to enable her realize the priorities in her life. In line with this, Imogen comes to terms with her fervent personality traits which accords with the ideals of her national heritage. Furthermore, inclining to locality rather than globality has more positive influence on Imogen with regard to her happiness. As opposed to her initial depiction of strict, resistant, submissive positioning, she returns to Inverness as a more receptive, liberated, flexible and content individual.

In conclusion, the concepts of space and mobility is used functionally in *Girl meets boy* to indicate their inevitable influence on self-actualisation and transformation processes of Imogen. In this regard, it is seen in the novel that the concept of home is associated with positive feelings such as security, comfort and hope for the future, which enable Imogen to adopt more desirable *I*-positions making her more receptive, empathetic and self-confident person. Therefore, although she is given chance to be a part of the global capitalism of which value judgements are represented through the use of work-related spaces in Inverness and London, she prefers to stay close to her home and her ties with the past. Furthermore, Imogen's close conduct with people representing capitalist value judgements particularly in London enable her to transform into a more satisfied person; therefore, the novel points to the possibility of a self-transformation process leading to a desirable transformation even in the deteriorating world.

CONCLUSION

The notions of Scottishness and Scottish identity received considerable attention during the course of the Scottish novel. In accordance with this tendency, the use of space, particularly the portrayal of the city, has gained its status as a salient topos through which the changing inclinations towards the issue of (national and individual) identity can be ascertained. Particularly at the turn of the twentieth century and throughout the twenty-first century, this topos is accompanied by the notions of movement and mobility which can be regarded as definitive features of the contemporary era. In this context, it can be claimed that the particular Scottish novels written in the contemporary period both maintain the tradition of representing identity through the particular use of space, and portray the changing perceptions and inclinations concerning the relationship between the notions of space and identity. In line with this, this study examines the existing discussions concerning the representation of identity through the use of space and mobility in the mainstream contemporary Scottish novel. Therefore, it analyses the function of space, particularly London and various Scottish cities and towns, along with the treatment of the notion of mobility, and interprets the influences of these themes and notions on the identity construction and self-actualization processes of the protagonists in Alasdair Gray's *The Fall of Kelvin Walker* (1985), Jackie Kay's *Trumpet* (1998) and Ali Smith's *Girl meets boy* (2007).

In line with this, in the first chapter of the study, Alasdair Gray's novel *The Fall of Kelvin Walker* (1985) is analysed in the light of the French thinker Henri Lefebvre's proposition of the spatial triad, which is a spatial analysis tool putting a particular emphasis on the effect of the sociopolitical forces shaping the process of space production. Since the novel portrays its Scottish protagonist's endeavours to become an important and influential person in London, and to make himself a home in this city which he associates with wealth, prosperity and power, it is claimed that the notions of space

and identity are examined from a political perspective. Regarding Kelvin Walker's inability to attain his dreams in London and his 'fall from grace' in the city forcing him to go back to his motherland, London is depicted as an unbefitting place for the Scottish character to prosper. In this representation, the notion of identity is represented in relation to Alasdair Gray's nationalistic concerns since Kelvin Walker is criticised for his willingness to get rid of the constituents of his national identity to find himself a place in London. However, while some aspects of his identity served the practical purposes of the influential people in London such as his obvious Scottish accent and naïveté, his religious thoughts which are intrinsic to his Calvinist upbringing in Scotland are found undesirable for the profits of the political agenda of England. In this context, through the analysis of the novel in the light of Lefebvre's proposal of the spatial triad, it is observed that the nationalistic concerns of Alasdair Gray are foregrounded in the representation of the notions of identity and space in *The Fall of Kelvin Walker*.

The second chapter of the study explores Jackie Kay's *Trumpet* (1998) within the context of the Russian thinker and literary critic Mikhail Bakhtin's conceptualisation of the chronotope of the threshold, which is used as a means to evaluate and interpret the ways in which the relationship between the notions of identity and space are represented in the narrative of the novel through the use of particular spatio-temporal constructions. The analysis of the novel reveals the inclination that identity is regarded as a more complicated concept, since as depicted in the novel, the notion comprises not only nationalistic definitions but also comparatively personal concerns such as sexual identity, and racial and familial background of an individual. Furthermore, liminality is portrayed as an intrinsic feature of identity in the novel; yet, this property is also depicted as the reason why the protagonists of the novel, Millie and Colman, have difficulty in identifying themselves after an unfortunate event which results in the loss of connection with their identities. As it is depicted in the novel, reconciling the problematic aspects of

the identity requires individuals to experience certain critical moments to come to terms with them, which can be viewed as threshold experiences based on Bakhtin's conceptualisation of the term as the moments referring to crises in certain points of life. In accordance with this inclination concerning the notion of identity, it can be stated that the particular points of the narrative are structured as threshold moments preparing the protagonists to make decisions, transform and reconcile with themselves, and these moments are constructed in relation to the effect of particular spaces and notion of mobility. The exploration of the novel in the light of Bakhtin's conceptualisation of the threshold chronotope points out that the notions of space and mobility are regarded as influential on identity construction and reconciliation processes of the protagonists; hence, the function of these notions are foregrounded in and communicated through the narrative of the novel.

In the last chapter of the study, Ali Smith's *Girl meets boy* (2007) is analysed in the light of the Dutch psychologist Hubert Hermans' theory of the Dialogical Self in order to acknowledge the writer's foregrounding of the notion of self which is represented through the character construction of Imogen Gunn. As it is represented in the novel, the notion of identity is closely connected with the notion of self, which can be regarded as a narrower concept compared to all-inclusive concept of identity. This representation is portrayed by means of Imogen's comparatively more personal concerns such as her endeavour to define herself as a contemporary working woman in her professional life and as a supportive sister in her personal life. In this context, the novel maintains the idea that in order to construct a desirable identity, an individual should first come to terms with his/her self which puts a particular emphasis on the importance of self-actualisation process. When the protagonist's self-actualisation process is analysed in the light of the theory of Dialogical Self, this process can be regarded as a spatial process since Imogen gradually defines herself through determining her positions in her mind, referring to the

character's inner space, in accordance with her personal needs and the requirements of her surrounding environment. From a spatial perspective, it is observed that the preference of particular physical spaces and the notion of mobility are influential in this positioning process since depending on her perception of her surrounding environment and her sense of belonging, Imogen's self-actualisation process, which is conducted through positioning and repositioning, change directions. In this regard, the use of particular spaces such as Imogen's home, workplace, and social gathering places she goes with her colleagues, and the journey she conducts to London for professional purposes are determined to be influential in her self-actualisation and the subsequent identity construction processes. Therefore, the use of the Dialogical Self Theory as the theoretical framework of the chapter helps to determine the particular inclinations concerning the notion of identity, and interpret the ways in which the effect of the selected spaces on the protagonist's self-actualisation and identity construction process is foregrounded.

As can be seen, the notion of space is used in the selected works in different ways to prompt a more fluid and flexible notion of identity shaped by gradually increasing personal concerns rather than political constraints. Thus, the authors of the selected works foreground different spatial aspects of their works. Since Alasdair Gray approaches the notion of identity from a more political aspect, the employment of space is portrayed through its sociopolitical constituents. Jackie Kay regards identity construction as a more complicated process; therefore, the narrative of the novel is designed to show the gradually changing perception of identity which is shaped through increasing personal concerns, and in this representation, the notions of space and mobility are used functionally to show their effects on identity construction process. Ali Smith is interested in the representation of a narrower concept which is the self in relation to identity construction process; therefore, she foregrounds the importance of self in characterisation by portraying its construction as a spatial process. In this context, the use of various spatial

theories namely the spatial triad, the chronotope of the threshold and the theory of Dialogical Self have provided useful means to engage with the particular ways in which the authors of the selected works represent the relationship between the notions of space and mobility, and identity, which is discussed below.

First of all, considering the fact that all of the protagonists in the selected works travel between English and Scottish locations for different reasons, it can be claimed that the notion of mobility is used functionally to provide the protagonists with the opportunity to improve their living standards and reconnect with their identity and self in 'unfamiliar' environments. Although the reasons of and the ways how the characters travel between English and Scottish locations differ from each other, the common ground upon which the authors meet is the portrayal of the initial environment of the protagonists which cause them to feel distressed in different ways. Therefore, the protagonists try to release the tension in their lives and to improve their living standards by travelling to different locations. In line with this, Kelvin Walker decides to move to London since he is dissatisfied with his restrictive and dull life in Glaik, Scotland. Since he is expected to maintain a humble life in Glaik by yielding to his devout father's way of living and being true to God, he thinks that he cannot use his potential there. Furthermore, Kelvin Walker does not even consider moving to one of the big cities such as Glasgow, since he believes that people in Scotland do not maintain happy lives compared to people living in England, particularly in London. In contrast to Scottish locations, he regards London as a wealthy and comfortable city where he can attain his dream of living a prosperous life. In this regard, moving to London enables him to improve his life standards and to become a wealthy person which he dreamed about prior to coming to London. Although he is forced to go back to Scotland at the end of the novel, he is able to attain a wealthier and more influential life there as well. Regarding the fact that Kelvin becomes an influential public figure in Scotland too, it is possible to claim that both of his travels (from Glaik to

London, and from London to Scotland) fundamentally refer to a specific movement in his life even though the title of the book regards the second movement as a fall. In this context, it can be claimed that although Kelvin Walker is regarded as an unsuccessful person from the perspective of the English, his journey to London enables him to be a public figure on his return to Scotland; therefore, the notion of mobility is used functionally in the novel to show that Kelvin Walker attains a more desirable identity thanks to his journey to London.

The notion of mobility is also used functionally in relation to the differing concerns of the two protagonists in *Trumpet*. Millie Moody decides to seclude in the family estate in Torr, Scotland because after the death of her husband, the media invades her privacy in London. Not being content with this invasion, she travels to mourn comfortably and find her actual self in Scotland. In this context, this journey provides her with the opportunity to reconnect to her past and her identity. Regarding the fact that Millie is able to connect with her past and reconcile with herself, her journey to Scotland can be said to be effective in changing her initial status depicted at the beginning of the novel. Similarly, Colman Moody, who resides in London like his family, travels to Glasgow to learn more about the past life of his father to be able to reconnect with him and his identity. Regarding his instantly changing emotions during his train ride to Glasgow as opposed to the initial portrayal of him as an angry son and the subsequent reconciliation with his father and himself in Scotland, it is possible to claim that the journey functions as a way to enable him to transform and reconcile the problematic aspects of his identity. Therefore, at the end of his journey, he is able to attain a more desirable notion of identity.

In *Girl meets boy*, Imogen Gunn, who lives in Inverness, Scotland, travels to London in the hope of getting a promotion in her work. Her journey to London excites her at the beginning since she believes she deserves to be promoted to the position in

London. However, after she encounters the sexual harassment of her boss and finds out about the unethical expectations of the company from her, she realises that she wants to conduct a humbler but a more ethical life in Inverness, Scotland. In this regard, by means of the notion of mobility, the novel portrays Imogen's transformation from being an ambitious, stiff and anxious character to a more understanding, flexible and decisive person.

In the light of these insights into these works, it is possible to claim that regardless of the national location, all of the protagonists in the selected works are located in differing distressing situations stemming from the enforcements of their surrounding environments, and the notion of mobility is used functionally to provide them with the opportunity to improve their living standards, reconcile with different aspects of their identities and selves, and determine their stance in the face of the distressing situations in accordance with the decisions they make as a result of their journeys. As such, the notion of mobility is used as a means through which the protagonists are offered an imaginary/ metaphorical space where they find the ways to reconstruct their identities and connect to themselves.

In relation to the use of mobility, the perception of London and its representation in the selected works bear some resemblances. First of all, in all of the novels, at the beginning of the narrative, London is represented as a city of opportunities where the protagonists achieve their professional aims. Kelvin Walker is able to attain the job he desires at the BBC, and the job provides him with the financial and political power he yearns for. In a similar manner, Moody family moves to London since Joss is able to find better jobs in London to provide for his family, for as a cultural centre of England, the city offers different options for an emerging jazz musician. Likewise, although the company Imogen works for has a branch in Inverness, Scotland, she is offered a position in London, since the city functions as the operational centre of the international company.

However, apart from this initial representation of London as the city of opportunities, these novels unanimously portray the difficulties which stem from the protagonists' experience of the cultural and political environment of the city. In this context, although Kelvin is initially provided with the means to be successful at the BBC, he is not allowed to be influential when he assumes a different role for himself. Therefore, when he criticises the ways in which the British industry maintains its existence, he is dishonoured to prevent him from becoming an 'actually' influential figure and forced to go back to his own country. Kay's *Trumpet* deals with the undesirable effects of the tabloid culture of the nation by depicting the difficulties Millie and Colman have in relation to their reconciliation processes. In this regard, although Millie desperately needs to be left alone after the death of her husband, her privacy is invaded by the media because her story has the potential of 'selling' well. Similarly, Sophie Stones, who represents the tabloid culture of the nation, tries to use Colman's personal story to her advantage. In a similar way, Imogen is put in a difficult position in London since she has to face the sexist behaviour of her boss and is expected to distort the public opinion by writing false news about the people in India who are fighting for their rights to get clean water resources. Therefore, the work ethics of international companies are criticised in the novel. Regarding the varying representations of London in the selected works, it is possible to claim that London is associated with the globalising capitalist world which requires the protagonists to accord with these unethical enforcements.

With regard to their selection of cities of residence, the treatment of the protagonists in each novel differs. In this context, Alasdair Gray is highly critical of his protagonist Kelvin Walker since as a Scottish character, Kelvin wants to take part among the influential figures of London instead of his own country. Therefore, as an explicitly nationalist writer, Gray criticises the preference of Kelvin's decision to move to London by putting him in absurd situations and satirising his inabilities throughout his endeavour

to find himself a place in the city. In *Trumpet*, Jackie Kay does not approach her characters critically, since London is not regarded as a hostile land which hinders the Scottish character's prosperity. Instead, she constructs some outlets through which her protagonists do not lose their dignity in the face of the undesirable events. As such, Kay does not criticise her Scottish protagonists' decision to live in London, but she nonetheless enables them to reconnect with their roots by sending them to Scotland. Therefore, even Colman, who is depicted on the verge of making wrong decisions due to his inability to define himself in national, racial and familial terms, is able to stay away from the enforcements of the criticised tabloid culture of England. Ali Smith in *Girl meets boy* follows a similar path in terms of her treatment of her protagonist. Imogen is not criticised or satirised for her willingness to go to London for the job interview; instead, she is given the chance to come to awareness of her characteristic features in London, which does not accord with the expectations of her capitalist employer. Therefore, although she is depicted as being proud of her material gains which she attains thanks to her job at the beginning of the novel, her transformation into a more sympathetic, thoughtful and responsive person can be taken as Ali Smith's comparatively genial treatment of her protagonist. In line with this, it is also possible to claim that the authors of the selected works approach the issue of Anglo-Scottish relations from a gradually increasing flexible perspective with regard to their employment of London in their works. Therefore, the protagonists, who are in relation with London in different ways, are treated in a more sympathetic and understanding way.

Finally, the perception and representation of Scotland in relation to the concept of home bear some resemblances in the selected novels particularly with regard to the final settlements constructed for the future of the characters. In this context, in all three novels, Scotland is represented as a place which embraces the Scottish character regardless of his/her shortcomings, and it is associated with the concept of home providing the

protagonists with the feelings of safety, warmth and belonging. Although Kelvin Walker is satirised and criticised for certain aspects of his personality throughout the novel, at the end of the novel, he is given the chance to attain the life he dreams of in Scotland, but not in London. Therefore, it is possible to claim that Scotland is represented as a place where Kelvin Walker is welcomed and can prosper regardless of his shortcomings. Similarly, although Colman cannot feel connected with his roots in national, racial and familial terms, his journey to Glasgow enables him to reconnect with his past and reconcile with his identity. In this regard, the novel transmits the message that even though Scottish people live in different parts of the island, Scotland is always the motherland which has the potential to provide Scottish characters with the sense of belonging. Furthermore, the Scottish town Torr is portrayed as a relatively smaller but humbler and more peaceful town compared to London; therefore, it is attributed homelier meanings and associated with the feeling of safety where individuals who need peace and solitude like Millie can attain what they need. The representation of Scotland in *Girl meets boy* can be said to adopt a similar stance, since although the country and particularly Inverness go through significant changes because of the demands of the globalising world, they are also the places crowded with people who are sensitive about the problematic global issues and personal matters, which is embodied through the representation of Imogen. With regard to this representation, it can be claimed that although the political concerns of the writers may vary in the selected works, the use of Scotland as a warm and welcoming place does not change throughout these novels.

To conclude, this study suggests that the notions of space and mobility are employed in the course of the contemporary Scottish novel in various ways as a means to foreground a more fluid and flexible notion of identity shaped by gradually increasing personal concerns rather than political constraints. The theoretical framework selected for the analysis of the novels, which are respectively the spatial triad, the chronotope of the

threshold and the theory of Dialogical Self helps to determine the constituents of this inclination in the sociopolitical construction, narrative and the characterization of the selected works. The common ground that all three novels meet is that Scotland is depicted as the homeland where the Scottish character is welcomed and is able to connect with his/her roots, a representation which conveys an increasingly hopeful view of the country.

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ÖZET

Bu tezin amacı Alasdair Gray'in *The Fall of Kelvin Walker* (1985), Jackie Kay'in *Trumpet* (1998) ve Ali Smith'in *Girl meets boy* (2007) isimli üç çağdaş İskoç romanındaki Londra ve çeşitli İskoç şehir ve kasabalarının temsilini incelemektir. Seçilen romanlarda, Londra ve çeşitli İskoç şehir ve kasabalarında yer alan ev, işyeri ve sosyal alanlar gibi çeşitli yerlerin, İskoç karakterlerin günlük yaşamları ve kişilik özellikleri üzerinde dikkate değer bir etkisi vardır. Bu temsile ek olarak yolculuk olgusu, başkarakterlerin kendileriyle barışmaya giden süreçte deneyimledikleri aydınlanma anlarına zemin hazırlayan soyut bir alan oluşturması açısından işlevsel olarak kullanılmaktadır. Bu bağlamda, bu çalışma seçilen romanlarda kimlik inşası olgusunun başkarakterler tarafından yapılan yolculuklar aracılığıyla bağlamsallaştırılan mekân kullanımlarıyla olan karmaşık ilişkisinin hangi yöntemler aracılığıyla temsil edildiğini inceler. Yukarıda belirtilen temsil bağlamında, Çağdaş İskoç Romanının gelişim süreci boyunca politik sınırlamalardan ziyade etkisini gittikçe artıran kişisel kaygılar doğrultusunda şekillenen daha değişken ve esnek bir kimlik olgusunun varlığına işaret ettiği sonucuna varır.

Bu değişen temsili farklı uzamsal çalışmalar ışığında inceleyerek belirlemeyi hedefleyen çalışmanın ilk bölümünde, Alasdair Gray'in *The Fall of Kelvin Walker* (1985) adlı romanı, Fransız düşünür Henri Lefebvre'nin mekânsal üçlü önermesi bağlamında incelenmektedir. Bu incelemenin amacı, romanın İskoç başkahramanının İngiltere – özellikle Londra – algısına ve İngiliz olma deneyimini yansıtan Londra'daki belirli yerlerin başkahramanın kimlik inşası süreci üzerindeki etkisine sosyopolitik bir bakış açısı sunmaktır. Çalışmanın ikinci bölümünde, Jackie Kay'in *Trumpet* (1998) adlı romanı, hem çağdaş İskoç romanında mekân ve yolculuk olgularının algılanmasında etkisini gittikçe artıran kişisel eğilimleri belirlemeyi, hem de bu değişen algının aynı romanda olay örgüsü ve anlatıyı hangi şekillerde yönlendirdiğini belirlemek amacıyla, Rus düşünür ve eleştirmen Mihail Bahtin'in eşik kronotopu önermesi ışığında

incelenmektedir. Çalışmanın son bölümünde Ali Smith'in *Girl meets boy* (2007) adlı romanı, fiziksel yerlerin ve yer değiştirme olgusunun öz gerçekleştirme ve benlik inşası gibi psikolojik olgular üzerindeki etkisini yorumlamak amacıyla, Hollandalı psikolog Hubert J. M. Hermans'ın diyalojik benlik teorisi çerçevesinde ele alır. Adı geçen romanlardaki mekân kullanımlarının yukarıda belirtilen farklı uzamsal teoriler ışığında incelendiği bu çalışmada, mekân ve hareketlilik olgularının gittikçe artan kişisel kaygılar çerçevesinde şekillenen daha değişken ve esnek kimlik algısının yansıtılmasına zemin hazırladığı ve İskoçya'nın roman yazarları tarafından mekânsal temsiller aracılığıyla gittikçe daha umutlu bir açıdan temsil edildiği sonucuna varmaktadır.

Anahtar Sözcükler: Çağdaş İskoç Romanı; Alasdair Gray; Jackie Kay; Ali Smith; kimlik; mekan; hareketlilik; Londra; Glaik; Inverness, Torr; Henri Lefebvre; mekânsal üçlü; Mihail Bahtin; kronotop; eşik; Hubert J. M. Hermans; diyalojik benlik.

ABSTRACT

This thesis aims to analyse the representation of English and Scottish locations in three contemporary Scottish novels – *The Fall of Kelvin Walker* (1985) by Alasdair Gray, *Trumpet* (1998) by Jackie Kay and *Girl meets boy* (2007) by Ali Smith. In the selected novels, the physical spaces, namely the houses, workplaces, and social gathering places located in London and numerous Scottish towns and cities have a significant role in shaping the daily life and personality traits of the Scottish characters constructed in these works. In addition to these physical spaces, the notion of journey serves as a medium to generate a metaphorical space where the protagonists experience moments of epiphany leading to reconciliation with themselves. In this context, this study seeks to explore the ways in which the selected works represent the construction of identity through the complex use of space which is enacted by means of various journeys undertaken by the protagonists. In the course of the progression of the contemporary Scottish novel, this representation prompts a more fluid and flexible notion of identity shaped by personal concerns rather than political constraints.

In order to explore this alteration from the perspectives of various spatial studies, the first chapter of this thesis analyses Alasdair Gray's *The Fall of Kelvin Walker* (1985) in the light of the French philosopher Henri Lefebvre's theories on the production of space, specifically the spatial triad. This analysis aims to interpret the novel's Scottish protagonist's perception of England, specifically London, and the effects of physical spaces in London on the protagonist's identity from a socio-political point of view. The second chapter examines Jackie Kay's *Trumpet* (1998) in the context of the Russian thinker and critic Mikhail Bakhtin's proposition of the threshold chronotope to identify the personal inclinations in the contemporary Scottish novel concerning the perception of space and of mobility, and to point out their function in the plot development and narration. The last chapter of the thesis deals with Ali Smith's *Girl meets boy* (2007) in

the light of dialogical self theory, proposed by the Dutch psychologist Hubert J. M. Hermans, to explicate the effects of physical spaces and mobility in the processes of self-actualisation and construction of the self. Through an in-depth analysis of the representation of space in these novels, this study reveals that the notions of space and mobility prompt a more fluid and flexible notion of identity shaped by gradually increasing personal concerns, and in relation to this changing perception, the selected spatial representations convey an increasingly hopeful view of the country, particularly through the representation of Scotland welcoming various Scottish identities.

Keywords: Contemporary Scottish Novel; Alasdair Gray; Jackie Kay; Ali Smith; identity; space; mobility; London; Glaik; Inverness; Torr; Henri Lefebvre; spatial triad; Mikhail Bakhtin; chronotope; threshold; Hubert J. M. Hermans; dialogical self.